

*Masterpieces of*  
**WORLD**  
**LITERATURE**  
*in Digest Form*

PLOT STORIES OF  
500 Famous Novels, Plays,  
Tales and Epic Poems

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Edited by **FRANK N. MAGILL**  
with the assistance of Dayton Kohler and Staff

**SECOND SERIES**

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WORLD LITERATURE  
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SECOND SERIES

*Edited by Frank N. Magill*  
*With the Assistance of Dayton Kohler*  
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This Second Series of *Masterpieces of World Literature* offers 500 additional sequence-by-sequence plot stories from the world's fine literature. Selected for popular as well as classic appeal, 1,010 summaries of well-known novels, dramas, poems and other works are now available in the complete series.

The same ready-reference format as that employed in the earlier volume has been retained. Information concerning type of work, authorship, type of plot, time of plot, locale, and date of first publication or presentation is clearly given. The principal characters and their relationships are listed separately for quick reference. The digests involve no editorializing; they are straightforward, readable outlines of the principal events, told in everyday language. A valuable feature of each digest is the critique, a short, incisive critical analysis of the original book. Printed in two columns for rapid reading, the plot stories are arranged in alphabetical order. A title index appears at the beginning of the book and an author index at the end.

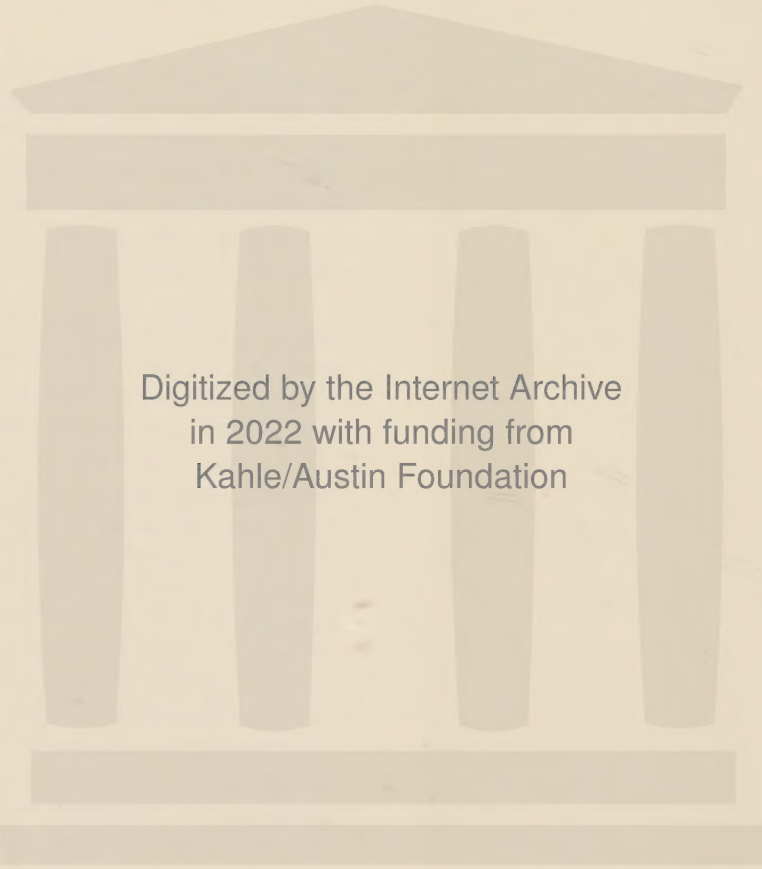
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# *Masterpieces of World Literature*

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Second Series

EDITED BY

Frank N. Magill

WITH THE ASSISTANCE OF  
DAYTON KOHLER AND STAFF



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## PREFACE

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THIS Second Series is an extension of the original *Masterpieces of World Literature in Digest Form*: a comprehensive collection of sequence-by-sequence plot stories from world literature, selected for popular as well as classic appeal. Summaries of 500 additional well-known literary works are included in this later series, condensations again having been prepared with the able assistance of a qualified and experienced staff. This brings to 1,010 the number of summaries in the complete series.

Planned as a further aid to busy people, the same ready-reference format as that employed in the First Series has been retained. Information concerning type of work, authorship, type of plot, time of plot, locale, and date of first publication or presentation is clearly given. The principal characters and their relationships are listed separately for quick reference, a feature which seems to be especially well received. Again critical comments have been confined to a critique, so that an element of cohesion is achieved in relating the plot story which otherwise would not be attained. Stories are arranged alphabetically by title, and there are two listings of the contents—a title index at the beginning, an author index at the end.

*Masterpieces of World Literature in Digest Form* is not the usual "reprint"; all the material it contains was written expressly for this book. As in the First Series, these résumés include no quotations from the works on which they are based, and no attempt has been made to re-create an original author's style. Summaries average about 1,500 words each but reach a length of 2,500 words in some cases.

Of major concern was the selection of the list of titles to be included in this new series. Titles for the First Series were chosen after consultations with scores of teachers of English and other qualified individuals. However, it was recognized that in limiting the original list to 510 titles, works had to be omitted which deserved attention and compared favorably with those retained on the list. This new series makes it possible to reinstate desirable titles which were crowded off the previous list and to encompass a wider area of literary achievement generally.

Consultations with specialists here and abroad have resulted in the inclusion of titles which are important but which are often overlooked when standard book lists are compiled. For example, a number of excellent but

## PREFACE

little-known Spanish and Latin-American works are represented, some of which have been translated into English only recently.

Interests and requirements vary, but almost any worth-while literary work will influence in some measure the writings which follow it and for this reason, a number of titles of historical significance were chosen regardless of whether they still enjoy a wide audience today. On the other hand, books written during the past fifty years usually are of greater interest to most readers today than are the works of earlier writers. Consequently, more than a third of the space in *Masterpieces of World Literature in Digest Form* is devoted to twentieth-century titles—368 of the 1,010 entries, to be exact.

As might be expected, novels predominate in the complete collection, accounting for more than two-thirds of the entries. Summaries of 682 novels, 215 dramas, 113 poems and miscellaneous categories appear in the entire series. But in the Second Series, a shift of emphasis away from the novel and in the direction of the older literary forms will be noted. Dramas account for only 51 of the titles in the First Series but 164 are included in the Second Series.

Many authors represented in the original series are also included in the Second Series, though more than half of the total number of authors in this later series are new to *Masterpieces of World Literature in Digest Form*. Two hundred eighty-nine authors are represented in the First Series; 325 authors have titles appearing in the Second Series. One hundred three of this number also appear in the First Series; 222 appear only in the Second Series. Thus, a total of 511 different authors are represented in the complete collection, 31 of whom are winners of the Nobel Prize in Literature. This wide author representation assures a broad range for the *Masterpieces of World Literature in Digest Form* series and adds much to its reference value.

As was the case during the preparation of the earlier series, the co-operation of certain authors, publishers, agents, and literary trustees was requested in connection with the work on the Second Series. Again, my requests were generously granted and I wish to acknowledge with thanks the assistance received from these sources. Copyright notices and credit lines appear as footnotes accompanying the appropriate titles.

Also, I wish to acknowledge with sincere thanks the able and cheerful assistance received from the many members of the staff engaged in compiling this set. Story Editor Dayton Kohler, Virginia Polytechnic Institute, whose work in editing individual stories has been so outstanding, is well aware of my appreciation for his performance. Others, too, have rendered invaluable service and I am most grateful to all for their aid.



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Finally, I should like to express my appreciation to the many individuals who have taken time to convey in writing their favorable reactions to the First Series. I trust that this new series also will be of assistance and value to those concerned with the teaching, the study, or the sheer enjoyment of the world's fine literature.

FRANK N. MAGILL





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## THE ABSENTEE

*Type of work:* Novel

*Author:* Maria Edgeworth (1767-1849)

*Type of plot:* Social criticism

*Time of plot:* Early nineteenth century

*Locale:* England and Ireland

*First published:* 1812

### *Principal characters:*

LORD CLONBRONY, an absentee landlord

LADY CLONBRONY, his affected, ambitious wife

LORD COLAMBRE, their son

GRACE NUGENT, a cousin

MISS BROADHURST, an heiress

ARTHUR BERRYL, Lord Colambre's friend

COUNT O'HALLORAN, an Irish gentleman

SIR TERENCE O'FAY, an impecunious nobleman

LADY DASHFORT, a designing noblewoman

LADY ISABEL, her daughter

MR. MORDICAI, one of Lord Clonbrony's creditors

MR. BURKE, an honest estate agent

NICHOLAS GARRAGHTY, a dishonest estate agent

### *Critique:*

*The Absentee*, published in the second series of Miss Edgeworth's "Tales of Fashionable Life," is a novel of protest against the system of landlordism under which the owners of Irish estates disported themselves in fashionable London society while their tenants lived in misery and squalor, at the mercy of agents who were often unscrupulous and concerned only with their own interests. The Irish scenes of this novel are as fresh and vivid as those in the earlier *Castle Rackrent*, and the picture of London society, a world of thriftless absentees, wealthy snobs, fortune hunters, and match-making mothers, is excellent in critical and satirical detail. In this work the writer displayed a talent for caricature as well as deep regional feeling. Her vulgar Lady Clonbrony, Nicholas Garraghty, the dis-

honest agent, and Sir Terence O'Fay, an impecunious sponger, suggest later figures in the work of Surtees and Dickens.

### *The Story:*

Lord Clonbrony was an absentee landlord. The owner of large but encumbered Irish estates, he lived in England because Lady Clonbrony, an extravagant, ambitious woman, would have nothing to do with Ireland or the Irish. People of wealth and position laughed at her and the silly determination with which she aped English manners and speech. Lord Clonbrony they ignored. A respected peer in Dublin and a good landlord when he had lived on his own estates, he was a nobody in his wife's fashionable world, and so he associated with questionable and dissipated companions like Sir Ter-

ence O'Fay. Little was known about Lord Colambre, the Clonbrony heir, except that he was a student at Cambridge and a young man of considerable expectations from a distant relative. A cousin, Grace Nugent, was well thought of because of her beauty and good manners.

Lady Clonbrony was anxious to have her son marry Miss Broadhurst, a young woman of much sense and large fortune. Although Lady Clonbrony and Mrs. Broadhurst did their best to promote the match, the young people, while friendly, were not drawn to each other, Lord Colambre because he was too much attracted by Grace's amiability and charm, Miss Broadhurst because she respected his feelings for his cousin.

In execution of a commission for Arthur Berryl, a Cambridge friend, Lord Colambre went to the establishment of Mr. Mordicai, a coachmaker and money-lender. There he overheard some talk which revealed that his father's financial affairs were not in good order. Questioned, Lord Clonbrony admitted that his situation was grave but that he relied on Sir Terence, often his intermediary with his creditors, to prevent legal action against him. The father reflected with some bitterness that there would be no need for such expediency if landowners would live on their own estates and kill their own mutton.

Lord Colambre saw for himself the results of reckless borrowing when Sir John Berryl, the father of his friend, was taken suddenly ill. Mordicai, demanding immediate payment of a large debt, attempted to have the sick man arrested and thrown into prison. Only Lord Colambre's presence and firm words of rebuff kept the money-lender from carrying out his intention. Mordicai left with threats that Lord Colambre would someday regret his insults. Sir John Berryl died that night, leaving his family almost penniless.

Deeply concerned for his own family's welfare, Lord Colambre decided to visit Ireland and see for himself the state of

his father's affairs. Lady Clonbrony used every possible argument to dissuade her son, and Sir Terence suggested that the young man could best help his father by marrying a woman as wealthy as Miss Broadhurst. When Lord Colambre left suddenly for Ireland, his mother, refusing to give up her matrimonial plans for her son, allowed her friends to believe that he had gone to attend to private business in connection with his marriage settlement. Since many people expected him to marry Miss Broadhurst, that story satisfied the Clonbrony creditors for the time being.

Arriving in Dublin, Lord Colambre met Sir James Brooke, a British official well informed on Irish affairs, and the two men became good friends. The young nobleman, pleased with everything he heard and saw, was unable to understand his mother's detestation of the Irish. He tried to meet Nicholas Garraghty, his father's agent, but the man was away on business. Instead, he was entertained by the agent's sister, a silly, affected woman named Mrs. Raffarty.

He also met Lady Dashfort, who saw in him a possible husband for her widowed daughter, Lady Isabel. Although he heard no good reports of Lady Dashfort or her daughter, he became a frequent visitor in their home. At last, interested in securing an alliance for her daughter, Lady Dashfort proposed that he accompany her to Killpatrickstown, where she was going to visit Lord and Lady Killpatrick. It was her intention to show him Irish life at its worst, so that he would have no desire to live on the Clonbrony estates after his marriage to Lady Isabel. Aware of his affection for Grace, Lady Dashfort arranged matters so that Lady Killpatrick asked her to exhibit her genealogical table, which had been prepared as evidence in a lawsuit. She did so with seeming reluctance, on the grounds that she was ashamed of her remote connection with the scandalous St. Omars. She then revealed that Grace's mother had been a St. Omar.



Lord Colambre wrote to his mother to ask the truth. She replied that the girl's mother had been a St. Omar but that she had taken the name Reynolds after an affair with a gentleman of that name. When the Reynolds family refused to acknowledge her child, she had married a Mr. Nugent, who had generously given the daughter his own name. The young man realized that this disclosure put a bar between Grace and himself.

Through the Killpatricks, Lord Colambre met Count O'Halloran, regarded by his neighbors as an oddity because of his learning, his fondness for animals, and his liking for the Irish. When the count returned the visit, Lady Dashfort took issue with him because he criticized the improper conduct of an English officer with whom both were acquainted. Lady Dashfort's lack of good manners and moral sense, and the further revelation of Lady Isabel as a malicious flirt, showed the two women to Lord Colambre in their true light. He decided to leave the Dashforts and continue his tour alone.

Count O'Halloran prevailed upon him, however, to accompany that gentleman to Oranmore. There Lord Colambre found a family of taste and breeding, interested in affairs of the day and the welfare of their tenants. Stimulated by the example of Lord and Lady Oranmore, he planned to go immediately to his father's estate, but incognito, so that he could observe more accurately the conditions of the tenantry and the conduct of the estate agents.

He found the village of Colambre neat and prosperous, well looked after by Mr. Burke, the agent. After a dinner with the Burkes, the agent showed him over the estate with evident pride in all he had accomplished. He regretted, however, that the absentee owner took no interest in the land or the tenants, aside from the revenues derived from them. Burke's fears that Lord Clonbrony was displeased with his management were confirmed by the arrival of a letter in which his lordship dismissed the agent and directed him to

turn over his accounts to Nicholas Garraghty.

Lord Colambre went next to Clonbrony. From a driver he learned that the tenants hated and feared Nicholas Garraghty, the factor, and Dennis Garraghty, his brother and assistant. The carriage breaking down, Lord Colambre spent the night with Mrs. O'Neill, a widow whose niece had been named after Grace Nugent. The next day the young nobleman was present when Dennis Garraghty refused to renew a lease promised to Mrs. O'Neill's son Brian. The arrival of Mrs. Raffarty and her identification of Lord Colambre caused Garraghty quickly to change his mind. Disgusted by the man's methods of doing business and by the unkempt, poverty-stricken appearance of the village, Lord Colambre wrote to his father and asked him to have no further dealings with the Garraghtys.

During the voyage back to England Lord Colambre's ship was delayed by a storm, so that the Garraghtys arrived in London ahead of him. He returned, however, in time to confront the agent and his brother with a report on their transactions. Hearing his son's story, Lord Clonbrony would have dismissed them on the spot if he had possessed the cash necessary to settle their entangled accounts. Lord Colambre then asked his father and Sir Terence for a full accounting of the distressed nobleman's obligations. In return, he proposed to settle the debt with the inheritance he would receive when he came of age, a date only a few days off, if his father would end all business relations with the Garraghtys and go to Ireland to live. Lord Clonbrony welcomed the proposal, but his wife, when she heard of it, treated the idea with scorn. She was already displeased with her son because he had not pressed his suit upon Miss Broadhurst and the heiress was to marry his friend, Sir Arthur Berryl. When Lord Colambre expressed pleasure over his friend's good fortune, Lady Clonbrony retired in disgust.

Under persuasion by every member of

her family, Lady Clonbrony at last ungraciously agreed to return to Ireland. Meanwhile Lord Colambre, busy with his father's accounts, discovered that many of the London bills had been deliberately overcharged and that Nicholas Garraghty was in reality his lordship's debtor, not his creditor, as the agent had claimed. With some ready money sent by Lady Berryl, the former Miss Broadhurst, through her husband, Lord Colambre was able to settle his father's most pressing debts and Sir Terence was able to reclaim Mordicai's bond at a discount. Garraghty having been dismissed in disgrace, Mr. Burke was appointed agent of the Colambre and Clonbrony estates.

On the day he came of age Lord Colambre's first duty was to execute a bond for five thousand pounds in Grace's name, that amount of her own inheritance having been lent to her guardian years before. The young man's secret regret was that he could not offer his heart with his cousin's restored property.

Count O'Halloran, arriving in London, called on Lord Colambre. When the young nobleman confided his true feelings for Grace and told his friend something of her story, the count recalled a Captain Reynolds whom he had known

in Austria. Dying, the officer had told of his secret marriage with a Miss St. Omar and had entrusted to the count a packet of private papers, among them a marriage certificate. The count had given the papers to the English ambassador and they had passed in turn into the keeping of Sir James Brooke, the executor of the ambassador's estate. Acting on this information, Lord Colambre went to Sir James and obtained the papers, which had never been carefully examined. When he presented them to the dead officer's father, old Mr. Reynolds accepted with delight the proof of his granddaughter's legitimacy and declared his intention to make her his heiress. Because Grace had never known of the shadow cast on her birth, Lady Berryl was delegated to tell her the whole story, a task which that friendly young woman performed with great delicacy and tact.

Acquainted with the true state of affairs, Lady Clonbrony offered no objections to her son's marriage with Grace. Lord Clonbrony and his wife returned to Ireland and there, in due time, Grace became Viscountess Colambre, much to the satisfaction of Lady Clonbrony, who saw so happily fulfilled her hopes that her son would marry an heiress.

## AGAINST THE GRAIN

*Type of work:* Novel

*Author:* Joris Karl Huysmans (Charles Marie Georges Huysmans, 1848-1907)

*Type of plot:* Exotic romance

*Time of plot:* Nineteenth century

*Locale:* Paris

*First published:* 1884

*Principal character:*

JEAN DES ESSEINTES, an aesthete

### Critique:

Huysmans, profoundly influenced by Baudelaire and Mallarmé, is perhaps the outstanding prose writer of the decadent school. His writing has the characteristics of the movement: detailed, sensuous description and precise, erudite vocabulary. *Against the Grain* (*À Rebours*) is a novel in which almost nothing hap-

pens; what one learns of the action is through retrospect. Most of the book is concerned with the hero's library, his taste in interior decoration, his illusions, and the complete decadence which stems directly from his conception of Catholicism.

## *The Story:*

The Des Esseintes were an old family. In the Chateau de Lourps the portraits of the ancestors were those of rugged troopers and stern cavalry men. But the family had followed a familiar pattern; through two hundred years of intermarriage and soft indulgence the men had become increasingly effeminate. Now the only remaining Des Esseintes was Jean, a man of thirty. By a kind of atavism, Jean resembled in looks his first grandsire. The resemblance was in looks only.

Jean had had an unhappy childhood. His father, living in Paris most of the time, visited Jean briefly at school once in a while when he wished to give moral counsel. Occasionally he went to see his wife at the chateau. Jean was always present at those hushed interviews in which his mother took little interest. Jean's mother had a strange dread of light. Passing her days in her shaded boudoir, she avoided contact with the world.

At the Jesuit school Jean became a precocious student of Latin and acquired a fair knowledge of theology. At the same time he was a stubborn, withdrawn child who refused all discipline. The patient fathers let him follow his own bent, for there was little else they could do. Both his parents died while he was young; at his majority he came into complete control of his inheritance.

In his contacts with the world Jean went through two phases. At first he lived a wild, dissolute life. For a time he was content with ordinary mistresses. His first love was Miss Urania, an American acrobat. Because she was strong and healthy Jean yearned for her as an anemic young girl might long for a Hercules. But Miss Urania was quite feminine, even prudish in her embraces. Their liaison prematurely hastened his impotence.

Another mistress was a brunette ventriloquist. One day he purchased a tiny

black sphinx and a chimera of polychrome clay. Bringing them into the bedroom, he prevailed on her to imitate Flaubert's famous dialogue between the Sphinx and the Chimera. His mistress, however, was sulky at having to perform offstage.

After that phase Jean began to be disgusted with people. He saw that men brought up in parochial schools, as he was, were timid and boring. Men who had been educated in the public schools were more courageous but even more boring. In a frantic effort to find companionship, he wildly sought out the most carnal pastimes and the most perverted pleasures.

Jean had never been strong, and from childhood he had been afflicted with scrofula. Now his nerves grew weaker. The back of his neck always pained him; his hand trembled when he lifted a light object. In a burst of despairing eccentricity he gave a farewell dinner to his lost virility. The meal was served on a black table to the sound of funeral marches. The waitresses were nude Negresses. The plates were edged in black; the menu included dark bread, meat with licorice sauce, and wine served in dark glasses.

At thirty Jean decided to withdraw from the world. Having concluded that artistry was much superior to nature, he vowed that in his retreat he would be completely artificial. He found a suitable house in a remote suburb of Paris and made elaborate preparations for his retirement.

The upper floor was given over to his two elderly servants, who had to wear felt coverings on their shoes at all times. The downstairs he reserved for himself. The walls were paneled in leather like book binding, and the only color for ceilings and trim was deep orange. In his dining-room he simulated a ship's cabin and installed aquariums in front of the windows. The study was lined with



precious books. With great art he contrived a luxurious bedroom which looked monastically simple.

Among his paintings Jean treasured two works of Moreau which depicted Salomé and the head of John the Baptist. He pondered long over the meaning of the scenes. History being silent on the personality of Salomé, Jean decided that Moreau had recreated her perfectly. To him she was the incarnation of woman.

His library was his chief concern. Among the Latin writers he had no love for the classicists: Vergil, for example, he found incredibly dull. But he took great delight in Petronius, who had brought to life Roman decadence under Nero. He loved ardently a few of the French sensualists, Verlaine and Baudelaire among them. He had also a small collection of obscure Catholic writers whose refinement and disdain for the world suited his own temperament.

For months his life was regular and satisfying. He breakfasted at five and dined at eleven. About dawn he had his supper and went to bed. Because of his weak stomach he was most abstemious in his diet.

After a time his old ailments came back to plague him. He could eat or drink very little and his nerves pained him. After weeks of torture he fainted. When his servants found him, they called a neighborhood doctor who could do little for him. At last Jean seemed to recover, and he scolded the servants for having been so concerned. With sudden energy he made plans to take a trip to England.

His luggage having been packed, he took a cab into Paris. To while away the hours before train time, he visited a wine cellar frequented by English tourists and had dinner at an English restaurant. Re-

alizing afresh that the pleasure of travel lies only in the anticipation, he had himself driven home that same evening and thus avoided the banality of actually going somewhere.

At one stage of his life Jean had loved artificial flowers. Now he came to see that it would be more satisfying to have real flowers that looked artificial. He promptly amassed a collection of misshapen, coarse plants that satisfied his aesthetic needs.

But Jean's energy soon dissipated. His hands trembled, his neck pained him, and his stomach refused food. For weeks he dreamed away his days in a half-stupor. Thinking of his past, he was shocked to realize that his wish to withdraw from the world was a vestige of his education under the Jesuits. Finally he became prey to hallucinations. He smelled unaccountable odors, and strange women kept him company.

One day he was horrified to look into his mirror. His wasted face seemed that of a stranger. He sent for a doctor from Paris. After the physician had given him injections of peptone, Jean returned to something like normal. Gradually the doctor began injecting cod liver oil and other nourishing food into his veins. For a while Jean was entranced with the notion of getting all his sustenance through injections. One more activity would thus be unnecessary.

Then the doctor sent his little artificial world crashing; he ordered Jean to leave his retreat and go live a normal social life in Paris. Otherwise his patient would be in danger of death or at least of a protracted illness with tuberculosis. Jean, more afraid of his illness than he was of the stupid world, gave the necessary orders and glumly watched the movers begin their work.

## AJAX

*Type of work:* Drama

*Author:* Sophocles (495?-406 B.C.)

*Type of plot:* Classical tragedy

*Time of plot:* The Trojan War



*Locale:* Phrygia, before Troy

*First presented:* c. 440 B.C.

*Principal characters:*

AJAX, a Greek warrior

ODYSSEUS, a Greek leader

TECMESSA, Ajax's female captive

TEUCER, Ajax's half-brother

EURYSACES, son of Ajax and Tecmessa

*Critique:*

The age-old problem of individual versus group prerogative is masterfully presented in this play. One finds it tempting to sympathize with Ajax for his devotion to his consort and his son, the love and admiration he commands from his followers, and the courage he displays before the walls of Troy. It is inevitable, however, that his ungovernable pride should bring about his ruin. His downfall, the tragic hero's dissolution as a man because of unbearable humiliation and shame, is one of the most touching and disturbing in literature. Sophocles achieved this terrible spectacle by unusual cogency of action, a remarkable delineation of character, and a judicious point of view.

*The Story:*

Odysseus, chosen by Greek leaders in the Trojan War to replace the dead Achilles as the chief warrior of the Greek forces, paced up and down before the tent of Ajax, who had been slighted by the selection of Odysseus. The goddess Athena, appearing above the tent, told Odysseus that Ajax, covered with blood, was in his tent. Her words confirmed Odysseus' suspicions that it had indeed been Ajax who had slaughtered all of the Greeks' livestock and their shepherd dogs. Athena explained that she had cast a spell over Ajax, who, in his hurt pride, had vowed to murder Menelaus and Agamemnon, the Greek commanders, as well as Odysseus. Under her spell Ajax had committed the horrible slaughter in the belief that the animals he slew were the hated leaders who had opposed his election to the place of the late Achilles.

When Tecmessa, Ajax's Phrygian captive, revealed to his followers what the

great warrior had done, they lamented his downfall and questioned the dark purposes of the gods. Certain that Ajax would be condemned to die for his transgressions, his warriors prepared to retire to their ships and return to Salamis, their homeland.

Ajax, recovered from the spell, emerged from his tent and clearly revealed to his friends that he was a shamed and broken man. Sick in mind at the thought of the taunts of Odysseus, he wished only to die. Even in his abject misery, however, he was sure that had Achilles personally chosen his successor he would have named Ajax. The despairing man tried to find some means of escape from the consequences of his deed. The alternative to death was to return to Salamis and his noble father, Telamon; but he knew that he could never shame Telamon by facing him. His friends, alarmed at his deep gloom and sensing tragedy, advised him to reflect; Tecmessa urged him to live for her sake and for the sake of their little son, Eurysaces. At the mention of the name of his beloved son, Ajax called for the boy. Solemnly he gave Eurysaces his great shield and directed that the child be taken to Salamis, so that he might grow up to avenge his father's disgrace. After dismissing Tecmessa and his son, he remained in his tent alone to clear his troubled thoughts. His followers, meanwhile, resumed their lament over their disgraced leader.

Apparently reconciled to his fate, Ajax emerged at last from his tent and declared that he was ready to recognize authority, to revere the gods, and to bury his sword with which he had brought disgrace and dishonor upon himself. His decision, he

said, had been dictated by his affection for Tecmessa and Eurysaces. This apparent change brought forth cheers of rejoicing from his countrymen; they thanked the gods for what appeared to be Ajax's salvation.

In the meantime the Greeks taunted Teucer, Ajax's half-brother, for his kinship with one demented. Calchas, the Greek prophet, warned Teucer that unless Ajax were kept in his tent a full day, no one would again see Ajax alive, since the proud warrior had twice offended the goddess Athena in the past. But Ajax had already left his tent in order to bury his sword. Teucer and the men of Salamis, in alarm, hastened in search of their leader.

Ajax planted his sword, a gift from Hector, the great Trojan warrior, hilt-down in the earth. After he had asked the gods to inform Teucer of his whereabouts so that he might receive a proper burial, he fell upon his sword. Heavy underbrush partly concealed his body where it lay.

Tecmessa was the first to discover her dead lord; in sorrow she covered him with her mantle. Teucer was summoned. Tecmessa and the men of Salamis could not refrain from mentioning the dire part played by Athena in the tragedy of Ajax and the pleasure Menelaus and Agamemnon would feel when they heard of Ajax's death. Fearing foul play, Teucer ordered Tecmessa to bring Eurysaces immediately. Teucer himself was in a dilemma. He knew that the Greeks detested him because of his kinship with Ajax. He feared also that Telamon would suspect him of being responsible for Ajax's death, so that he might be Telamon's heir.

While Teucer pondered his own fate, Menelaus appeared and told him that Ajax could not receive proper burial because he had been a rebel, offensive to the gods. Teucer maintained that Ajax had not been subject to Spartan Menelaus, nor to anyone else, for he had come to Troy voluntarily at the head of his own men from Salamis; therefore he deserved burial. Seeing that Teucer held firm, Menelaus went away. Teucer dug a grave while Tecmessa and Eurysaces stood vigil over the body. The men of Salamis sang a dirge over their dead leader.

Agamemnon, King of Mycenae, appeared and rebuked Teucer, the son of a slave, for his audacity in defying the will of Menelaus. Agamemnon insulted the memory of Ajax by saying that he had been stronger than he was wise. Teucer, bitterly recalling Ajax's many heroic deeds in behalf of the Greek cause, reminded Agamemnon of the many blots on the escutcheon of the Atridae, Agamemnon's royal house. Teucer defended his own blood by pointing out that although his mother, Hesione, was a captive, she was nevertheless of noble birth.

Odysseus resolved the dispute by declaring that no Greek warrior should be denied burial. He himself had hated Ajax, but he admitted that Ajax had been both noble and courageous. He shook hands with Teucer in friendship, but Teucer, lest the gods be offended, refused his offer to assist in the burial. Thus Ajax, whose pride had brought him to an early death, received proper burial and the death ceremonies of a warrior hero.

## THE ALCHEMIST

*Type of work:* Drama

*Author:* Ben Jonson (1572?-1673)

*Type of plot:* Comedy of manners

*Time of plot:* Early seventeenth century

*Locale:* London

*First presented:* 1610

*Principal characters:*

FACE, a butler

SUBTLE, a swindler posing as an alchemist

DOL COMMON, their partner  
LOVEWIT, owner of the house and Face's master  
SIR EPICURE MAMMON, a greedy knight  
DAME PLIANT, a young widow

### Critique:

*The Alchemist* marked the peak of Ben Jonson's artistic career. Despite a somewhat huddled denouement, the play is a masterpiece of construction. As far as is known, the plot—which Samuel Taylor Coleridge declared one of the three most perfect in existence, the other two being Sophocles' *Oedipus the King* and Fielding's *Tom Jones*—was original with Jonson. In this play, Jonson, the artist superseded Jonson the moralist: as a highly entertaining and dramatic satire on human greed, *The Alchemist* displays none of the sermonizing which marks, more or less, Jonson's other plays.

### The Story:

Master Lovewit having left the city because of plague, his butler, Jeremy, known as Face to his friends of the underworld, invited Subtle, a swindler posing as an alchemist, and Dol Common, a prostitute, to join him in using the house as a base of operations for their rascally activities. Matters fared well for the three until a dispute arose between Face and Subtle over authority. Dol, seeing their moneymaking projects doomed if this strife continued, rebuked the two men and cajoled them back to their senses.

No sooner had Face and Subtle become reconciled than Dapper, a gullible lawyer's clerk given to gambling, called, by previous arrangement with Face, to learn from the eminent astrologer, Doctor Subtle, how to win at all games of chance. Dapper, in the hands of the two merciless rascals, was relieved of all his ready cash, in return for which Subtle predicted that Dapper would have good luck at the gaming tables. In order to gull Dapper further, Subtle told him to return later to confer with the Queen of Fairy, a mysterious benefactress who could promote Dapper's worldly success.

Abel Druggier, an ambitious young druggist who had been led on by Face, was the next victim to enter the house. To his delight, he learned from Subtle, who spoke in incomprehensible pharmaceutical and astrological jargon, that he would have a rich future.

Next arrived Sir Epicure Mammon, a greedy and lecherous knight, with his friend Pertinax Surly, a man versed in the ways of London confidence men. Having been promised the philosopher's stone by Subtle, Mammon had wild visions of transforming all of his possessions into gold and silver, but he was completely taken in by the duplicities of Subtle and Face. Subtle further aroused Mammon's greed by describing at length, in the pseudo-scientific gibberish of the alchemist-confidence man, the processes which led to his approximate achievement of the mythical philosopher's stone. Surly, quick to see what was afoot, scoffed at Subtle and at the folly of Mammon.

During the interview Mammon caught sight of Dol, who appeared inadvertently, and was fascinated. Thinking quickly, Face told Mammon that Dol was an aristocratic lady who, being mad, was under the care of Doctor Subtle but who in her moments of sanity was most affable. Before he left the house Mammon promised to send to the unprincipled Subtle certain of his household objects of base metal for the purpose of having them transmuted into gold.

The parade of victims continued. Elder Ananias of the Amsterdam community of extreme Protestants came to negotiate for his group with Subtle for the philosopher's stone. Subtle, with Face as his assistant, repeated his extravagant jargon to the impressionable Ananias, who, in his greed, declared that the brethren were impatient with the slowness of



the experiment. Subtle, feigning professional indignation, frightened Ananias with a threat to put out forever his alchemist's fire.

Drugger reappeared to be duped further. Subtle and Face were delighted when he told them that a wealthy young widow had taken lodgings near his and that her brother, just come into an inheritance, had journeyed to London to learn how to quarrel in rakish fashion. The two knaves plotted eagerly to get brother and sister into their clutches.

Ananias returned with his pastor, Tribulation Wholesome. Both Puritans managed to wink at moral considerations as Subtle glowingly described the near completion of the philosopher's stone. Prepared to go to any ends to procure the stone, Ananias and Tribulation contracted to purchase Mammon's household articles, which, Subtle explained, he needed for the experiment; the proceeds of the sale would go toward the care of orphans for whom Subtle said he was responsible.

Subtle and Face also plotted to sell these same household articles to the young widow, who, having just moved to London, was probably in need of such items. In the meantime Face met in the streets a Spanish Don—Surly in clever disguise—who expressed a desire to confer with Subtle on matters of business and health.

Dapper returned to meet the Queen of Fairy. At the same time Drugger brought to the house Master Kastril, the angry young man who would learn to quarrel. Kastril was completely taken in. Subtle, promising to make him a perfect London gallant, arranged to have him instructed by Face, who posed as a city captain. Kastril was so pleased with his new acquaintances that he sent Drugger to bring his sister to the house.

Kastril having departed, Dol, Subtle, and Face relieved Dapper of all of his money in a ridiculous ritual in which Dapper was to see and talk to the Queen of Fairy. During the shameless proceedings Mammon knocked. Dapper, who had

been blindfolded, was gagged and hastily put into a water closet at the rear of the house. Mammon entered and began to woo Dol, whom he believed to be a distracted aristocratic lady. Face and Subtle, in order to have the front part of the house clear for further swindles, shunted the amorous pair to another part of the house.

Young Kastril returned with his widowed sister, Dame Pliant; both were deeply impressed by Subtle's manner and by his rhetoric. When the Spanish Don arrived, Subtle escorted Kastril and Dame Pliant to inspect his laboratory. By that time both Subtle and Face were determined to wed Dame Pliant.

Face introduced the Spaniard to Dame Pliant, who, in spite of her objections to Spaniards in general, consented to walk in the garden with the Don.

Meanwhile, in another part of the house, Dol assumed madness. Subtle, discovering the distraught Mammon with her, declared that Mammon's moral laxity would surely delay completion of the philosopher's stone. Following a loud explosion, Face reported that the laboratory was a shambles. Mammon despondently left the house, and Subtle simulated a fainting spell.

In the garden Surly revealed his true identity to Dame Pliant and warned the young widow against the swindlers. When, as Surly, he confronted the two rogues, Face, in desperation, told Kastril that Surly was an impostor who was trying to steal Dame Pliant away. Drugger entered and, being Face's creature, insisted that he knew Surly to be a scoundrel. Then Ananias came to the house and all but wrecked Subtle's plot by talking indiscreetly of making counterfeit money. Unable to cope with the wily rascals, Surly departed, followed by Kastril.

Glad to be rid of his callers, Subtle placed Dame Pliant in Dol's care. But they were once more thrown into confusion when Lovewit, owner of the house, made an untimely appearance. Face, quickly reverting to his normal role of Jeremy, the butler, went to the door in an



attempt to detain his master long enough to permit Subtle and Dol to escape.

Although warned by his butler that the house was infested, Lovewit suspected that something was amiss when Mammon and Surly returned to expose Subtle and Face. Kastril, Ananias, and Tribulation confirmed their account. Dapper, having managed to get rid of his gag, cried out inside the house. Deciding that honesty was the only policy, Face confessed everything to his master and promised to provide him with a wealthy young widow as his wife, if Lovewit would have mercy on his servant.

In the house, meanwhile, Subtle con-

cluded the gulling of Dapper and sent the young clerk on his way, filled with the belief that he would win at all games of chance. Subtle and Dol then tried to abscond with the threesome's loot, but Face, back in Lovewit's good graces, thwarted them in their attempt. They were forced to escape empty-handed by the back gate.

Lovewit won the hand of Dame Pliant and in his good humor forgave his crafty butler. When those who had been swindled demanded retribution, they were finally convinced that they had been mulcted as a result of their own selfishness and greed.

## ALL FOR LOVE

*Type of work:* Drama

*Author:* John Dryden (1631-1700)

*Type of plot:* Romantic tragedy

*Time of plot:* First century B.C.

*Locale:* Alexandria, Egypt

*First presented:* 1677

### *Principal characters:*

MARK ANTONY, one of the Roman triumvirate

VENTIDIUS, his faithful general

DOLABELLA, Antony's friend

OCTAVIA, Antony's wife

CLEOPATRA, Queen of Egypt

ALEXAS, Cleopatra's eunuch

### *Critique.*

Having written rhymed heroic dramatic verse with great success, Dryden turned to a study of Shakespeare and other great playwrights of the English Renaissance. He had only admiration for Shakespeare's great tragedies, but, influenced by the French neo-classicists, he felt that the Elizabethan playwrights had not shown sufficient discipline in construction or in the observance of the classical unities of time, place, and action. *All for Love, Or, The World Well Lost*, his answer as it were to these shortcomings, is an adaptation in the neo-classic manner—but not uncomfortably so—of Shakespeare's *Antony and Cleopatra*. Dryden's Antony occasionally slips into pompous rhetoric, however, and his Cleopatra never

becomes the exciting personality of Shakespeare's Egyptian queen. Unity of action, unity of place, dignity of expression, and well-conceived characters especially mark this play as a great piece of dramatic literature. The difference between *All for Love* and *Antony and Cleopatra* is not simply the difference between Dryden and Shakespeare; Dryden excelled himself here.

### *The Story:*

After his humiliating defeat at Actium, Mark Antony retired to Alexandria, Egypt, where he remained in seclusion for some time in the temple of Isis. He avoided meeting his mistress, Cleopatra, the Queen of Egypt, whose cowardice had

largely caused the defeat. Meanwhile the Romans, under Octavius, Maecenas, and Agrippa, had invaded Egypt, where, having laid siege to Alexandria, they calmly awaited Antony's next move.

Serapion, a patriot and a priest of Isis, became alarmed at a sudden rising of the Nile and by prodigious disturbances among the royal tombs; these events seemed to presage disaster for Egypt.

Ventidius, Antony's trusted and highly successful general in the Middle East, came at this time to Alexandria to aid his commander. Serapion and Alexas, Cleopatra's loyal, scheming eunuch, tried to encourage citizens and troops with a splendid birthday festival in Antony's honor. Ventidius, in Roman fashion, scorned the celebration. He told Antony's Roman soldiers not to rejoice, but to prepare to defend Antony in his peril.

Antony, clearly a ruined man, at last came out of his seclusion. While he cursed his fate and lamented the day that he was born, Ventidius, in concealment, overheard the pitiful words of his emperor. Revealing his presence, he attempted to console Antony. Both men wept; Antony marveled that Ventidius could remain faithful to a leader who had brought a large part of the Roman Empire to ruin through his love for Cleopatra.

Ventidius offered to Antony his twelve legions, which were stationed in Lower Syria, but his stipulation that these legions would not fight for Cleopatra plunged doting Antony into renewed gloom. When Ventidius mentioned the name of Cleopatra lightly, Antony took offense and cursed the general as a traitor. After this insult Antony, his mind filled with misgivings, guilt, and indecision, hastened to assure Ventidius of his love for him. He promised to leave Cleopatra to join the legions in Syria.

The word that Antony was preparing to desert her left Cleopatra in a mood of anger and despair. Meanwhile Charmion, her maid, went to Antony and begged the Roman to say farewell to her mistress. Antony refused, saying that he did not dare

trust himself in Cleopatra's presence.

Not daunted by Antony's refusal, Alexas then intercepted him as he marched out of Alexandria. The eunuch flattered the Romans and presented them with rich jewels from Cleopatra. As Antony was with difficulty clasping a bracelet around his arm, Cleopatra made her prepared appearance. Antony bitterly accused her of falseness and of being the cause of his downfall. The two argued. In desperation, Cleopatra told Antony that as her friend he must go to Syria, but that as her lover he must stay in Alexandria to share her fate. Antony wavered in his determination to leave when Cleopatra told him that she had spurned Octavius' offer of all Egypt and Syria if she would join his forces, and he elected to stay when she represented herself as a weak woman left to the mercy of the cruel invaders. Antony declared, in surrendering again to Cleopatra's charms, that Octavius could have the world as long as he had Cleopatra's love. Ventidius was overcome with shame and pity at Antony's submission.

Cleopatra was triumphant in her renewed power over Antony, and Antony himself seemed to have recovered some of his former magnificence when he was successful in minor engagements against the troops of Octavius. While Octavius, biding his time, held his main forces in check, Ventidius, still hopeful of saving Antony, suggested that a compromise might be arranged with Maecenas or with Agrippa.

Dolabella, the friend whom Antony had banished because he feared that Cleopatra might grow to love the young Roman, came from Octavius' camp to remind Antony that he had obligations toward his wife and two daughters. Then Octavia and her two young daughters were brought before Antony, Octavia, in spite of Antony's desertion, still hoping for reconciliation with her husband. When Antony accused her of bargaining with her brother Octavius, Octavia, undismayed, admitted that Octavius was prepared to withdraw from Egypt at the news

that a reconciliation had been effected between his sister and Antony. Octavia's calm dignity affected Antony greatly, and when his two small daughters embraced him, he declared himself ready to submit to the will of Octavia. Cleopatra, entering upon this family reunion, exchanged insults with the momentarily triumphant Octavia.

Still afraid to face Cleopatra for the last time, Antony prevailed upon Dolabella to speak his farewell to Cleopatra. Dolabella, aspiring to Cleopatra's favors, accepted the mission with pleasure. But Alexas, knowing of Dolabella's weakness and ever solicitous of the welfare of Egypt, advised Cleopatra to excite Antony's jealousy by pretending to be interested in Dolabella. After Ventidius and Octavia had secretly overheard the conversation between Dolabella and Cleopatra, Ventidius, now unwittingly a tool of Alexas, reported to Antony Cleopatra's apparent interest in the young Dolabella. Octavia confirmed his report, and Alexas suggested to the raging Antony that Cleopatra was capable of perfidy. Antony's passionate reaction to this information convinced Octavia that her mission was a failure and she returned to the Roman camp. Antony, meanwhile, accused Cleo-

patra and Dolabella of treachery. Ignoring their earnest denials, he banished them from his presence.

Cleopatra, cursing the eunuch's ill advice, attempted unsuccessfully to take her own life with a dagger. Antony ascended a tower in Alexandria harbor to watch an impending naval engagement between the Egyptian and Roman fleets. To his horror he saw the two fleets join and the entire force advance to attack the city. Antony realized now that his end was near; furthermore, his heart was broken by the belief that Cleopatra was responsible for the treachery of the Egyptian fleet. When Alexas brought false word that Cleopatra had retired to her tomb and had taken her life, Antony, no longer desiring to live, fell on his own sword. The faithful Ventidius killed himself. Cleopatra came to the dying Antony and convinced him, before he died, that she had remained steadfast in her love for him. Then, to cheat Octavius of a final triumph, she dressed herself in her royal robes and permitted herself to be bitten by a poisonous asp. Her maids, Iras and Charmion, killed themselves in the same manner. Serapion entered to find that Cleopatra had joined her Antony in death.

## ALL QUIET ON THE WESTERN FRONT

*Type of work:* Novel

*Author:* Erich Maria Remarque (1897-

*Type of plot:* Social criticism

*Time of plot:* World War I

*Locale:* Germany and France

*First published:* 1928

*Principal characters:*

PAUL BÄUMER,

ALBERT KROPP,

MÜLLER,

TJADEN,

HAIE WESTHUS, and

STANISLAUS KATCZINSKY (KAT), German soldiers

*Critique:*

*All Quiet on the Western Front* is a powerful novel reflecting the disillusion-

ment that followed World War I. Written in the first person with short, simple sen-

ALL QUIET ON THE WESTERN FRONT by Erich Maria Remarque. Translated by A. W. Wheen. By permission of the author. Copyright, 1929, by Little, Brown & Co.



tences, this outstanding book makes clear the common soldier's reactions to shell-fire, hunger, fear, sickness, and danger. There is no show of heroism in the story. Yet the hero, Paul Bäumer, engenders the essence of heroism. He is symbolic of any boy who must become a soldier.

### *The Story:*

Just out of school, little more than nineteen years old, Paul Bäumer and his companions were in the front lines of the army. Albert Kropp, Müller, Leer, Tjaden, Haie Westhus, the farmer Deterring, and Stanislaus Kaczinsky, called Kat, the forty-year-old food plunderer, were part of the second company in the front lines, where Corporal Himmelstoss contrived cruel and inhuman assignments and punishments for his men. Tjaden hated him a little more than the others did. Kemmerich had his leg shot off. When he died, Müller got his boots.

The boys wanted to get back at Himmelstoss, but they knew that it would do them no good to complain about him. One night, when they caught Himmelstoss alone, they threw a sheet over his head and gave him a sound thrashing. Tjaden never forgot his own satisfaction in that accomplishment.

During the bombardments Paul saw men cry like babies or do other things for which they were later ashamed. When the trenches were quiet the men sat in groups talking about what they would do when the war ended. Paul always felt bewildered during such discussions because, having been drafted so young, he had no occupation to which he could return.

Himmelstoss was reprimanded for his treatment of the men, and they knew about it. They could not directly disobey him because that would be insubordination, but they could jeer at him and insult him. Tjaden was called before a court-martial for his insults, and given a three-day open confinement. He thought his punishment worth the pleasure of insulting the corporal.

The company moved closer to the front. At first the men sat in the trench and waited, fighting rats and playing cards. The recruits were frightened, and Paul and the old-timers kept an eye on them. One young recruit went mad and climbed out of the trench; he had to be tied down to keep him from committing suicide. There was a retreat and then another attack, with the trenches nearly flattened under the bombardment. After one attack a man lay dying somewhere on the field. They could hear his cries but could not find him. When the second company was relieved, there were only thirty-two men left from the original company of two hundred.

Relief came to Paul and the others. Good food and rest was all they needed. They met some friendly French girls. At night they took food with them for a bribe and sneaked across the river to the girls' house. The girls helped them to forget the war.

Paul was given a fourteen-day leave. He went home to see his sister Erna and his mother, who was sick in bed. His mother had saved from her own small rations his favorite food. He felt strange there in his home. Erna told him that their mother had cancer. One day he met in the street an officer who demanded a salute. Paul went home and took off his uniform. People asked too many questions about the war, questions which he could not answer.

At the end of his leave Paul went to a training camp for four weeks. On his last Sunday in the camp Paul's father and sister came to see him. They told him that his mother was in the hospital.

Finding his old company, Paul anxiously looked for his comrades. He found Kat, Tjaden, and Kropp. Haie had been killed. Paul shared with his friends the moldy cake he had brought from home. The men were given new uniforms. They had periods of extra drill. It was rumored that they were going to Russia. Then they heard that the kaiser was coming. After he inspected them and had



watched a review, the new uniforms were taken from the men.

During an attack Paul found himself alone in a shell hole. Panicky and lonely, he crawled out of the hole to find his friends. Caught by machine-gun fire, he crawled into another hole. When a French soldier leaped into the hole, Paul stabbed him. After what seemed many hours Paul noticed that the man was still alive. He tried to relieve the dying man's pain. After the man died, Paul's conscience tormented him. When he was able to crawl from the shell hole, he found Müller and Kat, who fed him and comforted him by telling him that he had committed no crime.

Paul, Kat, Müller, Albert, and Tjaden were detailed to guard a heavily bombarded village where an important supply dump was located. They spent three weeks eating, drinking, and wandering about. Enemy fire continued to molest them. Albert and Paul were wounded. In the hospital they bribed a doctor to let them stay together. They were taken to a Catholic hospital, where the cleanliness almost made Paul sick. His broken

leg refused to heal. Albert lost his leg. After a while Paul was able to hobble around on crutches, but he could not bear Albert's jealous gaze. Paul recovered and went home for a short while. His mother was still living. Soon he returned to his company.

The war dragged on. Müller was killed and Paul inherited Kemmerich's boots. Dysentery, typhus, influenza, and violent death dogged them constantly. Kat was wounded while he and Paul were in a trench together. Paul carried his friend through the lines. Just as he brought him to safety, Kat was killed when a piece of shrapnel struck him in the head.

The summer of 1918 passed. Paul was lonely and philosophical. He stayed in a convalescent ward after he had been slightly gassed. The meaning of the war loomed dismally before him. No one will ever know, he thought, what the war had done to him and the other soldiers.

In October, 1918, on a day when the army communiqué reported that all was quiet on the western front, a stray bullet hit Paul, and he died.

## ALL THE KING'S MEN

*Type of work:* Novel

*Author:* Robert Penn Warren (1905- )

*Type of plot:* Social criticism

*Time of plot:* Late 1920's and early 1930's

*Locale:* Southern U.S.A.

*First published:* 1946

*Principal characters:*

JACK BURDEN, a journalist and political lackey

WILLIE STARK, a political boss

SADIE BURKE, his mistress

ANNE STANTON, a social worker

ADAM STANTON, her brother

JUDGE IRWIN

### *Critique:*

*All the King's Men*, after a sluggish beginning, races smoothly to its inevitable ending. Warren's literary style is excellent. It is so good that the reader is likely

to regret reaching the final pages of the book. Although the rise of Willie Stark is ostensibly the theme of the novel, the real issue is the character of Jack Burden,

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a caustic-tongued, brilliant journalist, whose self-examination becomes a symbol of the era that is treated in the book. From the opening description of Sugar Boy's drive through the country highway until the last pages when Jack Burden realizes his self-destruction and, phoenix-like, rises from the ruins of his past to make a new life with Anne Stanton, the plot is gripping and real.

### *The Story:*

When Governor Willie Stark tried to intimidate old Judge Irwin of Burden's Landing, the judge stood firm against the demagogue's threats. As a result, Willie ordered Jack Burden to find some scandal in the judge's past that could ruin the elderly man.

Jack had met Willie back in 1922, when Willie, the county treasurer, and Lucy Stark, his schoolteacher wife, were fighting against a corrupt building contractor who was constructing the new schoolhouse. Sent by his newspaper, the *Chronicle*, to investigate, Jack found Willie and Lucy both out of jobs but still fighting against graft. Two years later the fire escape of the school collapsed during a fire drill and Willie became a hero.

Willie then ran in the Democratic primary race for governor. There were two factions, those of Harrison and MacMurfee. Because it was to be a close election, someone proposed that Willie be used as a dummy candidate to split the rural MacMurfee followers. Tiny Duffy and some other men convinced Willie that he could save the state. By then Willie had become a lawyer and politically ambitious man. Jack covered the campaign.

Aiding Willie was Sadie Burke, a clever, energetic woman with political skill. Inadvertently she revealed Harrison's plan to Willie. Crushed and gloomy at this news, Willie rallied his spirits and offered to campaign for MacMurfee, who was elected.

Willie practiced law for a few years until 1930 when he ran for governor with

the assistance of Sadie Burke, who became his mistress, and Tiny Duffy, who was Willie's political jackal.

Meanwhile Jack had quit his job on the *Chronicle*. Reared by a mother who had remarried since Ellis Burden had deserted her, Jack had become a faithless, homeless cynic whose journalism career meant nothing to him as an ideal. He had, in his youth, played with Anne and Adam Stanton. Adam was now a famous surgeon, and Anne, still unmarried, had become a welfare worker.

Jack was in love with Anne, but time had placed a barrier between him and the girl with whom he had fallen in love during the summer after he had come home to Burden's Landing from college. He had been twenty-one then, she seventeen. But Jack's youthful cynicism, which later took possession of him completely, spoiled him in Anne's eyes.

When Jack went to work for Governor Willie Stark, Jack's mother was deeply pained and Judge Irwin was disgusted, but Jack cared little for their opinions.

By 1933 Willie was on the verge of losing his wife, who could not stand her husband's political maneuvers and his treatment of their son Tom. Willie assured Jack that Lucy knew nothing about Sadie Burke. Lucy remained with Willie through his reelection in 1934 and then retired to her sister's farm. She appeared with Willie in public only for the sake of his reputation.

Jack began to dig into Judge Irwin's past. Delving into the judge's financial transactions during the time when he was attorney general under Governor Stanton, Jack learned that a power company had been sued by the government for a large sum. As a bribe to the attorney general the company fired one of its men to give a highly paid job to Irwin. Later this man, Littlepugh, committed suicide after writing the facts in a letter to his sister. Still living, Miss Littlepugh told Jack the story.

The issue of the Willie Stark six-million-dollar hospital demanded use of this

scandal which Jack had uncovered. Willie told Jack that he wanted Adam Stanton to head the new hospital. It would, Jack knew, be a ridiculous offer to the aloof and unworldly young doctor, but he made an effort to convince Adam to take the post. Adam flatly refused. A few days later Anne sent for Jack. She wanted Adam to take the position. Jack showed Anne the documents proving Judge Irwin's acceptance of a bribe and Governor Stanton's attempt to cover up for his friend. Knowing that Adam would want to protect his father's good name, Anne showed the evidence to him. He then said he would head the hospital. Later Jack wondered how Anne had known about the plans for the hospital because neither he nor Adam had told her.

Jack's suspicions were confirmed when Sadie Burke, in a torrent of rage, told him that Willie had been betraying her. Jack knew then that Anne Stanton was the cause.

Disillusioned, he packed a suitcase and drove to California. This journey to the West and back completed, Jack, his torment under control, went back to work for Willie.

One of MacMurfee's men tried to bribe Adam to use influence in selecting a man named Larson as the builder of the medical center. When Adam, outraged, decided to resign, Anne phoned Jack for the first time since he had learned of her affair with Willie. Anne and Jack decided to get Adam to sign a warrant against the man who had tried to bribe him. Jack also warned Anne that as a witness she would be subject to public scrutiny of her relationship with Willie, but she said she did not care. Jack asked her why she was associating with Willie. She said that after what Jack had told her about Governor Stanton's dishonesty in the past she did not care what happened to her. Later, Jack persuaded Adam not to bring suit.

After Willie's political enemy, MacMurfee, tried to blackmail him because of a scandal concerning Tom Stark, Willie ordered Jack to use his knowledge to make Judge Irwin throw his weight against MacMurfee's blackmail attempt. When Jack went to Burden's Landing to confront Judge Irwin with the evidence that Jack had obtained from Miss Littlepough, the old man shot himself.

In the excitement following the suicide, Jack's mother told him that he had caused his father's death. Belatedly, Jack discovered the reason for Ellis Burden's desertion. In his will Judge Irwin left his estate to his son, Jack Burden.

Only one way seemed left to handle MacMurfee. Willie decided to give the building contract for the hospital to MacMurfee's man, Larson, who in turn would suppress the scandal about Tom. Duffy made the arrangements.

Tom Stark was a football hero. One Saturday during a game his neck was broken. Adam reported that Tom would remain paralyzed. This news had its effect on Willie. He told Duffy that the hospital deal was off. Turning to Lucy once more, he dismissed Sadie Burke and Anne Stanton.

Duffy, driven too far by Willie, phoned Adam and told him that Anne had been responsible for his appointment. Adam, having known nothing of his sister's relationship with the governor, went to her apartment to denounce her. Then, in the hall of the state building, Adam shot Willie and was killed immediately afterward by Willie's bodyguard.

Piece by piece the tangled mess of Jack's life began to take new meaning. He separated himself from every particle of his past with the exception of two people: his mother, whose devotion to Judge Irwin over all the years had given her a new personality in Jack's eyes, and Anne Stanton, whom he married.



## ALL'S WELL THAT ENDS WELL

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Romantic comedy

*Time of plot:* Sixteenth century

*Locale:* France and Italy

*First presented:* c. 1602

### *Principal characters:*

THE KING OF FRANCE

BERTRAM, Count of Rousillon

THE COUNTESS OF ROUSILLON, his mother

HELENA, the Countess' ward

PAROLLES, a scoundrel, Bertram's follower

A WIDOW OF FLORENCE

DIANA, her daughter

### *Critique:*

More serious and dramatic than most of the Shakespearian comedies, *All's Well That Ends Well* is thought to have been revised several times before its first publication in the Folio of 1623. It is not a smooth piece of work. Parts of it are farce-comedy; other parts are marked by a seriousness of insight that is not always compatible with the general tone. Shakespeare's purpose was to portray the blindness brought about by prejudices formed without reason. Yet he gave sound basis for Bertram's refusal to see the good in Helena. Twice she humiliated him and forced him into unwanted situations. It took all of Shakespeare's skill to bring about a happy ending in the face of such odds.

### *The Story:*

Bertram, the Count of Rousillon, had been called to the court to serve the King of France, who was ill of a disease that all the royal physicians had failed to cure. In the entire country the only doctor who might have cured the king was now dead. On his deathbed he had bequeathed to his daughter Helena his books and papers describing cures for all common and rare diseases, among them the one suffered by the king.

Helena was now the ward of the Countess of Rousillon, who thought of her as a daughter. Helena loved young

Count Bertram and wanted him for a husband, not a brother. Bertram considered Helena only slightly above a servant, however, and would not consider her for a wife. Through her knowledge of the king's illness, Helena at last hit upon a plot to gain the spoiled young man for her mate, in such fashion as to leave him no choice in the decision. She journeyed to the court and, offering her life as forfeit if she failed, gained the king's consent to try her father's cure on him. If she won, the young lord of her choice was to be given to her in marriage.

Her sincerity won the king's confidence. She cured him by means of her father's prescription and as her boon asked for Bertram for her husband. That young man protested to the king, but the ruler kept his promise, not only because he had given his word but also because Helena had won him over completely.

When the king ordered the marriage to be performed at once, Bertram, although bowing to the king's will, would not have Helena for a wife in any but a legal way. Pleading the excuse of urgent business elsewhere, he deserted her after the ceremony and sent messages to her and to his mother saying he would never belong to a wife forced upon him. He told Helena that she



would not really be his wife until she wore on her finger a ring he now wore on his and carried in her body a child that was his. And these two things would never come to pass, for he would never see Helena again. He was encouraged in his hatred for Helena by his follower, Parolles, a scoundrel and a coward who would as soon betray one person as another. Helena had reproached him for his vulgar ways and he wanted vengeance on her.

Helena returned to the Countess of Rousillon, as Bertram had commanded. The countess heard of her son's actions with horror, and when she read the letter he had written her, restating his hatred for Helena, she disowned her son, for she loved Helena like her own child. When Helena learned that Bertram had said he would never return to France until he no longer had a wife there, she sadly decided to leave the home of her benefactress. Loving Bertram, she vowed that she would not keep him from his home.

Disguising herself as a religious pilgrim, Helena followed Bertram to Italy, where he had gone to fight for the Duke of Florence. While lodging with a widow and her daughter, a beautiful young girl named Diana, Helena learned that Bertram had seduced a number of young Florentine girls. Lately he had turned his attention to Diana, but she, a pure and virtuous girl, would not accept his attentions. Then Helena told the widow and Diana that she was Bertram's wife, and by bribery and a show of friendliness she persuaded them to join her in a plot against Bertram. Diana listened again to his vows of love for her and agreed to let him come to her rooms, provided he first gave her a ring from his finger to prove the constancy of his love. Bertram, overcome with passion, gave her the ring, and that night, as he kept the appointment in her room, the girl he thought Diana slipped a ring on his finger as they lay in bed together.

News came to the countess in France and to Bertram in Italy that Helena had died of grief and love for Bertram. Bertram returned to France to face his mother's and the king's displeasure, but first he discovered that Parolles was the knave everyone else knew him to be. When Bertram held him up to public ridicule, Parolles vowed he would be revenged on his former benefactor.

When the king visited the Countess of Rousillon, she begged him to restore her son to favor. Bertram protested that he really loved Helena, though he had not recognized that love until after he had lost her forever through death. His humility so pleased the king that his confession of love, coupled with his exploits in the Italian wars, won him a royal pardon for his offense against his wife. Then the king, about to betroth him to another wife, the lovely and wealthy daughter of a favorite lord, noticed the ring Bertram was wearing. It was the ring given to him the night he went to Diana's rooms; the king in turn recognized it as a jewel he had given to Helena. Bertram tried to pretend that it had been thrown to him in Florence by a high-born lady who loved him. He said that he had told the lady he was not free to wed, but that she had refused to take back her gift.

At that moment Diana appeared as a petitioner to the king and demanded that Bertram fulfill his pledge to recognize her as his wife. When Bertram tried to pretend that she was no more than a prostitute he had visited, she produced the ring he had given her. That ring convinced everyone present, especially his mother, that Diana was really Bertram's wife. Parolles added to the evidence against Bertram by testifying that he had heard his former master promise to marry the girl. Bertram persisted in his denials. Diana then asked for the ring she had given to him, the ring which the king thought to be Helena's. The king asked Diana where

she had gotten the ring. When she refused to tell on penalty of her life, he ordered her taken to prison. Diana then declared that she would send for her bail. Her bail was Helena, now carrying Bertram's child within her, for it was she, of course, who had received him in Diana's rooms that fateful night. To her Diana gave the ring. The two re-

quirements for becoming his real wife being now fulfilled, Bertram promised to love Helena as a true and faithful husband. Diana received from the king a promise to give her any young man of her choice for her husband, the king to provide the dowry. And so the bitter events of the past made sweeter the happiness of all.

## ALMAYER'S FOLLY

*Type of work:* Novel

*Author:* Joseph Conrad (Teodor Józef Konrad Korzeniowski, 1857-1924)

*Type of plot:* Romantic realism

*Time of plot:* Late nineteenth century

*Locale:* Dutch East Indies

*First published:* 1895

### *Principal characters:*

ALMAYER, an unsuccessful trader of Dutch ancestry

MRS. ALMAYER, his Malay wife

NINA, his half-caste daughter

DAIN MAROOLA, Nina's Malay lover

LAKAMBA, Rajah of Sambir, Almayer's enemy

### *Critique:*

*Almayer's Folly* is a good example of Conrad's carefully constructed stories. Laid in the Far East, as many of his novels are, the story is played out against the inscrutable mystery of nature. The theme of the meeting of East and West has long found varied treatment in English literature.

### *The Story:*

By marrying Lingard's adopted daughter, a Malay, Almayer had inherited that prosperous merchant's business and his plans for amassing a huge fortune in gold from rich mines up the Pantai River. Almayer and his wife had one daughter, Nina, a beautiful girl, who had been sent to Singapore, where for ten years she was educated as a European. She returned home to Sambir unexpectedly at the end of that time, for she could not bear to be treated as a half-caste in a white community. Unsuccessful in business, Almayer nursed dim hopes that he could find a gold mine and, his fortune made, take Nina to Amsterdam to spend his last days in prosperous retirement.

News that the English were to have control of the Pantai River caused Almayer to start building a new house in his compound, not far removed from the one in which he was living. He wanted a house fine enough to receive the British. When the project was abandoned and the Dutch were left in nominal power, Almayer stopped work on his new house. A company of Dutch seamen christened the structure "Almayer's Folly."

The native rajah, named Lakamba, had a compound across the river from Almayer's home. There he lived with his women and his slaves and his principal aide, Babalatchi. Lakamba kept close watch on Almayer when he would leave for several days at a time with a few of his men. But Almayer gave up his trips after a time and settled down to empty daydreams on his rotten wharf. His native wife despised him.

Nina's presence in Sambir offered another problem for Almayer, for the young men of the settlement were eyeing her with interest.

One day the handsome son of a Ma-

layan rajah came sailing up the river in a brig and wanted to trade with Almayer. His name was Dain Maroola. At length, after conversations with Lakamba and long conferences with Almayer, Dain got what he was after, gunpowder. Meanwhile he had fallen passionately in love with Nina. One night she came into the women's room in her father's house and discovered her mother counting out the money Dain had been giving her in payment for Nina. Mrs. Almayer had been arranging meetings between Nina and Dain, and giving them warning at the approach of Almayer. Mrs. Almayer wished her daughter to remain native. She had a deep distrust of white men and their ways.

Dain went away, promising that he would return to help Almayer in locating the hidden gold mine. When he did return, he saw Almayer for just a moment and then hurried to see Lakamba. He told the rajah that his brig had fallen into the hands of the Dutch and that he had narrowly escaped with one slave. Most of his men had been killed. And in a day or two the Dutch would be up the Pantai looking for him.

After this interview Lakamba told Babalatchi he must poison Almayer before the Dutch arrived. Now that Dain knew where the gold treasure was, Almayer was no longer needed. If allowed to live, he might reveal his secret to the white men.

Next morning the body of a Malay was found floating in the river. The head was smashed beyond recognition, but it wore an anklet and a ring that had belonged to Dain. Almayer was overcome with grief, for Dain was his last hope of finding the gold. The Dutch officers who came looking for Dain told how he had escaped from his brig and how, as the Dutch approached it, the gunpowder it carried ignited and blew up the boat, killing two of the Dutch. Almayer promised his visitors that after they had dined he would deliver Dain into their hands.

Meanwhile Babalatchi was telling Lakamba the true story of Dain. Nina had been waiting for the young Malay on the night of his conference with Lakamba, and she had taken him to a secluded clearing farther up the river. There he was now hiding. The corpse that had floated down the river was that of his slave, who had died when the canoe overturned. Mrs. Almayer had suggested that Dain put his anklet and ring on the body and let it float down the river. Lakamba and Babalatchi planned Dain's escape from his Dutch enemies. Knowing that Dain would not leave without Nina, Babalatchi and Mrs. Almayer plotted to get her away from Almayer, who was drinking with the Dutch. After some persuasion Almayer did lead his guests to the grave of the man recovered from the river. The Dutch took the anklet and ring as proof that Dain was dead. Then they left for the night.

Nina, willing to go with Dain, felt an urge to see her father once more before she left, but her mother would not let her go into the house where her father lay in a drunken sleep. Nina went to the clearing where Dain was hiding. Soon afterward a slave girl awakened Almayer and told him where Nina was. Almayer was panic-stricken. He traced Nina to Dain's enclosure and begged her to come back to him, but she would not. She did not want to run the risk of insults from white people. With Dain she would be a ranee, and she would be married to a Malay, a brave warrior, not a lying, cowardly white man. Almayer threatened to send his servant to tell the Dutch where Dain was.

While they argued, Babalatchi came up and cried out that the slave girl had revealed Dain's hiding place to the Dutch, who were now on their way to capture the young Malay. Babalatchi, astounded when Dain announced that he would stay with Nina, left them to their fate. After he had gone, Almayer said he would never forgive Nina, but he of-



ferred to take the two to the mouth of the river. So in heavy darkness the fugitive lovers escaped their pursuers.

On an island at the mouth of the river Dain, Nina, and Almayer awaited the canoe that would take the lovers to Lakamba's hidden boat. After the two had gone, Almayer covered up Nina's footprints and returned to his house up the river. His compound was deserted. Mrs. Almayer with her women had gone to Lakamba for protection, taking Dain's gift of money with her. Almayer found the old rusty key to his unused office. He

went inside, broke up the furniture, and piled it in the middle of the room. When he came out he threw the key into the river and sat on his porch until the flames began to billow from his office. He was burning down his old house.

He lived out the rest of his days in "Almayer's Folly." Finally he began the practice of smoking opium in an effort to forget his daughter Nina. When he died, the opium had given his eyes the look of one who indeed had succeeded in forgetting.

## THE AMBASSADORS

*Type of work:* Novel

*Author:* Henry James (1843-1916)

*Type of plot:* Psychological realism

*Time of plot:* About 1900

*Locale:* Paris, France

*First published:* 1903

### *Principal characters:*

CHADWICK NEWSOME (CHAD), an American expatriate

LAMBERT STRETHET, his friend

MARIA GOSTREY, an acquaintance of Strether

COMTESSE DE VIONNET, in love with Chadwick Newsome

MRS. POCKOCK, Chadwick's married sister

MAMIE POCKOCK, Mrs. Pocock's husband's sister

### *Critique:*

Henry James put great emphasis on the construction and form of his novels, and *The Ambassadors* is one of his best in point of construction. There are no loose ends; the entire story is neatly gathered together. The importance of this novel in Henry James' work is that in it he at last conquered his embarrassment over people from America. His earlier novels had displayed the people of his native land as rather barbaric in their appreciation of Europe. But in Lambert Strether and Chadwick Newsome, James portrayed two Americans who had the intelligence to realize in Paris what they had missed in the bleak

and narrowed existence of their earlier lives in New England.

### *The Story:*

Lambert Strether was engaged to marry Mrs. Newsome, a widow. Mrs. Newsome had a son Chadwick, whom she wanted to return home from Paris and take over the family business in Woollett, Massachusetts. She was especially concerned for his future after she had heard that he was seriously involved with a Frenchwoman. In her anxiety she asked Strether to go to Paris and persuade her son to return to the respectable life she had planned for him.

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Strether did not look forward to his task, for the young man had ignored all his mother's written requests to return home. Nor did Strether know what hold Chadwick's mistress might have over him or what sort of woman she might be. He strongly suspected that she was a young girl of unsavory reputation. Strether realized, however, that his hopes of marrying Mrs. Newsome depended upon his success in bringing Chad back to America, where his mother could see him married to Mamie Pocock.

Leaving his ship at Liverpool, Strether journeyed across England to London. On the way he met Miss Gostrey, a young woman who was acquainted with some of Strether's American friends, and she promised to aid Strether in getting acquainted with Europe before he left for home again. Strether met another old friend, Mr. Waymarsh, an American lawyer living in England, whom he asked to go with him to Paris.

A few days after arriving in Paris, Strether went to Chad's house. The young man was not in Paris, and he had temporarily given the house over to a friend, Mr. Bilham. Through Bilham, Strether got in touch with Chad at Cannes. Strether was surprised to learn of his whereabouts, for he knew that Chad would not have dared to take an ordinary mistress to such a fashionable resort.

About a week later Strether, Miss Gostrey, and Waymarsh went to the theater. Between the acts of the play, the door of their box was opened and Chad entered. He was much changed from the adolescent college boy Strether remembered. He was slightly gray, although only twenty-eight.

Both Strether and Chad Newsome pleased each other on sight. Over coffee after the theater, the older man told Chad why he had come to Europe. Chad answered that all he asked was an opportunity to be convinced that he should return.

A few days later Chad took Strether and his friends to a tea where they met Mme. and Mlle. de Vionnet. The former, who had married a French count, turned out to be an old school friend of Miss Gostrey. Strether was at a loss to understand whether Chad was in love with the comtesse or with her daughter Jeanne. Since the older woman was only a few years the senior of the young man and as beautiful as her daughter, either was possibly the object of his affections.

As the days slipped by it became apparent to Strether that he himself wanted to stay in Paris. The French city and its life were much calmer and more beautiful than the provincial existence he had known in Woollett, and he began to understand why Chad was unwilling to go back to his mother and the New-some mills.

Strether learned that Chad was in love with Mme. de Vionnet, rather than with her daughter. The comtesse had been separated from her husband for many years, but their position and religion made divorce impossible. Strether, who was often in the company of the Frenchwoman, soon fell under her charm. Miss Gostrey, who had known Mme. de Vionnet for many years, had only praise for her and questioned Strether as to the advisability of removing Chad from the woman's continued influence.

One morning Chad announced to Strether that he was ready to return immediately to America. The young man was puzzled when Strether replied that he was not sure it was wise for either of them to return, that it would be wiser for them both to reconsider whether they would not be better off in Paris than in New England.

When Mrs. Newsome, back in America, received word of that decision on the part of her ambassador, she immediately sent the Pococks, her daughter and son-in-law, to Paris along with Mamie Pocock, the girl she hoped her son

would marry. They were to bring back both Strether and her son.

Mrs. Newsome's daughter and her relatives did not come to Paris with an obvious ill-will. Their attitude seemed to be that Chad and Strether had somehow drifted astray, and it was their duty to set them right. At least that was the attitude of Mrs. Pocock. Her husband, however, was not at all interested in having Chad return, for in the young man's absence Mr. Pocock controlled the Newsome mills. Mr. Pocock further saw that his visit was probably the last opportunity he would have for a gay time in the European city, and so he was quite willing to spend his holiday going to theaters and cafés. His younger sister, Mamie, seemed to take little interest in the recall of her supposed fiancé, for she had become interested in Chad's friend, Mr. Bilham.

The more Strether saw of Mme. de Vionnet after the arrival of the Pococks, the more he was convinced that the Frenchwoman was both noble and sincere in her attempts to make friends with her lover's family. Mrs. Pocock found it difficult to reconcile Mme. de Vionnet's aristocratic background with the fact that she was Chad's mistress.

After several weeks of hints and gentle pleading, the Pococks and Mamie went to Switzerland, leaving Chad to make a decision whether to return to America. As for Mr. Strether, Mrs. Newsome had advised that he be left alone to make his own decision, for the widow wanted to avoid the appearance

of having lost her dignity or her sense of propriety.

While the Pococks were gone, Strether and Chad discussed the course they should follow. Chad was uncertain of his attitude toward Mamie Pocock. Strether assured him that the girl was already happy with her new love, Mr. Bilham, who had told Strether that he intended to marry the American girl. His advice, contrary to what he had thought when he had sailed from America, was that Chadwick Newsome should remain in France with the comtesse, despite the fact that the young man could not marry her and would, by remaining in Europe, lose the opportunity to make himself an extremely rich man. Chad decided to take his older friend's counsel.

Waymarsh, who had promised his help in persuading Chad to return to America, was outraged at Strether's changed attitude. Miss Gostrey, however, remained loyal, for she had fallen deeply in love with Strether during their time together in Paris. But Strether, realizing her feelings, told her that he had to go back to America alone. His object in Europe had been to return Chad Newsome to his mother. Because he had failed in that mission and would never marry Mrs. Newsome, he could not justify himself by marrying another woman whom he had met on a journey financed by the woman he had at one time intended to marry. Only Mme. Vionnet, he felt, could truly appreciate the irony of his position.

## AMPHITRYON

*Type of work:* Drama

*Author:* Titus Maccius Plautus (c. 254-184 B.C.)

*Type of plot:* Farce

*Time of plot:* The Heroic Age

*Locale:* Thebes

*First presented:* c. 185 B.C.

*Principal characters:*

AMPHITRYON, a Theban general

ALCMENA, his wife

JUPITER, and  
MERCURY, Roman gods  
SOSIA, Amphitryon's slave

*Critique:*

*Amphitryon* is closely akin to many of the other Plautine plays in that it is a comedy of mistaken identity. It has long been believed that a lost Greek play was the original of Plautus' comedy, but no definite proof is available. *Amphitryon* has had a great influence on modern drama throughout the Western world, and there have been numerous translations, adaptations, and imitations. Such great dramatists as John Dryden, in England, and Molière, in France, made use of its theme and structure. Shakespeare's *Comedy of Errors*, taken largely from Plautus' *The Menaechmi*, owes something also to *Amphitryon*. In very recent times a production of the story as adapted by Jean Giraudoux was successful as a stage play under the title *Amphitryon* 38.

*The Story:*

Amphitryon, a Theban, joined the army of Thebes to fight against the Teloboans. When he left for the wars, his wife Alcmena, daughter of Electryon, was pregnant. Nevertheless, in the absence of Amphitryon, Jupiter fell in love with Alcmena and decided that he must enjoy her favors. Disguising himself as Amphitryon, Jupiter appeared to Alcmena as her husband, just returned from a battle with the Teloboans. Alcmena was unable to penetrate the disguise of the impostor and welcomed Jupiter as her husband. Because Jupiter wished to enjoy Alcmena as long as possible, he had the sun, moon, and stars remain fixed, and so the night he spent with Alcmena was long enough for her to conceive and be ready to bring forth a child by Jupiter at the same time she gave birth to the child by her husband.

In the meantime Amphitryon's ship returned to Thebes. Because it was still night Amphitryon's slave, Sosia, fearfully walking the streets of the sleeping town,

tried to console himself with the pleasantness of the news he was bringing to its citizens. He thought how well his master, Amphitryon, had handled the war with the Teloboans, how the enemy had refused to arbitrate the dispute over lands, how the battle had been joined, and how Amphitryon had been awarded the golden cup of Pterela as a token of the valor displayed in the battle.

While Sosia soliloquized, Mercury, disguised as Sosia, was listening to every word. Mercury had assumed the disguise to aid his father, Jupiter, in the latter's scheme to make love to Alcmena. As Sosia came through the streets to Amphitryon's house, Mercury, in the guise of Sosia, was guarding the house and the inmates against any disturbance. When Sosia saw Mercury he was afraid, but he went up to the door and tried to enter. Mercury, as Sosia, told him to be gone and beat him with his fists. When Sosia cried out that he was a slave named Sosia who belonged to the household, he received another drubbing.

Sosia, confused, then asked the stranger who he was. Mercury replied that he was Sosia, a slave of the household. Looking closely, Sosia saw that the person in front of him was dressed and looked exactly like himself. When Sosia went on to ask questions about the household, Mercury answered each one satisfactorily. Sosia asked about his own conduct during the battle; Mercury replied that he had been drinking. Knowing that the answer was correct and sure that someone had stolen his very identity, Sosia ran off to the ship, leaving Mercury to chuckle over the ruse which would prevent Amphitryon from spoiling Jupiter's night with Alcmena.

Eventually Jupiter took leave of Alcmena, after telling her that he had to return to his army, lest the men become bitter because their leader absented him-



self while they could not. When she grew sad at the thought of his departure, the god, to propitiate her, gave her the golden cup of Pterela which Amphitryon had received as a token of merit in the war. As he left, Jupiter ordered the night to move on in its regular course.

Amphitryon was furious when Sosia returned to the ship. He thought that the slave must be mad or, at the very least, drunk, and he refused to believe that anyone could have stolen the identity of Sosia, as the slave declared. Amphitryon, anxious to discover what was happening, set out for his home immediately, taking Sosia with him. By the time the real Amphitryon and Sosia arrived at the house Jupiter and Mercury had departed. Alcmena was surprised to see her husband return in so short a time. She feared that he was simply testing her fidelity.

Amphitryon, greeting his wife as a husband would after an absence of months, was unable to understand what Alcmena meant when she rebuked him for leaving her a short time before on a pretext of returning to his army. When she told Amphitryon that he had spent the night with her, Amphitryon became suddenly and decidedly angry. Then she mentioned the golden cup of Pterela, which she had received from Jupiter during his visit in disguise. Amphitryon declared she could not have the cup, for he had it under seal in his possession. But when he opened the chest in which he had put the cup, it was missing; the gods had stolen it to give to Alcmena.

In spite of the evidence produced to show that it was he who had been with his wife, Amphitryon was exceedingly angry and accused his wife of losing her honor by breaking her marriage vows. Alcmena, entirely innocent of any such intent and still believing that her husband had visited her earlier, was hurt and furious at the charges he made. Amphit-

ryon, wishing to be fair but wanting to get to the bottom of the matter, went to get Alcmena's kinsman, Naucrates, who had been with him all night on board the ship. He also told Alcmena that he would divorce her unless she could prove her innocence.

Alcmena was upset at the charges heaped upon her by Amphitryon and made plans to leave the house. Jupiter, sorry for the trouble he had caused, prepared to help her. He appeared to Alcmena in disguise and softened somewhat her anger against Amphitryon. Speaking as Amphitryon, he apologized for the charges made against Alcmena's honesty and virtue.

Amphitryon was unable to find Naucrates and returned to his home. Warned by Mercury, Jupiter appeared as Amphitryon, and a riotous scene, with both men seeming to be Amphitryon, followed, an argument broken off when word came that Alcmena was about to give birth to a child. As Amphitryon prepared to leave, Jupiter struck him unconscious with a thunderbolt. With Jupiter's aid Alcmena painlessly gave birth to two sons, one by Amphitryon and the other by Jupiter. One child was so active that he could hardly be held on his cot to be bathed, and the waiting-women reported that within a few minutes of his birth the baby had strangled two large snakes that entered the room. The voice of Jupiter called out to Alcmena and told her that the lusty lad, Hercules, was his and the other child Amphitryon's.

After the waiting-women had gone, Jupiter himself appeared to Amphitryon and told the husband what had happened. When he warned Amphitryon not to be harsh toward his wife for producing a child by a god, Amphitryon, faced with no other choice, promised to obey all that the god commanded.



## ANDERSEN'S FAIRY TALES (SELECTIONS)

*Type of work:* Tales

*Author:* Hans Christian Andersen (1805-1875)

*Type of plots:* Folk tradition

*Time of plots:* Indeterminate

*Locale:* Denmark

*First published:* At intervals, 1835-1872

### *Principal characters:*

KAREN, who owned the red shoes

THE UGLY DUCKLING

THE SNOW QUEEN

KAY, a little boy

GERDA, a little girl

THE SHEPHERDESS, a china figure

THE CHIMNEYSWEEP, her lover

THE EMPEROR

A TIN SOLDIER

A POOR SOLDIER

### *Critique:*

Hans Christian was a dreamy little boy whose thoughts were very much like those of many of the characters in his fairy tales. When his father died and his mother remarried, he asked to go to Copenhagen to make his fortune. Because a soothsayer had told his mother that Hans would be Denmark's pride, she let him go. When he tried to enter the theater, he had little success. However, influential men realized he was a poet and befriended him until his publications began to attract attention. By the time Hans Christian Andersen died, he was Denmark's most beloved countryman. His tales may be fantastic, running through many moods, but they merely reflect his own character which was equally fantastic, though lovable.

### *The Stories:*

#### THE RED SHOES

Karen was a little girl so poor that she had to go barefoot in winter. An old mother shoemaker felt sorry for her and made Karen a clumsy pair of shoes out of pieces of red felt. When Karen's mother died, the girl had to wear the red shoes to the funeral. An old lady, seeing

Karen walking forlornly behind her mother's coffin, pitied her and took the child home. The old lady thought the red shoes ugly and burned them.

One day Karen saw the queen and the little princess. The princess was dressed all in white, with beautiful red morocco shoes.

When the time came for Karen's confirmation, she needed new shoes. The old lady, almost blind, did not know that the shoes Karen picked out were red ones just like those the princess had worn. During the confirmation Karen could think of nothing but her red shoes.

The next Sunday, as Karen went to her first communion, she met an old soldier with a crutch. After admiring the red shoes, he struck them on the soles and told them to stick fast when Karen danced. During the service she could think only of her shoes. After church she started to dance. The footman had to pick her up and take off her shoes before the old lady could take her home.

At a ball in town Karen could not stop dancing. She danced out through the fields and up to the church. There an angel with a broad sword stopped her and told her she would dance until she

became a skeleton, a warning to all other vain children.

She danced day and night until she came to the executioner's house. There she tapped on the window and begged him to come out and cut off her feet. When he chopped off the feet, they and the little red shoes danced off into the forest. The executioner made Karen wooden feet and crutches and taught her a psalm, and the parson gave her a home.

Karen thought she had suffered enough to go to church, but each time she tried she saw the red shoes dancing ahead of her and was afraid. One Sunday she stayed at home. As she heard the organ music, she read her prayer book humbly and begged help from God. Then she saw the angel again, not with a sword but with a green branch covered with roses. As the angel moved the branch, Karen felt that she was being carried off to the church. There she was so thankful that her heart broke and her soul flew up to heaven.

#### THE UGLY DUCKLING

A mother duck was sitting on a clutch of eggs. When the largest egg did not crack with the rest, an old matriarchal duck warned the setting fowl that she might as well let that egg alone; it would probably turn out to be a turkey. But the egg finally cracked, and out of it came the biggest, ugliest duckling ever seen in the barnyard. The other ducklings pecked it and chased it and made it so unhappy that it felt comfortable only when it was paddling in the pond. The mother duck was proud only of the very fine paddling the ugly duckling did.

The scorn heaped on his head was so bitter that the duckling ran away from home. He spent a miserable winter in the marsh.

When spring came he saw some beautiful white swans settle down on the water. He moved out to admire them as they came toward him with ruffled feathers. He bent down to await their attack, but as he looked in the water he saw that

he was no longer a gray ugly duckling but another graceful swan. He was so glad then that he never thought to be proud, but smiled when he heard some children say that he was the handsomest swan they had ever seen.

#### THE SNOW QUEEN

A very wicked hobgoblin once invented a mirror that reflected everything good as trivial and everything bad as monstrous; a good thought turned into a grin in the mirror. His cohorts carried it all over the earth and finally up to heaven to test the angels. There many good thoughts made the mirror grin so much that it fell out of their hands and splintered as it hit the earth. Each tiny piece could distort as the whole mirror had done.

A tiny piece pierced Kay through the heart and a tiny grain lodged in his eye. Kay had been a happy little boy before that. He used to play with Gerda in their rooms high above the street, and they both admired some rose bushes their parents had planted in boxes spanning the space between their houses. With the glass in his eye and heart, however, Kay saw nothing beautiful and nothing pleased him.

One night he went sledding in the town square. When a lady all in white drove by, he thought her so beautiful that he hitched his sled behind her sleigh as she drove slowly around the square. Suddenly her horses galloped out of the town. The lady looked back at Kay and smiled each time he tried to loosen his sled. Then she stopped the sleigh and told Kay to get in with her. There she wrapped him in her fur coat. She was the Snow Queen. He was nearly frozen, but he did not feel cold after she kissed him, nor did he remember Gerda.

Gerda did not forget Kay, and at last she ran away from home to look for him. She went to the garden of a woman learned in magic and asked all the flowers if they had seen Kay, but the flowers knew only their own stories.

She met a crow who led her to the prince and princess, but they had not heard of Kay. They gave her boots and a muff, and a golden coach to ride in when they sent her on her way.

Robbers stopped the golden coach. At the insistence of a little robber girl, Gerda was left alive, a prisoner in the robber's house. Some wood pigeons in the loft told Gerda that Kay had gone with the Snow Queen to Lapland. Since the reindeer tethered inside the house knew the way to Lapland, the robber girl unloosed him to take Gerda on her way.

The Lapp and the Finn women gave Gerda directions to the Snow Queen's palace and told her that it was only through the goodness of her heart that Kay could be released. When Gerda found Kay, she wept so hard that she melted the piece of mirror out of his heart. Then he wept the splinter from his eye and realized what a vast and empty place he had been in. With thankfulness in her heart, Gerda led Kay out of the snow palace and home.

#### THE SHEPHERDESS AND THE SWEEP

In the middle of the door of an old wooden parlor cupboard was carved a ridiculous little man with goat's legs, horns on his head, and a beard. The children called him Major-general-field-sergeant-commander-Billy-goat's-legs. He always looked at the china figure of a Shepherdess. Finally he asked the china figure of a Chinaman, who claimed to be her grandfather, if he could marry the Shepherdess. The Chinaman, who could nod his head when he chose, nodded his consent.

The Shepherdess had been engaged to the china figure of a Chimneysweep. She begged him to take her away. That night he used his ladder to help her get off the table. The Chinaman saw them leave and started after them.

Through the stove and up the chimney went the Shepherdess and the Chimneysweep. When she saw how big the world was, the Shepherdess began to cry,

and the Chimneysweep had to take her back to the parlor. There they saw the Chinaman broken on the floor. The Shepherdess was distressed, but the Chimneysweep said the Chinaman could be mended and riveted.

The family had the Chinaman riveted so that he was whole again, but he could no longer nod his head. When the Major-general-field-sergeant-commander-Billy-goat's-legs asked again for the Shepherdess, the Chinaman could not nod, and so the Shepherdess and the Chimneysweep stayed together and loved each other until they were broken to pieces.

#### THE EMPEROR'S NEW CLOTHES

Once there was a foolish Emperor who loved clothes so well that he spent all of the kingdom's money to buy new ones. Two swindlers, who knew the Emperor's weakness, came to town with big looms. They told the people they wove the most beautiful cloth in the world but that it had a magical property. If someone unworthy of his post looked at it, the cloth became invisible.

The Emperor gave them much gold and thread to make him a new outfit. The swindlers set up their looms and worked far into the night. Becoming curious about the materials, the Emperor sent his most trusted minister to see them. When the minister looked at the looms, he saw nothing; but, thinking of the magical property of the cloth, he decided that he was unworthy of his post. Saying nothing to the swindlers, he reported to the Emperor, praising the colors and pattern of the cloth as the swindlers had described it.

Others, looking at the looms, saw nothing and said nothing. Even the Emperor saw nothing when the material was finished and made into clothes, but he also kept silent. He wore his new clothes in a fine procession. All the people called out that his new clothes were beautiful, all except one little boy who said that the Emperor did not have on any clothes at all.



Then there was a buzzing along the line of march. Soon everyone was saying that the Emperor wore no clothes. The Emperor, realizing the truth, held himself stiffer than ever until the procession ended.

#### THE STEADFAST TIN SOLDIER

A little boy had a set of twenty-five tin soldiers made out of the same tin spoon. Since there was not quite enough tin, one soldier had only one leg, but he stood as solidly as those with two legs.

The one-legged soldier stood on a table and looked longingly at a paper castle, at the door of which stood a paper dancer who wore a gauze dress. A ribbon over her shoulder was held in position by a spangle as big as her face.

One morning the little boy put the one-legged soldier on a window sill. When the window opened, the soldier fell three stories to the ground. There he stuck, head down between two stones, until some boys found him. They made a paper boat for the soldier and sailed it down the gutter. After a time the boat entered a sewer. Beginning to get limp, it settled deeper into the water. Just as the soldier thought he would fall into the water, a fish swallowed him.

When the fish was opened, the soldier found himself in the same house out of which he had fallen. Soon he was back on his table looking at the dancer. For no reason the boy threw him into a roaring fire. Suddenly a draft in the room whisked the dancer off the table and straight to the soldier in the fire. When the fire burned down, the soldier had melted to a small tin heart. All that was left of the dancer was her spangle, burned black.

#### THE TINDER BOX

A soldier was walking along the high-road one day when a witch stopped him and told him that he could have a lot of money if he would climb down a hollow tree and bring her up a tinder box. Thinking that was an easy way to get money,

he tied a rope around his waist and the witch helped him to climb down inside the tree.

He took along the witch's apron, for on it he had to place the dogs that guarded the chests of money. The first dog, with eyes as big as saucers, guarded a chest full of coppers. The soldier placed the dog on the apron, filled his pockets with coppers, and walked on.

The next dog, with eyes as big as mill-stones, guarded silver. The soldier placed the dog on the apron, emptied his pockets of coppers, and filled them with silver.

The third dog had eyes as big as the Round Tower. He guarded gold. When the soldier had placed the dog on the apron, he emptied his pockets of silver and filled them, his knapsack, his cap and his boots with gold. Then he called to the witch to pull him up.

When she refused to tell him why she wanted the tinder box, he cut off her head and started for town. There he lived in splendor and gave alms to the poor, for he was good-hearted.

He heard of a beautiful princess who was kept locked up because of a prophecy that she would marry a common soldier. Idly he thought of ways to see her.

When his money ran out, and he had no candle, he remembered that there was a piece of candle in the tinder box. As he struck the box to light the candle, the door flew open and the dog with eyes like saucers burst in, asking what the soldier wanted. When he asked for money, the dog brought it back immediately. Then he found that he could call the second dog by striking the box twice, and the third dog by striking it three times. When he asked the dogs to bring the princess, she was brought to his room.

The king and queen had him thrown into prison when they caught him. There he was helpless until a little boy to whom he called brought the tinder box to him.

When the soldier was about to be hanged, he asked permission to smoke a last pipe. Then he pulled out his tinder



box and hit once, twice, three times. All three dogs came to rout the king's men and free the soldier. The people

were so impressed that they made the soldier king and the princess his queen.

## ANDRIA

Type of work: Drama

Author: Terence (Publius Terentius Afer, c. 190-159 B.C.)

Type of plot: Comedy

Time of plot: Second century B.C.

Locale: Athens

First presented: 166 B.C.

### Principal characters:

SIMO, a wealthy Athenian

PAMPHILUS, Simo's son

GLYCERIUM, beloved of Pamphilus

DAVUS, slave of Pamphilus

CHREMES, another wealthy Athenian, friend of Simo

CRITO, a traveler from Andros

CHARINUS, a suitor for the daughter of Chremes

### Critique:

Although *Andria* was Terence's first play, it shows those characteristics for which this dramatist was noted throughout his career. As in all his plays, the action is closely knit, with no digressions, and the comedy is of a more serious turn than the popular slapstick humor. The language is natural. Actually, the plot was not new. Terence admitted that he had adapted his drama from two plays by Menander, the Greek dramatist who wrote *The Lady of Andros* and *The Lady of Perinthos*. The whole story turns, like so many Greek and Latin comedies, on the theme of mistaken identity. The modern reader will undoubtedly compare it to Shakespeare's *Comedy of Errors*, which in turn was freely adapted from *The Menaechmi* of Plautus. Nor have modern authors ceased to adapt from Terence's *Andria*. It was the basis of Baron's *L'Andrienne*, Sir Richard Steele's *The Conscious Lovers*, and Thornton Wilder's novel, *The Woman of Andros*.

### The Story:

One day Simo confided in a servant that he had been pleased with his son Pamphilus until that very afternoon, when he had discovered that his son was

in love with Glycerium, the sister of a courtesan who had recently died. Simo, who wished to marry his son to the daughter of his friend Chremes, saw in his son's love for Glycerium a threat to his plans.

Later Simo encountered his son's slave, Davus, and threatened him with severe punishment. Simo was afraid that Davus, a clever fellow, would help Pamphilus thwart his father's plans for his future. Davus immediately saw that some scheme would have to be put into action quickly if the love between Pamphilus and Glycerium were to end in marriage, even though Glycerium was already pregnant by Pamphilus.

Pamphilus' own scheme was to acknowledge the expected infant and then claim that Glycerium was actually an Athenian whose father had been shipwrecked on Andros and who had been reared by the family of the courtesan as a foster child. But Davus laughed at the story and felt that no one would believe it.

Pamphilus, warned that his father wanted him to marry that very day, was greatly troubled. He was put at ease, however, when Davus heard that the approaching marriage to Chremes' daughter had been refused by the girl's father, for

Chremes had also learned of the affair between Pamphilus and the courtesan's sister. Davus told Pamphilus to agree to the marriage for the time being. Before long, he added, some way out of the predicament might be found.

Charinus met Davus and Pamphilus and told them that he was in love with Chremes' daughter. Pamphilus said he had no desire to marry the girl and that Charinus was welcome to her. Not knowing the true reason for Pamphilus' assent, Charinus was thrown into despair within the hour, when he heard Pamphilus agree to marry Chremes' daughter.

Later, while Simo, the father, and Davus stood before the door of Glycerium's residence, they heard the servants send for a midwife. Simo was angry, thinking that Davus was trying to trick him into believing that Glycerium was having a child by his son. A short time later Glycerium was delivered of a baby boy. When Simo heard the news, he still thought Davus was trying to trick him and refused to believe what he heard.

Meanwhile Pamphilus waited patiently, believing that no marriage with Chremes' daughter had been arranged. While he waited, however, his father met Chremes on the street, and they agreed once more to marry their children to one another.

When Davus reported the latest development to Pamphilus, the young man was furious, for it now seemed certain he would never be able to marry the woman he loved. Glycerium, from her confinement bed, sent for Pamphilus to learn what progress he was making in his plans to marry her.

Davus, to prevent the marriage between Pamphilus and Chremes' daughter, had Glycerium's maidservant lay the infant on a bed of verbenas in front of Simo's door. Chremes came up the street and saw the child. Davus, pretending that he did not see Chremes, began to argue with Glycerium's servant. During the argument the fact that the child was the son of Pamphilus and Glycerium was shouted

aloud. Chremes stormed into Simo's house to withdraw again his offer of marriage between Pamphilus and his daughter.

Soon afterward Crito, a cousin of the dead courtesan, came looking for the house of his dead cousin. As soon as he found it, he asked the maidservant if Glycerium had found her parents in Athens. Davus, looking after Pamphilus' interests, overheard the conversation and entered the house after them.

When Davus left the house a few minutes later, he met Simo, who ordered the slave chained and thrown into a dungeon. While Chremes and Simo were talking over the delayed wedding, Pamphilus also left the house. After some argument the young man convinced his father that Crito had proof that Glycerium was an Athenian and Pamphilus would have to marry her because they had had a child. Pamphilus re-entered the house where Glycerium was lodged and emerged presently with Crito.

Chremes immediately recognized Crito as an acquaintance from Andros. Simo was finally convinced that Crito was an honorable man from that island. Crito then told how Phania, a citizen of Athens, had been shipwrecked on Andros and had died there. With the man had been a little girl, whom the dying man said was his brother's daughter. Chremes then broke into the story to exclaim that Glycerium must be his own daughter, because Phania had been his brother. When Chremes asked what the girl's name had been, Crito said that her name had been changed to Glycerium from Pasibula, the name of Chremes' daughter.

Everyone congratulated Chremes on finding his long-lost child. Pamphilus reminded his father that there could be no barrier to the marriage since Glycerium, too, was a daughter of Chremes and, according to the law, Pamphilus would have to marry her as her seducer. Chremes, overjoyed, declared that he would give a dowry of ten talents to the bride.

Davus was freed from the dungeon, and Pamphilus told him all that had oc-

curred. While they spoke, Charinus entered, happy that the other daughter of Chremes was now free to be his bride. The father gave ready consent to Charinus' suit and said that his only ob-

jection had been a desire to have his family united with Simo's. In addition, he promised that Charinus would receive a large dowry as well as a wife.

## ANDROMACHE

*Type of work:* Drama

*Author:* Jean Baptiste Racine (1639-1699)

*Type of plot:* Neo-classical tragedy

*Time of plot:* Shortly after the close of the Trojan War

*Locale:* Epirus

*First presented:* 1667

### *Principal characters:*

ANDROMACHE, widow of Hector and captive of Pyrrhus

PYRRHUS, King of Epirus and son of Achilles

ORESTES, son of Agamemnon and spurned suitor of Hermione

HERMIONE, daughter of Helen and affianced bride of Pyrrhus

PYLADES, Orestes' friend and companion

### *Critique:*

The appearance of *Andromache* on the stage was one of the great events of the French theater for 1667 and for all time. This play has been acted more times than any other drama by Racine. Its dramatic simplicity is outstanding. Each of the four leading characters is dominated by a single emotion. Orestes loves Hermione to distraction; Hermione is overwhelmed by Pyrrhus; Pyrrhus is madly in love with Andromache; Andromache can think only of the dead Hector and their child, Astyanax. Suffering of an emotional kind drives the four characters into a maze of spite, love, hate, and vengeance. At the end only Andromache is left—Pyrrhus and Hermione are dead, and Orestes has gone mad. The distinction is important, for Racine killed off the three who were led by their personal passions, but he saved the sole character whose unselfish grief was for others.

### *The Story:*

Orestes, son of the Greek leader, Agamemnon, journeyed to Epirus to tell Pyrrhus, King of Epirus, that the Greeks were fearful of Astyanax, the young son of Hector and Andromache, who might someday try to avenge the fall of Troy. Because of their fear, they had sent

Orestes to request that Pyrrhus put Astyanax to death.

Pyrrhus had fallen in love with Andromache, however, and at first, afraid of losing her love, he refused to grant the request. To Orestes, who had long loved Hermione, betrothed of Pyrrhus, the news of Pyrrhus' love for Andromache was welcome. Orestes thought he saw in the situation a chance for him to win Hermione for his wife. Orestes' friend Pylades was amazed, for Orestes had previously sworn that his love for Hermione had degenerated into hate because she spurned him.

When Pyrrhus refused to kill Astyanax or turn the child over to the Greeks, Orestes threatened him. Pyrrhus swore that he would make Epirus a second Troy before he permitted the death of Astyanax. Pyrrhus, hoping that his decision would lead her to forget her dead husband, told Andromache what he had done, but she made no response to his overtures. Angered, Pyrrhus told her that unless she married him the child would die.

Meanwhile Hermione, spurned by Pyrrhus, was trying to decide whether she loved or hated the king, and whether she wanted to flee with Orestes. When Pyrrhus, rebuffed by Andromache, went



to her, they decided that they were still in love. Reconciled to Hermione, Pyrrhus promised to love only her and to give Astyanax to the Greeks.

But Hermione, changing her mind, prepared to flee with Orestes to inflict punishment on Pyrrhus, after Orestes told her that Pyrrhus had renewed his suit of Andromache. Pyrrhus returned while they spoke and announced that he was ready to give over the boy to the Greeks because Andromache had again spurned his love and aid.

Convinced that Pyrrhus had decided to marry Hermione only to keep her from her Greek lover, Orestes plotted to carry off the girl. Pylades, his friend, agreed to help in the abduction. When Hermione met Orestes, she spoke only of her approaching marriage to Pyrrhus, whom she still loved. While they talked, Andromache entered the room and begged Hermione to protect Astyanax, whom Pyrrhus had determined to kill. Andromache reminded Hermione that Hector had championed Helen, Hermione's mother, when the Trojans had wished to murder her. Hermione refused to listen and scorned Andromache's request.

Andromache then pleaded with Pyrrhus, but he told her that her plea came too late. At last, when Andromache vowed to kill herself, her vow and tears moved the vacillating Pyrrhus, who once again told her that he would marry her instead of Hermione and champion the boy against the Greeks. But Andromache refused to save her son by marrying her captor and former enemy. After a conference with her waiting-woman, she decided to consult her husband's ghost. The result of that conference was a decision to marry Pyrrhus, thus bringing Astyanax under Pyrrhus' protection, and then to kill herself.

Hermione, furious when she learned that on the following day Pyrrhus intended to marry Andromache, sent for Orestes and told him that she wanted his help in avenging herself on the king. Without promising herself to Orestes, she

asked him to kill Pyrrhus during the wedding ceremony.

At first Orestes demurred. Not wishing to become an assassin, he wanted to declare war on Pyrrhus and earn glory on the battlefield. But at Hermione's urging he finally agreed to the murder. She told him that it would be easy to commit the crime, because the king's guards had been sent to watch over Astyanax and none had been ordered to guard the nuptial ceremonies. She finally added that after the murder she would become Orestes' bride.

After Orestes left, Pyrrhus came once more to Hermione. Hoping that the king had changed his mind again, she sent her serving-woman to tell Orestes not to act until he had further word from her. But Pyrrhus had come to tell her only that he intended to marry Andromache, come what would. Hermione vowed she would have revenge.

This was her message to Orestes. Finally Orestes arrived to inform her that the deed was done; Pyrrhus had died at the hands of Orestes' soldiers.

Hermione, turning on Orestes, declared that she disowned such savagery and would have no more to do with him because he had killed the man she loved. When Orestes argued with her that she had persuaded him to commit the murder for her sake, her only defense was that she had been distraught at having her love spurned by Pyrrhus and that Orestes should not have listened to her. When she rushed out of the room, Pylades came with the Greek warriors to warn Orestes that if they were to escape the wrath of Pyrrhus' subjects they must take ship and sail away from Epirus at once. The people, they said, were obeying Andromache as their queen. And Hermione was dead; she had run into the temple and thrown herself on Pyrrhus' body, after stabbing herself with mortal wounds.

Hearing that news, Orestes turned mad and fainted in his agony. His men quickly took him away and made their escape from Epirus.



## ANNA CHRISTIE

Type of work: Drama

Author: Eugene O'Neill (1888-1953)

Type of plot: Social realism

Time of plot: Early twentieth century

Locale: Johnny the Priest's saloon, New York City, and Provincetown harbor

First presented: 1921

### Principal characters:

CHRIS CHRISTOPHERSON, captain of the barge, *Simeon Winthrop*

ANNA, his daughter

MAT BURKE, a stoker

MARTHY OWEN, a prostitute

### Critique:

O'Neill claims rightfully that the ending of his play was not intended to be a happy one. The play illustrates O'Neill's idea that the forces which control our destinies and which seemingly lie outside ourselves are really within. O'Neill agrees with Galsworthy in maintaining that man's character is his fate and in *Anna Christie* he proves it.

### The Story:

Old Chris Christopherson looked upon the sea as the symbol of a malignant fate. True, he was now skipper of the coal barge, *Simeon Winthrop*, but in his younger days he had been an able seaman and bosun on the old windjammers and had visited every port in the world. As far back as he knew, the men of his family in Sweden had followed the sea. His father died aboard ship in the Indian Ocean, and two of his brothers were drowned. Nor was the curse of the sea confined to the men in the family. After the news of her husband's and her sons' deaths, Chris' mother had died of a broken heart. Unable to bear the loneliness of being a sailor's wife, his own wife had brought their young daughter, Anna, to America to live with some cousins on a farm in Minnesota. Here Anna's mother had died, and the girl was brought up by her relatives.

Chris had not seen his daughter for

almost twenty years. One day while he was having a drink at Johnny the Priest's saloon near South Street in New York City, he received a postcard from St. Louis telling him that Anna was on her way to New York.

This news threw Chris into something of a panic, for living on the barge with him was an ancient prostitute named Marthy. Chris decided to get rid of the woman. Being a kind-hearted soul and genuinely fond of Marthy, he disliked the idea of turning her out. But Marthy said that Chris had always treated her decently, and she would move on to someone else.

When Marthy caught a glimpse of Chris's daughter, she was shocked. Anna was twenty years old and pretty in a buxom sort of way. But her painted face and cheap showy clothes were tell tale evidence of what she was—a prostitute. Marthy wondered what Chris' reaction was going to be.

In his eyes, however, Anna was the innocent child he had always imagined her to be, and he was even hesitant about ordering wine to celebrate their reunion. Life on the barge was an entirely new experience for Anna Christopherson. She came to love the sea and to respond to its beauty with the same intensity with which her father responded to its malignance. With the soothing effect of her new environment,

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and the presence of her father's gentleness and simplicity, Anna began to lose some of her hardness and to build up some faith in men.

One night, while the *Simeon Winthrop* was anchored in the outer harbor of Provincetown, Massachusetts, Chris heard cries for help. He pulled aboard the barge four men from a boat which had been drifting for five days after the wreck of their ship. One of the men, an Irishman named Mat Burke, took an immediate fancy to Anna, and even in his weakened condition he made it clear that he intended to have Anna for his own.

Mat Burke represented everything in life that Chris hated. In the first place, he was a stoker on a steamship, an occupation the old windjammer sailor regarded as beneath contempt. Secondly, Burke followed the sea and so was connected in the old Swede's mind with inevitable tragedy. But lastly, and most important from Chris' viewpoint, Mat was obviously in love with Anna and wanted to take her away from him. But to Anna Mat represented all that she had always wanted in life. At first she was naturally suspicious of his Irish glibness, but she soon began to see that underneath his voluble exterior there were some genuine convictions, a basic core of integrity which gave her as a woman a sense of security, as well as, in the light of her own past, a gnawing fear.

Her father and Mat were mortal enemies from the start. This conflict reached its climax one day in the cabin when Chris, goaded on by the Irishman's taunts, came at Mat with a knife, intending to kill him. Anna came in as Mat overpowered the old man. She realized that they were fighting over her as if she were a piece of property which must belong to one or the other.

This situation was so close to her previous experience with men that she made them both listen to a confession

of the truth about herself, of which apparently neither of them had been aware. She informed her father that his romantic picture of her idyllic life on the Minnesota farm was untrue from beginning to end, that she had been worked relentlessly by her relatives, and that at sixteen she had been seduced by one of her cousins. At last she had gone to St. Louis and entered a bawdy house, where her experience with men did not differ greatly from what she had known on the farm. She informed Mat that for the first time in her life she had realized what love might be. But Mat, having neither intelligence nor imagination enough to appreciate Anna's sincerity, angrily called her names and left the barge in disgust. Chris followed him, and the two men proceeded to get drunk. Anna waited on the *Simeon Winthrop* for two days, hoping that Mat would return. Finally she prepared to go to New York and resume her old profession.

Her father was the first to return with the news that to save her from going back to the old life he had signed on the *Londonderry*, a steamer to Capetown, Africa, and had made arrangements for his pay to be turned over to Anna. When Mat returned, Anna felt sure he had come back merely to kill her. He was bruised and bloody from waterfront fights. He too had signed on the *Londonderry*, and the irony of her father and Mat on the same boat struck Anna as funny. Finally she made Mat see that she had hated the men who had bought her and that all she wanted was the assurance of one man's love.

Chris was glad that Anna and Mat were reconciled, were going to be married and be happy, for he now realized that much of Anna's past misery was his own fault. But at the same time he wondered what tricks the malignant sea would play on Anna and Mat in the future.

## ANNA OF THE FIVE TOWNS

Type of work: Novel

Author: Arnold Bennett (1867-1931)

Type of plot: Domestic realism

Time of plot: Late nineteenth century

Locale: Rural England

First published: 1902

### Principal characters:

EPHRAIM TELLWRIGHT, a miser

ANNA, his older daughter

AGNES, his younger daughter

HENRY MYNORS, Anna's suitor

WILLIE PRICE, in love with Anna

BEATRICE SUTTON, Anna's friend

### Critique:

*Anna of the Five Towns* was the first of Bennett's novels dealing with the pottery region of the Five Towns. It is primarily a novel of character, but Anna changes so slightly that the reader is hardly aware of any development in her attitudes or actions. In fact, her tragedy occurs because she cannot change her original nature. But in spite of certain weaknesses, the story has touches of Bennett's great writing skill and human insight and is worth the time of all Bennett lovers. The novel is also Bennett's most detailed study of the repressive effects of Wesleyanism, which affects all his characters in one degree or another.

### The Story:

Ephraim Tellwright was a miser, one of the wealthiest men in any of the Five Towns, a group of separate villages joined by a single road. He was a former preacher, concerned more with getting congregations in good financial shape, however, than with the souls of his parishioners. Although he had made money from rentals and foreclosures, in addition to marrying money, he lived in the most frugal way possible and gave his two daughters nothing but the barest essentials. Both of his wives had died, the first giving him his daughter Anna

and the second producing Agnes before her death. Mr. Tellwright was usually amiable. As long as his meals were on time, no money was wasted, and the house was never left alone and unguarded, he paid little attention to his daughters.

Anna loved her father even though she could never feel close to him. Agnes, much younger, followed her sister's lead. The two girls were especially close, since their father ignored them most of the time.

On Anna's twenty-first birthday her father called her into his office and told her that she would that day inherit almost fifty thousand pounds from her mother's estate. He had invested the original sum wisely until it had grown to a fortune. Anna, who had never owned one pound to call her own, could not comprehend an amount so large. Accustomed to letting her father handle all business affairs, she willingly gave him control of her fortune. The income from the stocks and rentals was deposited in the bank in her name, but she gave her father her checkbook and signed only when he told her to. The money made little difference in Anna's life; it simply lay in the bank until her father told her to invest it.

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One result of the money, however, was unhappy for Anna. Among her properties was a run-down factory owned by Titus Price. Because Price was continually behind in his rent, Mr. Tellwright forced Anna to keep demanding something on account. Knowing that the property would never rent to anyone else, the old miser never put Price out but kept hounding him for as much as the man could pay. Anna usually had to deal with Willie Price, the son, and she always left the interview with a feeling of guilt. Although the sight of Willie's embarrassment left her unhappy, she always demanded his money because she was afraid to face her father without it.

A teacher in the Sunday School in which Anna taught was Henry Mynors, a pillar in the church and a successful man in the community. Anna, attracted to him, tried to join in his religious fervor, but she could not quite bring herself to repent and to accept God publicly. She felt repentance to be a private matter, not one to be dragged out in meeting. Henry was patient with her, however. When the townspeople said that he was interested mainly in her money, Anna refused to believe the gossip. Henry began to call on her occasionally, combining his courtship with business with Mr. Tellwright. The miser persuaded Anna to invest some of her money in Henry's business, after arranging first for a large share of the profits and a high interest. Anna, caring little for the money, liked to be associated with Henry and spent much time with him.

After Anna had received her fortune, she was invited for the first time to the house of Mrs. Sutton, the social leader of the town. Mrs. Sutton's daughter Beatrice and Anna became friends. There was talk that Beatrice and Henry Mynors had once been engaged. The Suttons took Anna and Henry to the Isle of Man on a vacation, and Anna thought there could never again be such luxurious living. She had had to take ten pounds of her own money without her father's

knowledge in order to get clothes for the trip, and the miser had berated her viciously when she told him what she had done. Being with Henry and the Suttons, however, helped her forget his anger. When the vacation was marred by Beatrice's serious illness, Anna won a permanent place in the Suttons' affection by her unselfish and competent nursing.

After Beatrice had recovered, Anna and Henry returned home. Before they left the island Henry proposed to Anna and she accepted. Later her father gave his consent because Henry knew the value of money. Young Agnes was enchanted by the romantic aspects of the courtship, and Anna was happy in her quiet love for Henry. But her joy at being engaged was soon clouded by the news that old Mr. Price, Willie's father, had hanged himself. Anna felt that she and her father were to blame because they had hounded him for his rent. Henry assured her that Mr. Price was in debt to many people and that she need not feel guilty. Nevertheless, Anna worried a great deal about the suicide and about Willie.

Later Willie confessed to her that a bank note he had given in payment had been forged. The confession seemed to reduce Willie to nothing. Anna, realizing that he and his father had been driven to desperation, tried to protect Willie and his father's reputation by taking the forged note from her father's office. When she told Mr. Tellwright that she had burned the note, he was so furious with her that he never forgave her.

Because Willie was planning to make a fresh start in Australia, Henry arranged to buy the Price house for them to live in after he and Anna were married. Although Anna was sure she could never be happy in a house the miserable Prices had owned, she was docile and let Henry make all the arrangements.

When Anna told her father that she needed one hundred pounds to pay for her linens and her wedding clothes, Mr. Tell-



wright denounced her for a spendthrift. Handing over the checkbook, he told her not to bother him again about her money. Henry, pleased at the turn of events, was full of plans for the use of Anna's fortune. Then there was more bad news about Mr. Price. Before his death he had defrauded the church of fifty pounds. Anna tried to cover up for him so that Willie would never know, but someone told the secret. Willie, ready to leave for Australia, heard of the theft. When he told Anna goodbye, he was like a

whipped child. As Anna looked into his eyes for the last time, she knew suddenly that he loved her and that she loved him. She let him go, however, because she felt bound by her promise to Henry. She had been dutiful all her life; it was too late for her to change.

Willie was never heard from again. Had anyone in Five Towns happened to look into an abandoned pitshaft, the mystery of Willie would have been solved. The meek lad had found his only way to peace.

## ANNALS OF THE PARISH

*Type of work:* Novel

*Author:* John Galt (1779-1839)

*Type of plot:* Social chronicle

*Time of plot:* 1760-1810

*Locale:* Scotland

*First published:* 1821

### *Principal characters:*

THE REVEREND MICAH BALWHIDDER, minister at Dalmailing

LORD EAGLESHAM, the minister's friend and patron

BETTY LANSHAW, the first Mrs. Balwhidder

LIZY KIBBOCK, the second Mrs. Balwhidder

MRS. NUGENT, a widow, the third Mrs. Balwhidder

MR. CAYENNE, an industrialist

LADY MACADAM, a high-spirited old lady in the parish

### *Critique:*

John Galt was important to his own time both as a settler in Canada and as a novelist who presented Scottish life in fiction. As both a novelist and a leader in the Canada Company, he has, however, been largely forgotten. In the field of fiction Galt was so far overshadowed by Sir Walter Scott in his own time that he never became widely known outside of Britain, and the neglect has continued, unfortunately, to this time. A Scot himself, Galt wrote in the *Annals of the Parish* about the Scotland he and his parents had known, and he wrote lovingly. His humane feeling and the love he gave to his own country can be marked on almost every page he wrote. In this novel the strongest and most sympathetically portrayed character is of the Scottish Presbyterian clergyman of strict Calvinist persuasion. Hardly less important

are the descriptions of the new class of industrialists.

### *The Story:*

As a young man just out of divinity school at the University of Glasgow, and but recently accepted for the ministry, the Reverend Micah Balwhidder was appointed to the charge of the established Presbyterian church in the village of Dalmailing, in western Scotland. Because he had been appointed by a great landowner, without their approval, the people of Dalmailing tried to prevent Mr. Balwhidder from taking his post. On the Sunday Mr. Balwhidder was installed, the ministers officiating had to enter the church through a window, because the door had been nailed fast. Nor did they try to go to the church without a guard of soldiers.

Immediately after being installed, Mr.

Balwhidder began a series of visits to his parishioners, as he believed a good Calvinistic clergyman should do. He was rebuffed at door after door, until Thomas Thorl, the minister's most outspoken opponent, relented and accepted him. The rest of the parish followed within a matter of weeks. Soon after the excitement died down, Mr. Balwhidder married his first wife, Betty Lanshaw, a cousin with whom he had grown up; he believed strongly that a minister should be married to accomplish his best work.

During the first few years of his ministry, during the 1760's, Mr. Balwhidder fought earnestly against two habits among his parishioners, smuggling and drinking. He felt that both were sinful. In the end, however, he became reconciled to tea as a beverage, for he thought it better for his people to drink that instead of spirituous liquors. His main objection to smuggling was that it encouraged lawlessness among his people and resulted in the appearance of illegitimate children.

One of the chief problems in Dalmailing, so far as the minister was concerned, was the Malcolm family, composed of Mrs. Malcolm, a widow, and her five children. The minister always tried to help them succeed, for they were hard-working folk who had known better days. The first ray of success for them came when Charles Malcolm was made an officer in the merchant marine, an event which gladdened Mr. Balwhidder's heart. In that same year the first Mrs. Balwhidder died. Her death saddened the whole parish, for everyone had come to love her.

In the following year, 1764, Mr. Balwhidder tried to write a doctrinal book. He found, however, that he had too much to do to keep his house and servants in order and so he decided to look about for another wife, and none too soon, for one of his maidservants was with child. Some of the village gossips blamed the minister, although the actual father admitted his part in the affair. As soon as a year and a day had passed after his first wife's death, Mr. Balwhidder married

Lizy Kibbock, the daughter of a very successful farmer in the parish.

The second Mrs. Balwhidder immediately set out to augment her husband's stipend. She purchased cattle and hogs and set up a regular dairy. Within a year she had sufficient income from her projects so that the minister's pay could be put into the bank. Her husband approved heartily of her industry, not only because he himself was made comfortable but because the industry of his wife encouraged greater efforts on the part of other women in the parish. In that year three coal mines were opened in the parish, bringing new prosperity to the people.

In 1767 a great event occurred in the village's history. Lord Eaglesham, after being thrown in a muddy road which ran through the village, resolved to have a fine highway built to prevent a second occurrence. The new road made transportation much easier for the villagers. The event also caused the lord and Mr. Balwhidder to become friends, for at the time of the accident the clergyman had lent Lord Eaglesham some dry clothes. Through the nobleman's influence Mr. Balwhidder was on many occasions able to help the people of his village.

Scandal threatened the pulpit in 1772, when a visitor from another parish, Mr. Heckletext, was invited to speak. Shortly after his sermon the church session learned that he was the father of an illegitimate child by one of the village girls. It was a bitter lesson for Mr. Balwhidder, who resolved never again to permit a man to speak from his pulpit until he had thoroughly investigated the stranger's habits and character.

The 1770's were disturbing times for the minister of Dalmailing. Mr. Balwhidder was a peace-loving man who hated to see his young parishioners enlist to fight against the rebellious colonists in America. More especially, he hated to hear of the battles in which some of them were killed. The greatest blow given him by the war was the death of the widow Malcolm's son, who died a hero in a naval

battle with the French. Mr. Balwhidder, who looked upon the fatherless Malcolm family as his particular charge, grieved as much as if the boy had been his own son.

He was also in difficulties with Lady MacAdam, an older woman who had been at court in England and France in her youth. A spirited woman who wanted to have a good time in life and to dictate to other people, she was beside herself when she learned that her son, an officer in the Royal Scots regiment, was in love with the oldest Malcolm girl. She mistreated the girl shamefully, refusing even to listen to the minister's remonstrations. Using his own judgment, he finally had to marry the young people against her wishes. She soon became reconciled, however, after the marriage had taken place.

After the close of the American Revolution, a loyal American who had returned to Britain settled in Dalmailing. This man, Mr. Cayenne, had a temper as fiery as his name. The weaving mill he set up near the village brought prosperity to the parish, but it also brought troubles. During the 1790's the weavers who settled there were in favor of the French Revolution, while Mr. Balwhidder and his more conservative parishioners were

all against it. Aside from their political differences, the weavers also belonged to different faiths, a fact which gave the minister grave concern, for he disliked any other church to set itself up as long as the Presbyterian Church was the official church of the land. He fought a lengthy but losing battle against churches which preached other doctrines than his own. It was the one problem which he felt he could not solve, for the tide of history was against him.

In 1796, Mr. Balwhidder again became a widower. Still of the opinion that to serve his people best he ought to be a married man, he took another wife a year later. His third wife was Mrs. Nugent, a widow of good reputation.

As the years passed the minister's two children, a son and a daughter, grew up and were married. Finally, in 1810, the church authorities decided that Mr. Balwhidder who had served his parish for fifty years, should have some help. But he had become so deaf and so forgetful that he himself decided to retire. He preached a farewell sermon to his crowded church and then set himself to write into a book the annals of the parish he had served so long.

## THE ANTIQUARY

*Type of work:* Novel

*Author:* Sir Walter Scott (1771-1832)

*Type of plot:* Domestic romance

*Time of plot:* Late eighteenth century

*Locale:* Scotland

*First published:* 1816

### *Principal characters:*

JONATHAN OLDBUCK OF MONKBARNs, the antiquary

LOVEL, an illegitimate son of unknown parents

SIR ARTHUR WARDOUR, a baronet, Oldbuck's friend

MISS ISABELLA WARDOUR, his daughter

EDIE OCHILTREE, a beggar

HECTOR M'INTYRE, Oldbuck's nephew

THE EARL OF GLENALLAN, present head of a powerful family

DOUSTERSWIVEL, a magician

### *Critique:*

Not one of the most popular of Scott's novels, *The Antiquary* is nevertheless a respected member of the Waverley group and the novel most nearly



contemporary to Scott's own time. Although it is a romance, it is also a novel of manners. Scott admitted that when necessary he sacrificed the plot in order to describe more clearly the manners of the characters, particularly those of the lower social classes. His characterizations of the Scottish peasants are much more vivid than are those of the upper classes. But the touch of magic that was Scott's is evident everywhere in this novel, as it is in all he wrote.

### *The Story:*

When old Jonathan Oldbuck of Monkbnarns first met young Lovel, he was impressed by the young man's good manners and conduct; but he was also mystified by the little he could learn of Lovel's past. It was obvious that Lovel was not the boy's real name and that there was something in his history of which he was ashamed.

From his good friend Sir Arthur Wardour, Oldbuck at last learned something of Lovel's history. The young man was the illegitimate son of unknown parents. Although a benefactor had settled a large estate on him, he lived in solitude and disgrace because of his questionable ancestry. To make matters worse, he was in love with Sir Arthur's daughter, Isabella. Though the girl loved him, she would not accept him because she knew her father would not permit an alliance with a man of unknown and illegitimate origins. Even after Lovel had saved her life and that of her father, when they were trapped by the tides, she gave him no more than the thanks due him for his bravery.

Sir Arthur was in serious financial straits, in debt to dozens of tradesmen and friends, among them Oldbuck. In order to restore his fortune, he had fallen into a plot prepared by one Dousterswivel, an evil magician who had promised his aid in finding valuable minerals on Sir Arthur's property. Sir Arthur, forced to put up money before Dousterswivel would work his magic,

had already borrowed one hundred pounds from Oldbuck, who suspected that Dousterswivel was the crook that he was.

Before the magician could attempt to work his magic, Oldbuck's nephew, Captain Hector M'Intyre, came home for a visit. A hot-headed young man, he accused Lovel of lying about the little he told of his past. Hector challenged Lovel to a duel, and although Lovel did everything he could to prevent it the duel was fought. Lovel wounded Hector fatally, or so it appeared, and was forced to flee the country on a boat provided by a friend. Hector did recover, but Lovel did not hear the news until much later. He had been aided in his flight by Edie Ochiltree, a beggar who knew all the secrets of the countryside. While Edie hid Lovel in a cave, they overheard Dousterswivel trying to convince Sir Arthur that he could find buried treasure in that cave, if Sir Arthur would put up the necessary money. Edie used that knowledge to good account.

When Sir Arthur asked Oldbuck for another hundred pounds to give to Dousterswivel so that he would get the treasure from the cave, Oldbuck insisted that they go to the cave and dig for the treasure. Although the magician tried to prevent the excursion, Oldbuck would not be denied. Everyone present was completely surprised when, after much digging, old Edie the beggar stuck a pick into the ground and hit a chest. When the chest was opened, the bewildered spectators found a fortune in coin; Sir Arthur was saved from disaster. Edie, in an attempt to pay back Dousterswivel, tricked him into digging for hours for more treasure that Edie said was also buried in the cave. He also arranged with a friend to have a specter appear and frighten the magician half to death.

About the same time there occurred another event which was to have great influence upon Oldbuck, Sir Arthur, and their friends. An old woman in the neighborhood sent for the Earl of Glen-



allan, head of a wealthy and powerful family. Before she died, the old woman wanted to clear her conscience of a terrible wrong she had done the earl when he was a young man. The earl had been in love with a girl whom his mother hated, primarily because of her family. The earl had secretly married the girl before his mother, in a spiteful attempt to break up the romance, told her son that the girl was his own sister. Because of certain letters and the perjured testimony of servants, including the old woman telling the story, the earl had believed his mother's story. His wife had taken her own life, but before she died she had given birth to a male child. A servant had whisked the child away, and the old woman did not know whether he had lived or died. The earl, who had lived a life of misery because of the horrible crime he thought he had committed in marrying his own sister, was joyful at the news given him by the old crone, even though he grieved at the useless death of the girl he loved. He told the story to Oldbuck and asked his help in determining whether the child had lived.

While Oldbuck and the Earl of Glenallan were conducting their investigation, news came that the French were about to raid the Scottish coast. Hector, who was now fully recovered from the wound suffered at Lovel's hands, prepared to gather troops and meet Major Neville, an officer in charge of local defense. Lovel had not been heard from since the duel, and there were rumors

that he had died at sea. Then old Edie brought the joyful news that the ship carrying Lovel had put in to shore and that all aboard were safe. From his remarks to Oldbuck, the old gentlemen learned that the money found in the cave on Sir Arthur's land had been buried there by Lovel and Edie after they had overheard the conversation between Dousterswivel and Sir Arthur. Lovel, hearing of Sir Arthur's financial difficulties, had taken that way of helping Isabella's father without embarrassing the old gentleman by offering him money outright.

When Major Neville appeared to take charge of the garrison, everyone was amazed to see that he was in reality Lovel. Lovel, or rather Major Neville, brought word that there would be no battle. A watchman had mistaken a bonfire for a signal that the French were coming. As they all stood talking, the Earl of Glenallan noted the young man's marked resemblance to his dead wife. Then the mystery was solved. Through old papers and the words of old servants of the Glenallan family, the earl learned that without doubt Lovel was his son. While a baby, the boy had been cared for by the earl's brother and, unknown to the earl, had inherited his uncle's fortune.

Lovel was restored to his rightful place, and within a month he and Isabella Wardour were married. From that time on all the friends lived in peace and prosperity and joy.

## ANTONY AND CLEOPATRA

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Romantic tragedy

*Time of plot:* About 30 B.C.

*Locale:* Egypt and various parts of the Roman Empire

*First presented:* 1606

*Principal characters:*

MARK ANTONY,

OCTAVIUS CAESAR, and

LEPIDUS, triumvirs, ruling Rome

ENOBARBUS, and  
EROS, Antony's friends  
SEXTUS POMPEIUS, leader of the party opposed to Octavius Caesar  
CLEOPATRA, Queen of Egypt  
OCTAVIA, Caesar's sister and Antony's wife  
CHARMIAN, and  
IRAS, Cleopatra's attendants

### *Critique:*

In his tragedies Shakespeare rose to dramatic heights seldom equaled. Although critics may argue to determine the greatest of his tragedies, surely *Antony and Cleopatra* is among the top few. Its scope is staggering; it covers the whole Roman Empire and the men who ruled it. Only a genius could match the greatness of the scenes with such beauty of poetry and philosophy. Here a man born to rule the world is brought to ruin by his weaknesses and lusts. Deserted by friends and subjects, he is denied even a noble death, but must attempt suicide. Even that he bungles. The tragedy is grimly played out; honor and nobility die, as well as the man.

### *The Story:*

After the murder of Julius Caesar, the Roman Empire was ruled by three men, the noble triumvirs, Mark Antony, Lepidus, and Octavius, Caesar's nephew. Antony, having been given the Eastern sphere to rule, had gone to Alexandria and there he had seen and fallen passionately in love with Cleopatra, Queen of Egypt. She was the flower of the Nile, but a wanton who had been the mistress of Julius Caesar and of many others. Antony was so filled with lust for her that he ignored his own counsel and the warnings of his friends, and as long as possible he ignored also a request from Octavius Caesar that he return to Rome. Sextus Pompeius, son of Pompey the Great, and a powerful leader, was gathering troops to seize Rome from the rule of the triumvirs, and Octavius Caesar wished to confer with the other two, Antony and Lepidus. At last the danger of a victory by Sextus Pompeius, coupled with the news that

his wife Fulvia was dead, forced Antony to leave Egypt and Cleopatra and journey to Rome.

Pompeius was confident of victory so long as Antony stayed in Egypt, for Antony was a better general than either Lepidus or Octavius. When Pompeius heard that Antony was headed toward Rome, his hope was that Octavius and Antony would not mend their quarrels but would continue to fight each other as they had in the past. Lepidus did not matter; he sided with neither of the other two, and cared little for conquest and glory. Pompeius faced disappointment, however, for Antony and Octavius mended their quarrels in the face of common danger. To seal their renewed friendship, Antony married Octavia, the sister of Octavius; through her, each general would be bound to the other. Thus it seemed that Pompeius' scheme to separate Antony and Octavius would fail. His last hope was that Antony's lust would send him back to Cleopatra; then he and Octavius would battle each other and Pompeius would conquer Rome. To stall for time, he sealed a treaty with the triumvirs. Antony, with his wife, went to Athens on business for the Empire. There word reached him that Lepidus and Octavius had waged war in spite of the treaty they had signed, and Pompeius had been killed. Octavius' next move was to seize Lepidus on the pretext that he had aided Pompeius. Now the Roman world had but two rulers, Octavius and Antony.

But Antony could not resist the lure of Cleopatra. Sending Octavia, his wife, home from Athens, he hurried back to Egypt. His return ended all pretense of friendship between him and Octavius.

Each man prepared for battle, the winner to be the sole ruler of the world. Cleopatra joined her forces with those of Antony. At first Antony was supreme on the land, but Octavius ruled the sea and lured Antony to fight him there. Antony's friends and captains, particularly loyal Enobarbus, begged him not to risk his forces on the sea, but Antony, confident of victory, prepared to match his ships with those of Octavius at Actium. But in the decisive hour of the great sea fight Cleopatra ordered her fleet to leave the battle, and sail for home. Antony, leaving the battle and his honor and his glory, followed her. Because he had set the example for desertion, many of his men left his forces and joined the standard of Octavius.

Antony was sunk in gloom at the folly of his own actions, but his lust had made him drunk with desire, and everything, even honor, must bow to Cleopatra. She protested that she did not know that Antony would follow her when she sailed away. Antony had reason enough to know she lied, but he still wanted the fickle wanton at any cost.

Octavius sent word to Cleopatra that she might have all her wishes granted if she would surrender Antony to Octavius. Knowing that Octavius was likely to be the victor in the struggle, she sent him a message of loyalty and of admiration for his greatness. Although Antony had seen her receive the addresses of Octavius' messenger, and even though he ranted and stormed at her for her faithlessness, she was easily able to dispel his fears and jealousy and make him hers again. After a failure to sue for peace, Antony decided to march again against his enemy. At this decision even the faithful Enobarbus left him and went over to Octavius, for he thought Antony had lost his reason as well as his honor. But Enobarbus too was an honorable man who shortly afterward died of shame for deserting his general.

On the day of the battle victory was in sight for Antony, in spite of overwhelming odds. But once more the flight of the Egyptian fleet betrayed him. His defeat left Octavius master of the world. Antony was like a madman, seeking nothing but revenge on treacherous Cleopatra. When the queen heard of his rage, she had word sent to him that she was dead, killed by her own hand out of love for him. Convinced once more that Cleopatra had been true to him, Antony called on Eros, his one remaining follower, to kill him so that he could join Cleopatra in death. But faithful Eros killed himself rather than stab his beloved general. Determined to die, Antony fell on his own sword. Even that desperate act was without dignity or honor, for he did not die immediately and he could find no one who loved him enough to end his pain and misery. While he lay there, a messenger brought word that Cleopatra still lived. He ordered his servants to carry him to her. There he died in her arms, each proclaiming eternal love for the other.

When Octavius Caesar heard the news of Antony's death, he grieved. Although he had fought and conquered Antony, he lamented the sorry fate of a great man turned weakling, ruined by his own lust. He sent a messenger to assure Cleopatra that she would be treated royally, that she should be ruler of her own fate. But the queen learned, as Antony had warned her, that Octavius would take her to Rome to march behind him in his triumphant procession, where she, a queen and mistress to two former rulers of the world, would be pinched and spat upon by rabble and slaves. To cheat him of his triumph, she put on her crown and all her royal garb, placed a poisonous asp on her breast, and lay down to die. Charmian and Iras, her loyal attendants, died the same death. Octavius Caesar, entering her chamber, saw her dead, but as beautiful and desirable as in life. There



was only one thing he could do for his one-time friend and the dead queen: he ordered their burial in a common

grave, together in death as they had wished to be in life.

## APPOINTMENT IN SAMARRA

*Type of work:* Novel

*Author:* John O'Hara (1905- )

*Type of plot:* Naturalism

*Time of plot:* 1930

*Locale:* Pennsylvania

*First published:* 1934

### *Principal characters:*

JULIAN ENGLISH, a car dealer

CAROLINE, his wife

HARRY REILLY, a rich man

AL GRECCO, the bootlegger's handyman

### *Critique:*

This novel is in the tradition of the roaring twenties; it deals with prohibition, bootleggers, easy morals. In style it recalls F. Scott Fitzgerald, who is mentioned in the book. The character analysis is somewhat in the manner of Lewis' *Babbitt*. *Appointment in Samarra* goes beyond mere pandering to sensationalism, however, in that it sustains a theme of moral judgment, as implied by the title. The lives led by these people can have no fruitful or important end.

### *The Story:*

Julian English was thirty, a congenial seller of cars, popular with the country club set. He had the right connections with Ed Charney, the local bootlegger, and consequently was always well supplied with liquor. He and Caroline had been married four years. They were both natives of Gibbsville and had an assured social position. They had no children.

Just before Christmas they went to a party at the country club. As usual, Julian had had too much to drink. He sat idly twirling his highball and listening to Harry Reilly's stories. Harry was a rich Irish Catholic and definitely a social climber. Actually, Julian hated Harry, although Harry had lent him twenty thou-

sand dollars the previous summer to bolster his Cadillac agency. But that loan did not give Harry the right to make passes at Caroline, Julian thought darkly.

Harry told stories in paragraphs. He always paused at the right time. Julian kept thinking how fitting it would be if he stopped the stories by throwing his drink in Harry's face. Julian grew bored. On impulse he did throw his drink in Harry's face. A big lump of ice hit Harry in the eye.

On the way home Julian and Caroline quarreled furiously. Julian accused his wife of infidelity with Harry, among other people. Caroline said that Julian always drank too much and chased women as well. More important, Harry had a mortgage on the car agency and a good deal of influence with the Catholics, and he was a man who could hold a grudge.

Al Grecco was a little man who as Ed Charney's handyman had a certain standing in the town. He liked Julian because Julian was the only one of the social set who was really friendly. Al grew up on the wrong side of the tracks. Before he was finally sentenced to a year in prison he had been arrested several times. When he got out he worked in a poolroom for a while until his boss died. The widow

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wanted Al to stay on as manager, but he went to work for Charney. Now he delivered bootleg booze, ran errands, and kept an eye on the torch singer at the Stage Coach, a country inn owned by Charney. Helene Holman, the singer, was Charney's girl, and if she were not carefully watched, she might out of sheer good-heartedness extend her favors to other men.

On Christmas Day Julian woke up with a hangover. As was his custom, he quarreled with the cook. At Caroline's suggestion he went to Harry Reilly's house to apologize. Although Reilly's sister was sympathetic, she brought down word that Harry would not see him; he had a black eye and still nursed a grouch.

Julian's father and mother came for Christmas dinner. The father, a staid, successful surgeon, was suspicious of his son. He always looked for evidence of moral weakness in Julian, for his own father had committed suicide after embezzling a fortune. He was afraid that the English inheritance was stained. Dinner was a trying time.

Caroline and Julian had supper at the club. The usual crowd was there. Julian was unmercifully ribbed in the locker room. In a dismal mood he sat drinking by himself while he waited for a chance to see Father Creedon and ask him to patch up his affair with Harry. The old priest was sympathetic and made light of the incident. After agreeing that Harry was a bore, he promised to send Julian some good Irish whiskey.

Ed Charney was a good family man who spent Christmas Day with his wife and son. He intended to go out to the Stage Coach only in the evening. Then his son became suddenly ill. It looked as if he would have to stay home. Mindful of Helene's weaknesses, he telephoned Al Grecco to go out to the inn and keep watch on her. It was Christmas night and she would be drinking too much. Al did not care for the assignment, but he dutifully went out to the inn and sat down with Helene.

The country club set began to drift in. Froggy Ogden, who was Caroline's one-armed cousin, was the oldest man there; he seemed to feel a responsibility for Julian, who was still drinking. In a spirit of bravado Julian danced several times with Helene, even though Al warned him of Charney's anger. Finally, carried away by the music and too many drinks, Julian and Helene left the dance floor. Caroline and Froggy found Julian in a stupor in the back of a sedan and took him home.

The day after Christmas Caroline went to her mother and announced her intention to divorce Julian. Her mother found it difficult to listen to her daughter; she believed herself above the foibles of the younger generation. Caroline thought herself a heroine in an old-fashioned melodrama. But she was determined not to go back to Julian. After meeting him on the street and quarreling again, she canceled the big party they were to have given that evening.

Al Grecco, as he backed out of the garage with a case of Scotch, had decided to kill Ed Charney. When Charney had phoned him, he had tried to excuse his lack of vigilance: he protested that he had only let Helene dance. But Ed in a rage had said some things that Al could not accept.

Determined to look businesslike, Julian went to his office at the auto agency. He sat importantly at his desk and wrote figures on a piece of scratch paper. The only conclusion he could reach was that he needed more money. One of his salesmen came in to try to lay down the law. He asserted that Julian's difficulties were gossiped about strenuously in the little town of Gibbville. The offense to Charney was particularly grave: he had been a good friend to the agency and had helped them sell cars to other bootleggers.

Julian left the office in no cheerful mood. He wandered into his club for lunch. Since it was the day after Christmas, the dining-room was deserted except for some elderly lawyers and Froggy. Avoiding his wife's cousin, Julian sat

down in a far corner of the room. After picking up his plate, Froggy followed him and began to reproach him for his conduct with the torch singer. He told Julian he had always distrusted him and had warned Caroline about his conduct many times. When Froggy invited him outside to fight, Julian refused because he could not hit a one-armed man. Froggy became more insulting, so that the lawyers came to their table to interfere. Julian was intensely angered when they seemed to side

with Froggy. Turning quickly, he hit one of the lawyers full in the mouth and dislodged his false teeth.

Julian went home and fell asleep. About ten o'clock a society reporter awoke him when she came to get a story about the canceled party. After several drinks, he tried to seduce her but with no success. As soon as she left, Julian went to the garage, closed the door, and started the motor. He was pronounced a suicide by the coroner.

## THE ARABIAN NIGHTS' ENTERTAINMENTS (SELECTIONS)

*Type of work:* Tales

*Author:* Unknown

*Type of plots:* Adventure romances

*Time of plots:* The legendary past

*Locale:* India, China, Persia, Arabia

*First transcribed:* Fifteenth century

### *Principal characters:*

SHAHRIAR, Emperor of Persia and India

SCHEHERAZADE, his bride

THE FISHERMAN

THE KING OF THE BLACK ISLES, half man, half marble

SINDBAD THE SAILOR, a wanderer from Baghdad

THE SULTAN OF INDIA

HOUSSAIN,

ALI, and

AHMED, his sons

PERIEBANOU, Ahmed's wife

ALI BABA, a woodcutter in Persia

CASSIM, his brother

MORGIANA, his slave

ALADDIN, a good-for-nothing boy in China

### *Critique:*

*The Arabian Nights' Entertainments* is the title usually used in English to designate a group of tales more properly called *The Thousand and One Nights*. These stories, adapted and formalized by bazaar storytellers, had their origins in many lands throughout the East and were handed down by word of mouth for hundreds of years. Some present interesting parallels. In the story of "The Three Sisters" a baby is put in a basket to float down a river, a circumstance reminiscent of the Biblical account of

Moses in the bulrushes. In Sindbad's various journeys by sea there are similarities to the wanderings of Ulysses as related by Homer, in one instance a close parallel to the Cyclops story. Some of the characters have been drawn from history. But whether the source is folklore, religious tradition, or history, the tales have a timeless quality appealing, from legendary times to the present, to authors of every sort. Stories of Robin Hood have the same flavor. More recently, Gilbert and Sullivan used the

"sisters and the cousins and the aunts" grouping such as Aladdin employed to impress the sultan that he had plenty of followers to back his cause as suitor for the hand of the princess. Most scholars believe that the collection took its present form in Cairo in the fifteenth century; it was introduced to the Western World in a translation by Antoine Galland, published in Paris in 1704. Traditionally there were a thousand and one stories told by Scheherazade to her emperor-husband, but in extant manuscripts the tales are not always the same. Practically all modern editions contain only a small portion of the complete collection. Those most frequently reprinted have become minor classics of the world's literature.

### *The Stories:*

Convinced by the treachery of his brother's wife and his own that all women were unfaithful, Shahriar, Emperor of Persia and India, vowed that he would marry a new wife every day and have her executed the next morning. Only Scheherazade, wise as well as beautiful, had the courage to try to save the young women of Persia. On the night of her marriage to Shahriar, she began to tell him a tale which fascinated him so much that he stayed her death for one more night so that he could learn the end of the story. Scheherazade told him stories for one thousand and one nights. At that time, convinced of her worthiness and goodness, he bade her live and made her his consort.

One tale Scheherazade told was "The History of the Fisherman and the Genie": A poor Mussulman fisherman drew from the sea in his nets a strange box with a seal on top. When he pried off the top, a huge genie appeared and threatened him with death, offering the poor man no more than his choice in the manner of his death. The fisherman begged for his life because he had done the genie a favor by releasing him, but the genie declared that he had vowed death to the

man who opened the box. Finally the fisherman exclaimed that he could not believe anything as huge and terrible as the genie could ever have been in a space so small. Dissolving into a cloud of smoke, the genie shrank until he could slip back into the box, whereupon the fisherman clamped on the lid. Throwing the box back into the sea, he warned all other fishermen to beware if it should ever fall into their nets.

Another story was "The History of the Young King of the Black Isles": A fisherman caught four beautiful fish, one white, one red, one blue, and one yellow. They were so choice that he took them to the sultan's palace. While the fish were being cooked, a beautiful girl suddenly appeared and talked to the fish, after which they were too charred to take to the sultan. When the same thing happened two days in a row, the sultan was called. After asking where the fish came from, he decided to visit the lake. Nearby he found a beautiful, apparently deserted palace. As he walked through the beautiful halls, he found one in which a king was sitting on a throne. The king apologized for not rising, explaining that his lower half was marble.

He was the King of the Black Isles. When he had learned that his queen was unfaithful to him, he had nearly killed her blackamoor lover. In revenge the queen had cast a spell over her husband, making him half marble. Daily she whipped him, then had him dressed in coarse goat's hair over which his royal robes were placed. In the meantime, while she had kept her lover barely alive, she had changed her husband's town and all its inhabitants into the lake full of fish.

The king told the sultan where the queen's lover was kept. There the sultan went, killed the lover, and put himself in the blackamoor's place. The queen, overjoyed to hear speaking the one she had kept from the edge of death so long, hastened to do all the voice commanded. She restored the king to his human form and the lake to its pre-



vicious state as a populous town. The four colors of fish indicated the four different religions of the inhabitants.

When the queen returned to the sultan, whom she mistook for her lover, he killed her for her treachery. Thereafter he took home with him the King of the Black Isles, and rewarded the fisherman who had led him to the magic lake.

Shahriar was vastly entertained by "The History of Sindbad the Sailor": A poor porter in Baghdad, resting before the house of Sindbad, bewailed the fact that his lot was harder than that of Sindbad. Overhearing him, Sindbad invited the porter to dine with him. During the meal he told of the hardships he had suffered in order to make his fortune.

On his first voyage, to India by way of the Persian Gulf, Sindbad's ship was becalmed near a small green island. The sailors climbed upon the island, only to find that it was really a sea monster which heaved itself up and swam away. Sindbad was the only man who did not get back to the ship. After days of clinging to a piece of driftwood, he landed on an island where some men were gathered. They led him to a maharajah who treated Sindbad graciously. When he had been there some time his own ship came into port, and he claimed his bales of goods, to the astonishment of the captain, who thought he had seen Sindbad killed at sea. Then Sindbad sailed home in the ship in which he had set out.

The porter was so impressed with the first tale that he came again to hear a second. On his second voyage Sindbad was left asleep on an island where the sailors had rested. There he found a huge roc's egg. Knowing that the parent bird would return to the nest at dusk, he waited. When it came, he used his turban to tie himself to the bird's leg. In the morning the bird flew to a place surrounded by mountains. There Sindbad freed himself when the bird descended to pick up a serpent. The place seemed deserted, except

for large serpents. Diamonds of great size were scattered throughout the valley.

Sindbad remembered that merchants were said to throw joints of meat into the diamond valley, from which big eagles carried the joints to their nests close to shore. At the nests the merchants frightened away the birds and recovered diamonds which had stuck to the meat. Sindbad collected some large diamonds. Then with his turban he fastened a piece of meat to his back and lay down. An eagle picked him up and carried him to its nest. When he was dropped into a nest, the merchant who claimed the nest was indignant and accused Sindbad of stealing his property. Sindbad offered him some choice diamonds. In return the merchant was glad to take the adventurer back to civilization.

On his third voyage Sindbad was wrecked on an island inhabited by cannibal dwarfs and huge black creatures with only one eye in the middle of their foreheads. Sindbad and his friends blinded one black giant, but two others helped the blind one to chase the sailors. By the time the giants and a large serpent had overtaken them, only Sindbad was lucky enough to escape.

Sindbad sailed from a port in Persia on his fourth voyage. He and his friends were shipwrecked on an island inhabited by black cannibals who fattened the sailors before killing them. Sindbad refused the food, grew too thin to interest the black men, and finally found his way to the shore. There he met white men who took him to their kingdom. To please the king, Sindbad made a fine saddle. In appreciation the king married Sindbad to a beautiful girl. In that country a man or woman was buried alive if the spouse died. When Sindbad's wife died, he was put in a tomb with a small amount of bread and water. As he ate the last of his food he heard an animal snuffling, then running away. Following the sound, he found himself on the shore and hailed a ship which carried him home.



Sindbad used his own ship on his fifth voyage. After his sailors had broken open a roc's egg, the parent rocs hurled tremendous stones on the ship and broke it to pieces. Sindbad came under the power of the Old Man of the Sea and escaped only after making the old man so intoxicated that he loosed his death grip on Sindbad. Again Sindbad found a ship to take him home; he did much profitable trading on the way.

All his companions on the sixth voyage succumbed on a beautiful but lifeless coast. Sindbad, expecting to die, built a raft which he put in an underground river to drift where it would. When he reached the kingdom of Serendib, he had to be revived. He found the country exceedingly rich and the people kind. When he asked to be allowed to go home, the king sent him there with rich presents for Sindbad's ruler, the Caliph Harun-al-Rashid of Baghdad.

Sindbad made his seventh and final voyage to take gifts from the caliph to the King of Serendib. He carried them safely, but his return trip was delayed when corsairs seized his ship and sold the sailors into slavery. Sindbad, sold to an ivory merchant, was ordered to shoot an elephant a day. Annoyed at Sindbad's persistence, an elephant picked him up and took him to an elephant burial ground, to which Sindbad and his owner returned many times to gather ivory. As a reward, the merchant sent Sindbad home with rich goods.

Another diverting tale was "The History of Prince Ahmed": Houssain, Ali, and Ahmed, sons of the Sultan of India, were all in love with the Princess Nouronihar, their father's ward. To determine who should be the bridegroom, the sultan sent them out to find the most extraordinary things they could. Whoever brought back the rarest object would win the hand of the princess.

Houssain found a magic carpet which would transport him wherever he wished. Ali found an ivory tube containing a glass

which would show any object he wished to see. Ahmed found an artificial apple, the odor of which would cure any illness.

The three princes met before they journeyed home. As they displayed their gifts, Houssain, looking through the tube, saw the princess apparently at the point of death. They all jumped on his magic carpet and were whisked to her bedroom, where Ahmed used his magic apple to revive her. The sultan could not determine which article was the most unusual, for all had been of use to effect the princess' recovery. He suggested an archery contest. Prince Ali shot farther than Houssain, but Ahmed's arrow could not be found. The sultan decided in favor of Ali. Houssain retired to become a dervish. Ahmed, instead of attending the wedding, went in search of his arrow, which he found at the foot of a mountain, much farther away than he could have shot. Looking around, he found a door into the mountain. When he passed through the door, he found a fairy called Periebanou, who pleased him so much that he married her.

When Ahmed went to visit his father, he refused to discuss where or how he lived, but he appeared to be so rich that the courtiers grew jealous and persuaded the sultan that it was dangerous to have his son so powerful a neighbor. The sultan asked Ahmed to perform unreasonable tasks, made possible only by Periebanou's help; but while fulfilling one request her brother became so annoyed with the sultan that he killed him. Ahmed became sultan and afterward dealt kindly with his brothers.

Scheherazade pleased her lord also with "The History of Ali Baba and the Forty Thieves": Ali Baba was a Persian woodcutter. One day, to hide from a band of strange horsemen, he climbed a tree under which they halted. When the leader cried, "Open, Sesame!" to a rock nearby, a door opened through which the men carried their heavy packs. After the men left, Ali Baba used the secret word to in-

investigate the cave. He found such riches there that the gold he took could never be missed.

He and his wife were content with that amount, but his brother Cassim, to whom he had told his story, was greedy for more wealth. Without telling Ali Baba, Cassim went to the cave. He was so excited by the gold that he forgot the password and could not get out. The robbers found and murdered him.

The robbers tried to find Ali Baba in order to kill him and so keep the secret of their hoard. The leader brought his men, hidden in oil jars, to Ali Baba's house, but a beautiful slave, Morgiana, went in search of oil, discovered the ruse, and killed the bandits. Again the captain, disguised as a merchant, entered the house, but Morgiana saw through his disguise and killed him.

To reward Morgiana, Ali Baba not only made her a free woman, but he also gave her to his son in marriage. Ali Baba was then the only one who knew the secret of the cave. He used the hidden wealth in moderation and passed the secret on to his posterity.

No less pleasing was "The History of Aladdin, or the Wonderful Lamp": Aladdin was a youthful vagabond who lived in China. An African magician, sensing that Aladdin would suit his plans, and pretending to be the boy's rich uncle, took him to a secret place to get a magic lamp. Passing through halls stored with treasures, Aladdin filled his gown with so many things that he could not give the magician the lamp at the moment he wanted it, and the magician sealed him up in the earth. By chance Aladdin rubbed a ring which the magician had

given him. A genie appeared and escorted him home.

When Aladdin showed his mother the lamp, she tried to clean it to sell. As she rubbed, another genie appeared from whom Aladdin asked food. The food appeared on silver trays that Aladdin sold one by one to a Jewish chapman. When an honest jeweler stopped Aladdin one day and asked to buy the silver, Aladdin began to realize the great riches he had at his finger tips, enough to win him the sultan's daughter as his wife.

Because the grand vizier wanted his own son to marry the princess, he suggested many outrageous demands which the sultan made upon Aladdin before he could be considered a suitor. The genies produced slaves, costumes, jewelry, gold, and chargers in such profusion that the sultan gladly accepted Aladdin's suit. Overnight Aladdin had the genie build a magnificent palace next to the sultan's.

Life went smoothly until the African magician, while Aladdin was away, persuaded the princess to trade the old lamp for a new one. Then the magician transported the great palace to Africa. When Aladdin came home, the sultan threatened him with arrest, but allowed him forty days in which to find the palace with the princess therein. Rubbing his ring by chance and summoning its genie, Aladdin asked to be carried wherever his palace was. The princess was overjoyed to see him. After he had killed the magician by a ruse, he ordered the genie of the lamp to transport the palace back to China. There, after disposing of the magician's brother, who had followed them, Aladdin and the princess lived happily ever after.

## AS I LAY DYING

*Type of work:* Novel

*Author:* William Faulkner (1897- )

*Type of plot:* Psychological realism

*Time of plot:* Early twentieth century

*Locale:* Mississippi

*First published:* 1930

*Principal characters:*

ADDIE BUNDREN, a dying old woman  
ANSE BUNDREN, her husband  
CASH,  
DARL,  
JEWEL, and  
VARDAMAN, their sons  
DEWEY DELL, their daughter

*Critique:*

Centered around the effect of Addie Bundren's death and burial on the members of her family, this novel has a powerful unity not always found in Faulkner's longer works. The author tells the simple story through the eyes and minds of each of his characters. This method of shifting the multiple points of view binds the Bundrens into a homogeneous group beset by the tragedy of Addie's death and the frustrations connected with her burial, yet each character emerges clearly with his own secrets, his own emotional abnormality.

*The Story:*

Addie Bundren was dying. She lay propped up in a bed in the Bundren farmhouse, looking out the window at her son Cash as he built the coffin in which she was to be buried. Obsessed with perfection in carpentry, Cash held up each board for her approval before he nailed it in place. Dewey Dell, Addie's daughter, stood beside the bed, fanning her mother as she lay there in the summer heat. In another room Anse Bundren, Addie's husband, and two sons, Darl and Jewel, discussed the possibility of the boys' making a trip with a wagonload of lumber to earn three dollars for the family. Because Addie's wish was that she be buried in Jefferson, the town where her relatives lay, Anse was afraid the boys might not get back in time to carry her body to the Jefferson graveyard. He finally approved the trip and Jewel and Darl set out.

Addie died while the two brothers were gone and before Cash could finish the coffin. When it was obvious that she was

dying, a Dr. Peabody was summoned, but he came too late to help the sick woman. While Dr. Peabody was at the house, Vardaman, the youngest boy, arrived home with a fish he had caught in the river; his mother's death somehow became entangled in his mind with the death of the fish and, because Dr. Peabody was there when she died, Vardaman thought the doctor had killed her.

Meanwhile a great rainstorm came up. Jewel and Darl, with their load of lumber, were delayed on the road by a broken wagon wheel. Cash kept working through the rain, trying to finish the coffin. At last it was complete and Addie was placed in it, but the crazed Vardaman, who once had almost smothered in his crib, tried to let his mother out by boring holes through the top of the coffin.

After Jewel and Darl finally got back with the wagon, neighbors gathered at the Bundren house for the funeral service, which was conducted by Whitfield, the minister. Whitfield had once been a lover of Addie's after her marriage, and Jewel, the son whom she seemed to favor, had been fathered by the minister.

Following the service, Anse, his family, and the dead Addie started out for Jefferson, normally one hard day's ride away. The rainstorm, however, had so swollen the river that the bridge had been broken up and could not be crossed by wagon. After trying another bridge, which had also been washed out, they drove back to an old ford near the first bridge. Three of the family—Anse, Dewey Dell, and Vardaman, with the assistance of Vernon Tull, a neighboring farmer—got across the



river on the ruins of the bridge. Then Darl and Cash attempted to drive the wagon across at the obliterated ford, with Jewel leading the way on his spotted horse. This horse was Jewel's one great possession; he had earned the money to purchase it by working all day at the Bundren farm and then by working all night clearing ground for a neighbor. When the wagon was nearly across, a big log floating downstream upset the wagon. As a result, Cash broke his leg and nearly died; the mules were drowned; the coffin fell out, but was dragged to the bank by Jewel; and Cash's carpenter's tools were scattered in the water and had to be recovered one by one.

Anse refused the loan of anyone's mules, insisting that he must own the team that carried Addie to the grave. He went off to bargain for mules and made a trade in which he offered, without Jewel's consent, to give the spotted horse as part payment. When Jewel found out what his father had done, he rode off, apparently abandoning the group. Later it turned out that he had put the spotted horse in the barn of Snopes, who was dickering with Anse. And so they got their new mules and the trip continued.

By the time they arrived in Mottson, a town on the way to Jefferson, Addie had been dead so long that buzzards followed the wagon. In Mottson they stopped to buy cement to strengthen Cash's broken leg. The police and citizens, whose noses were offended, insisted that the wagon move on, but they bought the cement and treated the leg before they would budge. While they were in the town, Dewey Dell left the wagon, went to a drugstore, and

tried to buy medicine which would abort the illegitimate child she carried, for she had become pregnant by a man named Lefe, with whom she had worked on the farm. The druggist refused to sell her the medicine.

Addie Bundren had been dead nine days and was still not buried. The family spent the last night before their arrival in Jefferson at the house of a Mr. Gillespie, who allowed them to put the odorous coffin in his barn. During the night Darl, whom the neighbors had always thought to be the least sane of the Bundrens, set fire to the barn. Jewel rescued the coffin by carrying it out on his back. Anse later turned Darl over to the authorities at Jefferson; they sent him to the asylum in Jackson.

Lacking a spade and shovel to dig Addie's grave, Anse stopped at a house in Jefferson and borrowed these tools. The burial finally took place. Afterward Dewey Dell again tried to buy her medicine at a drugstore. One of the clerks pretended to be a doctor, gave her some innocuous fluid, and told her to come back that night for further treatment. The further treatment took the form of a seduction in the basement of the drugstore.

Cash's broken leg, encased in cement, had by now become so infected that Anse took him to Dr. Peabody, who said that Cash might not walk for a year. Before starting on the trip home, Anse bought himself a set of false teeth that he had long needed. He then returned the borrowed tools. When he got back to the wagon he had acquired not only the new teeth but also a new Mrs. Bundren, the woman who lent him the tools.

## ASHES

*Type of work:* Novel

*Author:* Stefan Żeromski (1864-1925)

*Type of plot:* Historical romance

*Time of plot:* 1796-1812

*Locale:* Poland and Spain

*First published:* 1904

*Principal characters:*

RAPHAEL OLBROMSKI, a Pole



CHRISTOPHER CEDRO, his friend  
HELEN, beloved of Raphael  
PRINCE GENTULT, a nobleman  
ELIZABETH, his sister  
NARDZEWSKI, Raphael's uncle

### *Critique:*

Much of this work is in the German romantic tradition. Żeromski describes nature in great detail and devotes long sections to philosophical speculations engendered by contemplation of nature. The tragic love affair of Helen and Raphael and the frequent unconnected sequences of action are reminiscent of Goethe. In contrast, the scenes descriptive of some of the Napoleonic campaigns are precise and realistic. As a historical novel, *Ashes* ranks high, and as an author Żeromski was acknowledged a master by Conrad.

### *The Story:*

When he was very young, Raphael Olbromski paid a short visit to his uncle's secluded estate. Nardzewski, fond of his nephew, initiated him into the art of hunting. The fierce old man was a firm adherent to feudal times and treated his peasants as serfs. Casper, his huntsman, was his only intimate. Raphael's visit came to a sudden end with the arrival of an Austrian official.

The Austrian lectured Nardzewski severely on the necessity of paying the new taxes and modifying his treatment of his peasants, but the old man had no intention of truckling to the Austrians. To emphasize his attitude, he practiced his pistol marksmanship in the dining hall. Defiantly Nardzewski ordered his steward to summon all the peasants in the morning and to arrange for a public flogging of a miscreant. Raphael never learned what happened afterward because early in the morning he was bundled into a sleigh and sent home.

A great sleighing party one winter

attracted all the gentry. Raphael, mounted on a spirited horse, followed Helen's sleigh closely. The party stopped to dance at Raphael's poor house, and his aristocratic father staged a big celebration. During the affair Raphael managed to tell Helen that he would come to her window some midnight. The party lasted for two days, but Raphael missed much of it because he slept in a drunken stupor.

At school Raphael was no student, but he was a leader. One evening he and Christopher stole a rowboat and went out into the ice-packed Vistula. When they tried to land, the thin shore ice broke and the boys were soaked. As they went on toward school, they sank into a bog. They were nearly frozen before Raphael took vigorous measures. He tore off his clothes and those of the weakened Christopher, and the boys pummeled each other to get warm. Then, quite naked, they ran back to school, to be caught as they tried to slip inside. Christopher fell ill with fever, and Raphael as the leader was sentenced to be chastised. When the beadle tried to carry out the punishment, Raphael drew a knife, wounded the beadle, and escaped.

His father, when he arrived home in disgrace, imprisoned him in a small room and forbade the family to speak to him. Later he had to spend months working with the peasants. One night Raphael took a fine mare from the barn and rode through a storm to Helen's house. When a watchman came upon them in an outbuilding, Helen got back to her bedroom safely, but Raphael barely escaped ahead of the fierce watchdogs.

A storm came up. Raphael was fol-

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lowed by four wolves. When his horse stumbled, the wolves were on him. Three brought down the horse; Raphael killed the fourth with his hands. Gravely wounded, he was found by an old peasant and taken home. When he recovered, he was cast out of the family and sent to live with his older brother Peter, who had been cast out years before.

Peter, in poor health from war wounds, lived quietly. Raphael spent delightful months in idleness until the arrival of Prince Gintult, an old comrade of Peter's. Peter and the prince had angry words on the treatment of peasants, and as the result of the quarrel Peter had a hemorrhage and died. With no home and melancholy with memories of Helen, who had been taken out of the country, Raphael went to stay with the prince.

In the noble household Raphael was half family, half guest. The prince gave him money for clothes and others gave him errands to run. Raphael was particularly attracted to the prince's sister Elizabeth, a haughty young girl. One day, while they were riding in a group, Elizabeth's horse ran away. Raphael rescued her and made the mistake of kissing her as he held her in his arms. She slashed his face with her whip.

The prince suddenly departed on a voyage to Venice and Paris, after paying Raphael's lodging in a school for a year. Raphael studied fairly well and spent his time profitably. When he was forced to return home, his stern father outfitted him in work clothes and for four years he worked on the farm. His release came with an offer of a position from Prince Gintult.

In Warsaw, Raphael served as secretary to the prince, who was writing a vague philosophical treatise on Freemasonry. In order to continue the work on the secret lodge, Raphael was taken into the Masons; soon afterward he was accepted in society. Through the lodge, he met Helen again.

Abruptly Raphael and Helen fled to the country to enjoy their love. One

night they slept in a cave in the mountains. Although Raphael was armed, brigands overpowered him as he slept and bound him while they had their sport with Helen. She escaped their clutches at last and jumped over a cliff.

While he was searching for Helen's body and tracking the brigands, Raphael was arrested by a patrol. He did not dare give his right name or mention Helen for fear of defiling her memory, and while in prison he had a long siege of fever. More than a year passed before he was released.

Penniless and tramping aimlessly about the country, Raphael fell in with his old friend Christopher. The reunited friends spent happy months on Christopher's estate. Then a soldier who had been with Napoleon for twelve years fired their imagination, and they decided to leave that Austrian-dominated part of Poland and join the emperor. Aided by Elizabeth, who was now married and living near the border, they made a daring escape across the frontier.

Christopher, as an enlisted man, crossed Europe with Napoleon and took part in the Spanish campaign. His most vivid impressions were those of the siege of Saragossa, where he distinguished himself for valor and saved a young girl from soldiers who sacked a convent and raped the nuns. He was thrilled when Napoleon abolished the Inquisition. After he had been wounded, he saw the emperor at close hand.

Raphael saw action in Poland, where the Austrian legions were too strong for Napoleon's forces. Once the Poles were preparing to demolish a church, held by the enemy. Prince Gintult, fighting as a civilian, attempted to save the church by interfering with the cannoneers, and Raphael helped him. For his deed the prince was cut down by an officer's sword. In the confusion Raphael carried the wounded nobleman away to his father's house.

When the fighting died down, Raphael was discharged. He went to live at his

uncle's old estate, and for a time he was happy there. He rebuilt the barns demolished by the soldiers and cleared land. Then he began building a house. Just as he was finishing, Christopher arrived. Invalided out of the army, but well again, he was impatient for action. Reluctant to leave his home, Raphael ob-

jected at first; but finally he agreed to accompany his friend. In the middle of August, 1812, the Polish Corps was united with the Grand Army, and Raphael returned to serve the emperor. At Orsha, Napoleon reviewed his hordes of Polish, Dutch, Italian, and German soldiers.

## AT THE SIGN OF THE REINE PÉDAUQUE

*Type of work:* Novel

*Author:* Anatole France (Jacques Anatole Thibault, 1844-1924)

*Type of plot:* Humorous satire

*Time of plot:* Eighteenth century

*Locale:* France

*First published:* 1893

*Principal characters:*

JACQUES MÉNÉTRIER, a young scholar

MAÎTRE JÉRÔME COIGNARD, an abbot

CATHERINE, a temptress

JAEL, a Jewess

MONSIEUR D'ASTARAC, a philosopher

### *Critique:*

*At the Sign of the Reine Pédauque* (*La Rôtisserie de la Reine Pédauque*) was the first of France's many works to exhibit in full his peculiar talents. This tale is gusty in outline and overlaid with vast erudition in philosophy and in ancient history. In plot the novel is reminiscent of *Tom Jones* but the treatment is pure Gallic. France's humor is always subtle and at times wicked. In the Abbé Jérôme he has created a memorable character, the fluent, scoundrelly cleric who becomes a sympathetic creation.

### *The Story:*

Jacques Ménétrier's father was a merry cook and his mother a long-suffering, plain woman. The father spent several hours each night at a nearby tavern in the company of Jeannette, the hurdy-gurdy woman, and Catherine, the lace maker. Both ladies helped him relive his lusty youth.

When Jacques was six, he was stationed all day long in the chimney cor-

ner to turn the spitted roasts. His time was not altogether wasted, however, for he learned his letters at the same time from a beggar Capuchin, Brother Ange. The good Brother Ange ate well at the common table in return for his services, and in secret he sighed for Catherine.

After a drunken brawl, Brother Ange was imprisoned, and Maître Jérôme Coignard, a Greek and Latin scholar, became Jacques' tutor. As he grew to young manhood he progressed rapidly under the scholar's teachings.

Jeannette, complaisant with all, initiated Jacques into the mysteries of love, but, perversely, Jacques was attracted to Catherine, who made fun of Jacques' beardless chin and refused to take him seriously. Jacques and his father were greatly discomfited when she ran away with Brother Ange.

One evening a tall, gaunt philosopher entered abruptly, crying that he saw a salamander in the fireplace. Vigorously stirring the ashes, he asked the company

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if they saw anything. Only Jacques thought he saw the outlines of a beautiful woman in the smoke. The philosopher was much pleased with Jacques' discernment.

When Monsieur d'Astarac, their strange visitor, learned that the Maître Jérôme could read Greek easily, he arranged to have the abbot and Jacques come live with him.

At the ruined estate of the philosopher, the two friends were astonished by the rich library. In spite of crumbling walls and overgrown grounds, d'Astarac was evidently wealthy as well as learned. Maître Jérôme was set to work translating the ancient works of Zosimus the Panopolitan, with Jacques as his helper. According to d'Astarac, the only other inhabitant of the estate was Mosaïde, a learned Jew over a hundred years old. The Jew lived mysteriously withdrawn in a separate cottage, where he worked on old Hebrew manuscripts.

After several tranquil months Jacques went for an evening walk into Paris. Brother Ange came up and whispered that a lady was eagerly awaiting him in her carriage. At the rendezvous Jacques found Catherine seated in an elegant coach. Astonished at her magnificence, Jacques learned that she was now the mistress of de la Guéritaude, a tax collector. Then they kissed fervently and made an appointment for later that night.

On Jacques' arrival, the house where Catherine lived was in disturbance. She, half-dressed, was shrieking at the door and lackeys were pursuing Brother Ange with spears. De la Guéritaude had surprised her with her monk. Jacques comforted Catherine ardently, but when de la Guéritaude returned he rudely shoved Jacques into the street and slammed the door.

Soon afterward d'Astarac summoned Jacques to a private conference in a secret laboratory, where he told the young man that he would reveal some of the mysteries of philosophy. The spirit world consisted of sylphs, males who helped

philosophers, and salamanders, beautiful females in search of human lovers. Since Jacques was well on his way to being a philosopher and since he had little to do with carnal women, d'Astarac would show him how to summon a salamander. Guiltily thinking of Catherine, Jacques agreed to try.

D'Astarac helped him open a crystal ball filled with stardust. Feeling overwhelmed, Jacques sank down and d'Astarac left him. After a few minutes Jacques looked up to see in front of him a voluptuous, dark-haired woman. Although she resisted his advances for a time, she accepted him as her lover, and they spent the night together.

Jacques soon learned that she was no salamander; she was Jael, niece of Mosaïde. The fierce old Jew kept her secluded, hiding her from Christian eyes, but Jael came frequently to his room despite the uncle's vigilance. One early morning Maître Jérôme saw her leaving and traced her to Mosaïde's cottage. Although Jael slipped inside unseen, Mosaïde saw the abbot from his window and cursed him in Hebrew and Spanish. Not to be outdone, Maître Jérôme cursed the Jew in French and Latin.

That evening, as Maître Jérôme and Jacques passed Catherine's house, she greeted Jacques with great affection from her doorway. Someone inside slapped her sharply and pulled her inside. It was the noble d'Anquetil, Catherine's new lover. He invited them in, pleased that he had Jacques for a rival instead of the begging Capuchin.

The four spent an agreeable evening at the card table. Maître Jérôme always won. Catherine sat snuggled close to d'Anquetil, and while vowing eternal fidelity to him pressed Jacques' foot under the table. Suddenly there was a thunderous rapping outside. De la Guéritaude had returned, furious at being locked out of the house he rented for Catherine.

The four revelers brawled with the tax collector, injuring him gravely and killing one of his lackeys. Jacques, Maître



Jérôme, and d'Anquetil fled to d'Astarac's estate for safety. Jacques put the nobleman in his own room and went to talk with the philosopher, although it was almost morning. Unfortunately, Jael came visiting, and before she could flee d'Anquetil was smitten with her charms.

D'Anquetil, who had hired carriages so that they could flee the police, wanted to take Jael with him. To Jacques' horror, Jael agreed after being promised a set of silver plate and a monthly income. In the morning d'Anquetil and Jael set off in a closed coupé, followed by Maître Jérôme and a morose Jacques.

During the journey Jacques reproached Jael for her easy switch of lovers, but she took a practical view of the matter. A set of silver plate could not be ignored. One night at an inn Jael left d'Anquetil's room to visit Jacques, who was thereafter somewhat more content.

From Jael, Jacques learned that Mosaïde was not a hundred years old, but barely sixty; and instead of being a famous scholar, he was a banker who had fled Spain after killing a Christian. Furthermore, Mosaïde was Jael's lover.

Shocked by these disclosures, Jacques

was uneasy at the sight of a mysterious carriage which followed them closely. His apprehensions were justified one night when they ran into a bridge and broke a wheel. Jacques, d'Anquetil, and Jael waited for repairs in a nearby dell, while Maître Jérôme searched the wreckage for bottles of wine.

In the darkness Mosaïde, who had been following the runaways, fell upon the abbot and wounded him mortally, for the jealous Jew thought that Maître Jérôme had stolen Jael. The monk died in a neighboring village, where he had been carried for medical aid. Jacques, mourning his tutor and friend, returned to his parents in Paris.

Later Jacques went to pay a visit to d'Astarac. When he arrived at the estate, he saw the big house blazing fiercely. The philosopher was burned to death in the fire, and Mosaïde drowned in a swamp as he tried to run away. Gradually, the memory of Jael becoming less poignant, Jacques found his true vocation. He became a bookseller and supported his father and mother in dignity in their old age.

## ATALA

*Type of work:* Novel

*Author:* François René de Chateaubriand (1768-1848)

*Type of plot:* Philosophical romance

*Time of plot:* Early eighteenth century

*Locale:* Louisiana

*First published:* 1801

*Principal characters:*

ATALA, an Indian maiden

CHACTAS, beloved of Atala

FATHER AUBRY, a missionary

### *Critique:*

A tale of passionate but pure love, *Atala* is another of the stories of the Noble Savage which began to find such favor in the early nineteenth century. Against a background of the primitive American wilderness, the two lovers and the gentle priest wage a winning battle against sin and paganism. Simplicity and

complexity of character are vividly contrasted, the two meeting in Christian faith in the goodness of God. *Atala* was the first of Chateaubriand's romances to be published, and the book had a tremendous vogue in its own day. The novel was originally planned as part of a much longer work, *The Natchez*, based

on Chateaubriand's travels on the American frontier and influenced by his romantic philosophy.

### *The Story:*

Chactas was an old, blind, and wise Indian of the tribe of Natchez, whose hunting ground was in the territory of Louisiana. Because of his great age and deep wisdom gained through countless years of tragic misfortune, Chactas was the patriarch of the tribe. Thus it was that when a young Frenchman named René presented himself for membership in the tribe in the year 1725, it was Chactas who questioned him to determine his fitness to join the Natchez nation. Finding René fixed in his determination to become a savage, Chactas accepted him. As the Indians prepared for a beaver hunt, Chactas—even though he was blind—was made the leader of the party. One night as they lay in their canoes Chactas recited to René the story of his adventures.

When Chactas had lived but seventeen summers, his father was killed in battle and he himself was taken prisoner by the enemy and led away by the Spaniards to St. Augustine. There he was befriended by an old Castilian named Lopez and his sister. The two white people cared for the young savage and tried to educate him as their son. But after thirty moons had passed, Chactas tired of this civilized life and begged Lopez to allow him to return to his people. Lopez, knowing the dangers awaiting a lonely youth in the forests, tried to dissuade Chactas at first. At last, seeing that the youth was firm in his resolve, the old man sent him away with his blessing.

The warning given by the good Lopez soon proved right. Chactas, having lost his way in the woods, was captured by an enemy tribe and taken to their village to await death by burning. Because of his youth and bravery, the women of the tribe took pity on him. One night, as he sat by the campfire, he heard a rustling and then felt the presence of a woman

beside him. In low tones she told him that she was Atala, daughter of the chief and his dead wife. She asked Chactas if he were a Christian, and when he told her that he had not forsaken the gods of his father, she departed.

For many days the tribe marched, taking Chactas with them, and each night Atala visited him by the fire. One night, after Chactas had been tied to a tree, Atala appeared and told his guard that she would watch the prisoner for a time. Since she was the daughter of the chief, the guard gladly gave her his place. Quickly she untied the cords and gave Chactas his freedom. But he as quickly placed the cords in her hand, telling her that he wanted to be chained to her forever. She cried out in anguish that their religions separated them. She also seemed to have some other terrible secret that she feared he would learn. Atala begged him to flee without her, but Chactas said that he would rather die by fire than leave her. Neither would change, and so Atala tied Chactas again, hoping that soon he would change his mind. Each night they slipped off into the woods together, but Chactas did not possess her, for her God helped her to deny her passion for her beloved. She prayed that the savage boy might give himself to her God so that one barrier to their love would be broken.

One night her father's warriors discovered them together. Chactas was returned to the camp and placed under heavy guard. The tribe marched on and came at last to the place where Chactas was to be burned at the stake. From far and near Indians gathered to witness his torture and death at a Feast of the Dead. Chactas was prepared for his ordeal in the manner of savages, his body being painted and then laid on the ground, with guards lying across the ropes so that they might feel the slightest movement of the prisoner's body. But in spite of the great precautions, Atala again freed him by a ruse, and they made their escape into the forest. Although they were pur-

sued, the Indians were so drunk from celebrating the Feast of the Dead that the pursuit was only half-hearted, and the lovers had little trouble in eluding them.

But the wilderness almost conquered the fugitives, who were ill-prepared for the hardships they now had to endure. Their fates joined, Atala proclaimed her love for Chactas but said that they could never marry. Although she gave their differences in religion as the only reason, Chactas felt that there was more she feared to tell him. At last, upon his urging, she told him her secret. She was not the daughter of the chief, but the illegitimate child of a white man and the chief's wife. When Chactas learned that the white man was his old friend Lopez, he loved her as a sister as well as a lover. It was through Lopez that she had gained her Christian faith, transmitted to her by her mother.

A terrible storm drove them to the shelter of a tree, and while in that refuge they saw approaching a dog and an old hermit. The hermit was a missionary, Father Aubry, who took them to his grotto and gave them food and shelter. Chactas feared to go, for he was not a Christian, but Father Aubry said that he was one of God's children and made him welcome. When he promised to instruct Chactas in Christianity so that he and Atala could be married, the girl paled at his words.

They learned that Father Aubry had spent almost his entire life among the savages, even though he could have had a more comfortable life in Europe. A good man, he considered it a privilege and not a sacrifice to endure the hardships and dangers of the wilderness. Atala and Chactas became a part of the

little community of Christian savages over whom the good priest presided. After a time Chactas began to feel the spirit of God in his heart.

One day, returning from a pilgrimage with Father Aubry, Chactas found Atala apparently dying from a mysterious fever. Then they learned what her true secret had been. On her deathbed Atala's mother had taken the girl's vow that she would always remain a virgin. Her own sin had made her want to protect her daughter, and Atala, knowing nothing of real love, had given her vow which could never be broken. When Father Aubry told the lovers that the bishop in Quebec could release her from her vow, Chactas' heart grew light. In real anguish Atala then told them that she had taken poison because she had believed Chactas forever denied to her. There were no remedies for the poison, and so, after receiving the blessing of the priest and the promise of Chactas that he would embrace the Christian religion so that they could be joined in heaven, the poor virgin expired.

With the priest's aid Chactas buried his beloved. Then he said goodbye to Father Aubry and once more began his wanderings. Many years passed before he received baptism in the faith of his beloved Atala.

And many years more were to pass before the daughter of René, whom Chactas had adopted, took the bones of Atala and Father Aubry and Chactas to the land of the Natchez for burial. Chactas and Father Aubry had been killed by savage enemies. The daughter of René told a curious traveler that he should not grieve. The three friends were together with God.

## ATALANTA IN CALYDON

*Type of work:* Poem

*Author:* Algernon Charles Swinburne (1837-1909)

*Type of plot:* Classical tragedy

*Time of plot:* Remote antiquity

*Locale:* Ancient Greece

*First published:* 1865



*Principal characters:*

CENEUS, King of Calydon

ALTHÆA, his wife

MELEAGER, their son

ATALANTA, a virgin huntress

CHORUS

*Critique:*

*Atalanta in Calydon*, typical of the Victorian treatment of Greek tragedy, was the first of Swinburne's longer works to attract marked critical notice. As in the case of Swinburne's other poetic dramas, it was not written for stage presentation, but for reading. One of the Pre-Raphaelites, Swinburne was criticized for using too much intensity and too violent colors in his poetry. In this poem his intensity and violence are very much the essence of the passionate and soul-stirring description of the characters' fateful existence.

*The Story:*

Ceneus, father of Meleager, had offended Artemis, goddess of the hunt, by offering sacrifices to all the gods except her. As a punishment for his negligence Artemis had sent into Calydon a wild boar that ravaged the land and the crops.

Althæa, embittered by the curse, refused to pay homage to Artemis and raged against the gods. Althæa was a woman of strong will and determination. Years before, when her son Meleager was born, she had had a strange dream concerning his birth. In the dream three spinning women, the Fates, had visited Althæa and had promised for Meleager strength, good fortune, and a bounteous life until the brand on the hearth burned out. On hearing the last part of the prophecy, Althæa had sprung from her bed, grasped the burning brand, and beaten and trampled the heat from it with her bare hands and feet. Then, to guard Meleager's life, she had hidden the brand.

Again she had dreamed that the heatless brand burst into flame as a bud bursts into flower; and with this strange phenomenon Death had come to blow charred ash from the brand into her

breast, but there Love had quenched the flame. The omen presaged for Althæa the security of her family; but in spite of her great pride she was not unmindful of the lots which the gods might cast for mortals. These thoughts were in her mind as she went to arm Meleager for the boar hunt. Never had there been born so strong a man of royal birth as Meleager.

The Chorus, reviewing the life span of man, summed up this existence as a passing between a sleep and a sleep.

The warriors of Arcadia were to join the Calydonians in the hunt, and Meleager and Althæa discussed the qualities and characteristics of these men, among them the valiant sons of Leda, Althæa's sister. Meleager described Toxæus and Plexippus, Althæa's brothers, as undoing their deeds with too much talk. Althæa counseled her son against too great pride in earthly accomplishments and advised him to submit his soul to fate. The Chorus admonished Meleager to follow his mother's counsel.

Meleager, recounting the many tumultuous battles he had experienced, pointed out to his mother that in all these frays he had never seen evidence of the infallible gods to whom she and the Chorus would have him submit.

Ceneus reported the coming of the Arcadians and said that among them was a woman armed for the hunt. Although Ceneus wished to have this woman shown great respect because of her favor from the gods, he warned Meleager against becoming infatuated with her beauty. Althæa, recalling the prophecies of the Fates regarding Meleager's career, added to her husband's warning against earthly love. Again imploring her son to give himself to fate, she told him that he would not die as ordinary men die and that his death would



be her death as well. Meleager declared his boundless love for his mother and expressed respect for her teaching. Ever faithful to Zeus, the sole determiner of things, he prepared for the hunt.

The Chorus, philosophizing on Love, saw her blind as a flame, covered by earth for hiding, and fronted by laughter to conceal the tears of desire. According to the portent of the Chorus, man and maid would go forth; the maid's name, Fate; the man's, Death. The Chorus lamented also the meagerness of life's span. This futility, an evil blossom born of sea foam and blood froth, had come into existence with Aphrodite, goddess of love. Before, there had been joy upon the earth, but Aphrodite's influence had resulted in suffering, evil, and devastation.

In the hunt, as predicted, Meleager met the Arcadian maiden. She was Atalanta, the virgin priestess of Artemis, whom Ceneus had neglected in his sacrifices and who had sent the wild boar to ravage Calydon. Atalanta invoked Artemis to favor Meleager that he might be victorious in the hunt. Meleager, confessing his love for Atalanta, was taunted by his uncles, Toxeus and Plexippus, for his woman-tonguedness. Althæa pleaded for peace among her kinsmen lest words become snakes and poison them against each other.

The hunt proceeded. According to a message sent by Ceneus to Althæa, the expedition demanded energy, courage, and hunting strategy. The boar, crazed by the chase and by the numerous wounds inflicted, charged Meleager, who with all daring and skill slew the animal, thereby ridding Calydon of its curse. Althæa offered praise to the gods. A messenger who had brought the message to Althæa added that pride in earthly accomplishments would bring about destruction.

The Chorus, chanting a song of thanksgiving to the gods, was hushed by the messenger, who ordered them to change their songs to wails of pity because Toxeus and Plexippus had been slain.

Althæa, lamenting the death of her brothers, found comfort in the thought that Meleager would avenge them. The messenger questioned whether her son should slay himself. When Althæa threatened him for his ambiguity, the messenger bluntly informed her that Meleager had slain his uncles.

After the boar had been killed, Toxeus and Plexippus requested that the head and the hide be kept as a monument in Calydon; but Meleager, enamoured of Atalanta, gave her the spoils of the hunt. Pleased with this token of his devotion, Atalanta laughed. The Calydonians construed her reaction as a taunt and sought to destroy her. In furious fighting to protect the maiden, Meleager killed his uncles. Althæa recalled her brothers' kindnesses in their childhood, anticipated her sister's scorn for Meleager's crime, and accepted her fate as a victim of many curses.

The Chorus, endeavoring to comfort Althæa in the loss of her brothers, was rebuked. Had Toxeus and Plexippus died in sacrifice or battle, Althæa maintained, their lives would not have been in vain; but knowing that they had been slain by her son, she could never become reconciled to their deaths or to his crime.

In Meleager's deed, caused by excessive earthly pride and undue desire for attainment, Althæa sensed her error in taking the burning brand from the fire at the time of his birth. Stoically she thrust the brand into the fire that it might be consumed at last. Althæa suffered with torment and anguish as the Chorus described the burning, which resulted in Meleager's death after his return from the hunt.

Meleager reviewed his existence without remorse and besought Ceneus and Althæa not to let his name die among men. He described his passing as an empty night harvest in which no man gathers fruit. Althæa died of sorrow. Atalanta, hailing Meleager's greatness, returned to Arcadia. Ceneus ruled alone in Calydon.

## THE AUTOBIOGRAPHY OF BENVENUTO CELLINI

Type of work: Autobiography

Author: Benvenuto Cellini (1500-1571)

Type of plot: Chronicle of adventure and art

Time of plot: 1500-1562

Locale: Italy and France

First published: Sixteenth-century manuscript

### Principal characters:

BENVENUTO CELLINI, goldsmith, artist, sculptor

POPE CLEMENT VII

POPE PAUL III

FRANCIS I, King of France

COSIMO DE' MEDICI, Duke of Florence

BANDINELLO, a rival sculptor

### Critique:

*The Autobiography of Benvenuto Cellini*, written 1558-1562 and circulated in manuscript form until printed in 1730, is perhaps the finest document left to moderns from the period of the Italian Renaissance. In its pages we view intimately, through the eyes of an artistic and adventurous contemporary, the men, women, princes, dukes, and popes of the sixteenth century. In addition, we see the artists who produced some of the great pictures and sculpture which we take more or less for granted. In Cellini's backward glances we can feel some measure of the pangs and troubles and joys that went into those art works and the climate of culture which produced them. To judge Cellini and his contemporaries by twentieth-century standards is common enough to bear comment. It suffices to say that no one can appreciate Cellini as a man and as an artist who does judge by current standards. He was a product of his time, and on that basis he must be judged as an author, a man, and an artist.

### The Story:

At the age of fifty-eight Benvenuto Cellini began to set down his memoirs. He related first a fictional version of the founding of Florence by his ancestors and then began the story of his life.

Benvenuto, destined by his father to be a musician, was as a lad taught to play the flute and sing by note. But lessons in

music from his father failed to interest him, and at the age of fifteen Cellini apprenticed himself to a goldsmith. Cellini said of himself that he had a natural bent for the work and in a few months he had surpassed men long in the trade.

As an apprentice and, later, as a journeyman goldsmith, Cellini on his travels through Italy did fine work and acted the part of a bravo. He became an excellent swordsman and handler of the poniard, as he proved when he killed an enemy in a street brawl.

In 1527 the Constable of Bourbon marched on Rome and besieged Pope Clement VII in his fortress. Cellini, then in Rome and in sympathy with the pope, served the pontiff valiantly as an artilleryman and as a goldsmith, having been commissioned by the besieged prelate to melt down much jewelry and turn it into a more transportable form. Later he boasted that during the siege he had killed the Constable of Bourbon and wounded the Prince of Orange.

After the siege was lifted and a truce declared, Cellini returned to Florence and killed his brother's murderer. He later went to Mantua. Ill with fever in that city, he returned to Florence. When Pope Clement declared war on that city, however, Cellini left his shop and trade to enter the papal service. While in Rome he made a medallion of tremendous size for the papal coat, a work which was the

beginning of his fortunes. It was a splendid button, pleasing greatly the pontiff for whom it was made. From then on, during Clement's life, Cellini did much work for the papacy.

Cellini's career under Pope Clement was a stormy one. His fiery temper often caused him no end of trouble; for example, he received the commission of the papal mint and then lost it because of his foolhardy and unmannerly actions. He killed another enemy in a quarrel but was lucky enough to be pardoned by his patron.

Cellini's great commission from Pope Clement was for a gold chalice. The chalice was never finished, for Clement died too soon. During the last years of his life, however, the chalice was a matter of contention between the pope and his goldsmith. Cellini, an independent and temperamental workman, often got into trouble because of the slowness with which he worked. And the pope, according to Cellini's account, often forgot that gold was needed to make the vessel.

Upon the accession of Cardinal Farnese as Pope Paul III, Cellini went into his service for a time. But Cellini was away from Rome a great deal, at one time taking service with Cosimo de' Medici, Duke of Florence. Upon his return Cellini was imprisoned on a charge of homicide. The pope granted him a safe-conduct for a time, but eventually he was imprisoned. Only after many difficulties did he receive a pardon for the slaying.

Cellini came to the notice of Emperor Charles V when that monarch visited Rome and was presented by the pope with a Book of Hours bound into a gold cover encrusted with jewels, the work of Cellini. A short time later Cellini was sent for by Francis I, King of France, but before he could leave Rome he was accused of theft and thrown into prison by the pope's *bargello*, or police force. Cellini cleared himself of the charge, but he had made so many enemies that he was kept in prison for many months and suffered, at times, cruel punishment.

Action on Cellini's behalf by King Francis only served to make his lot harder. At last Cellini managed to escape by using bed sheets to lower himself from the prison tower and to get himself over the prison walls. Having broken his leg in his flight, he was recaptured. Released after a long period of confinement, he found asylum with a French cardinal and finally with the aid of Cardinal d'Este of Ferrara made his way to France.

In France, with King Francis as his patron, the goldsmith and artist turned to sculpture. He executed an amazing statue of Jupiter for the king and also constructed the large statue of the nymph of Fontainebleau. But Cellini made an enemy of Madame d'Etampes, the king's mistress, who made his career difficult and his life dangerous, and the Cardinal of Ferrara did not fulfill the promises he had made. Cellini's amorous adventures also got him into many difficulties.

In desperation, and with some hopes of a better future, Cellini left France and returned to his native Florence in 1545, there to find protection under the patronage of Cosimo de' Medici.

In Florence he made an enemy of the Duchess of Florence and a famous sculptor, Bandinello, whose work Cellini reviled in public and to the sculptor's face. As in France, a woman's enmity, the dislike of fellow artists, the pettifoggery of minor officials, and small commissions used up Cellini's valuable time in Florence. Nevertheless, while there, in the years after 1545, Cellini did his greatest work, a bronze Perseus of which he was extremely proud.

Following the completion of that statue, Cellini went to work on other pieces, including a tremendous crucifix with a mausoleum at its base, to hold his body when he had died.

While working in Florence for the duke, Cellini bought some farm land which, failing to bring him the revenues he had been promised, embroiled him in a long and upsetting litigation. That trouble, plus the enmity of the duchess,



finally drove him from Florence. In 1562, while the duke and his family were away on a journey, Cellini left Florence and headed for Pisa. With that final entry, the

departure for Pisa, Cellini ended his memoirs, though he lived for eight more years.

## THE AXE

*Type of work:* Novel

*Author:* Sigrid Undset (1882-1949)

*Type of plot:* Historical chronicle

*Time of plot:* Late thirteenth century

*Locale:* Norway

*First published:* 1925

### *Principal characters:*

OLAV AUDUNSSON, master of Hestviken

STEINFINN TORESSON, his foster father

INGEBJÖRG JONSDATTER, Steinfinn's wife

INGUNN, Steinfinn's daughter, betrothed to Olav

TORA, another daughter

ARNVID FINNSSON, Steinfinn's kinsman

KOLBEIN TORESSON, Steinfinn's half-brother

TEIR, an Icelandic, a clerk

### *Critique:*

*The Axe* is the first volume of a tetralogy—the others are *The Snake Pit*, *In the Wilderness*, and *The Son Avenger*—published under one title, *The Master of Hestviken*. These four books together make up a great historical chronicle, a great religious novel, and a novel of character. In this story of thirteenth-century Norway, Sigrid Undset presents a massive picture of human conflicts which are universal and timeless. As a study of man's faith, the novel shows a world poised between the old pagan spirit and Christian belief and practice. Olav Audunsson, her chief character, is the medieval man, virile yet innocent and meek in his simple goodness. *The Axe* tells the story of a murder which he never dared confess without the certainty of harming others, a crime which was to burden his conscience and influence his actions for the rest of his days.

### *The Story:*

The troubles of the Steinfinnssons began when Tore Toresson sent his

youngest son to the royal bodyguard at Bergen. There Steinfinn Toresson saw Ingebjörg Jonsdatter, who had come from Denmark with young Queen Ingebjörg, and he fell in love with her. But King Magnus had already promised the girl to his friend, Mattias Haraldsson. Steinfinn was in the Orkneys that winter. The next summer he went to Bergen and stole Ingebjörg out of the king's court.

Although Tore was displeased with his son, he gave the couple the manor at Frettestein, where they lived as if in lawful wedlock. After a time the queen reconciled all concerned, and Steinfinn and Ingebjörg held their wedding at the royal court in Oslo. Ingunn, their first child, was three when her parents were wed.

Meanwhile Mattias Haraldsson had gone into foreign lands, so that Steinfinn had little thought of his ill will. When Steinfinn and Ingebjörg had been married about seven years, however, Mattias came one night with his men, bound Steinfinn, and shamed him before his household. After Mattias rode home to his

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own manor, young Olav Audunsson cut his foster father's bonds. Steinninn swore that he would not sleep with his wife until he could show the world that she was his without Mattias' leave.

But Steinninn had no revenge at that time, for Mattias sailed again to foreign lands. Meanwhile life grew slack and somber at Frettestein. Steinninn was much in the company of Kolbein, his grim half-brother, and Ingebjörg lived in a house apart with her women and her two small sons, Hallvard and Jon. Ingunn and Tora, the older daughters, would have been left to themselves if it had not been for Olav Audunsson, Steinninn's foster son.

Olav's father had been Audun Ingolfsson of Hestviken; his mother had died at his birth. One summer, when Steinninn met Auden at the Thing, the man from Vik said that he was soon to die. There was much drinking that night, and it seemed good sport to betroth little Ingunn to Olav. Next morning Steinninn would have cried quits on the agreement, but Audun held him to his word. So Olav grew up at Frettestein. An aged kinsman managed his estate at Hestviken.

All his life Olav remembered a day just past his sixteenth year. The edge of his ancient Viking ax, Kin-fetch, being blunted, he took it to an armorer in Hamar. Ingunn stole away from the house to go with him, and the two rowed up the fjord under sunny skies. Later he never knew whether his deep feeling of pleasure came from a sudden, disturbing sense of Ingunn's loveliness, the summer light over the town, or the vesper service he and Ingunn went to before they started home through the dark; but he always thought that day the happiest of his life.

Arnvid Finnsson, Ingunn's cousin, brought word that Mattias was at Birid, and two days later Steinninn and his kinsmen, Olav among them, rode away. There was great merriment at Frettestein when they returned. Mattias and his housecarls had been taken by surprise, and Steinninn had killed his enemy in fair fight. Steinninn, badly wounded, laughed

at his own hurts. After he and Ingebjörg went to their loft-room, the dancing and drinking continued, and some became wanton. Half-tipsy, Olav went with Ingunn to her loft.

That night Ingebjörg died suddenly in her sleep and Steinninn's wounds reopened. From that time on he grew steadily weaker. While he lay dying, Arnvid asked him to declare the marriage of Ingunn and Olav but he refused, saying the settlement had never been clearly drawn. After Steinninn's death Olav found among his own gear the betrothal ring he had given Ingunn many years before. He suspected Kolbein of that sly attempt to repudiate the betrothal.

Arnvid stayed on at Frettestein for a time. That fall Olav spent many nights with Ingunn in her loft. When Arnvid finally learned how matters stood, he advised Olav to lay the case before Bishop Thorfinn in Hamar and to claim that he had only fulfilled a marriage contract which Ingunn's kinsmen had broken. Bishop Thorfinn was a stern man but just, and he saw that Olav had some right in the wrong he had done. All might have gone well for the lovers if the Kolbeinssons had not quarreled with Arnvid and Olav in the convent guest house at Hamar. At last, unable to endure their taunts, Olav raised Kin-fetch and struck down Einar Kolbeinsson.

Proclaimed an outlaw, Olav fled to Sweden, and Ingunn went to stay with Arnvid at Micklebö. There she was taken with an illness so strange that Arnvid's mother accused the Kolbeinssons of witchcraft. After her recovery the girl went to live with her aunt, the Lady Magnhild of Berg. Olav, meanwhile, had gone to his mother's kinsmen in Denmark. Tora married Haakon Gautsson and came to visit at Berg, where her first child was born. Ingunn wished for a husband and child of her own, but she grew stubborn when her relatives talked of marrying her to any of the young men who came wooing.

Four years later Olav returned in the

tain of Earl Alf Erlingsson, Queen Ingebjörg's liegeman. On promise of penance and payment of blood-atonement to Kolbein for Einar's slaying, the Steinfinnssons acknowledged him as Ingunn's betrothed. Then the queen died and her son proclaimed Alf and all his men outlaws. Word came that Olav had followed Alf to Sweden. Once more Ingunn was left to wait at Berg.

One summer Teit, an Icclander, came on business to the manor. Mistaking Ingunn for a servant, he was not abashed when he learned that she was a daughter of the house. Ingunn liked the clerk's pert speech and merry ways. At last, out of weakness and pity, she let him stay with her in the house she shared with her aged grandmother. When Olav, no longer an outlaw, came home in the spring, she was carrying Teit's child.

Olav was dismayed when he learned how things were with Ingunn, but he felt bound to her by every tie between them in the past. Bitter because he could not

part from her, he offered to claim that he had gone secretly to Berg during his outlawry and that the child was his. Shamed, Ingunn refused so unseemly an offer.

Olav was staying with the Preaching Friars in Hamar. Teit, believing that Olav no longer wanted Ingunn, proposed to Olav that he accompany the Icclander when he went to Arnvid to plead for Ingunn's hand. As Olav prepared for the journey, Kin-fetch, hanging on the wall, rang—old superstition said that when the ax sang, death would follow. That night, at the *sæter* where they stopped to rest, Olav killed Teit and burned the hut. Although he knew he could never confess his deed without shaming Ingunn, he felt that her secret was safe.

When Ingunn's child, a boy, was born, Lady Magnhild gave it to a foster mother, a forester's wife. A short time later Olav went to claim his bride. After years of waiting it was a sorry bridal ale they drank at their wedding feast.

## THE BACCHAE

*Type of work:* Drama

*Author:* Euripides (480-406 B.C.)

*Type of plot:* Classical tragedy

*Time of plot:* Remote antiquity

*Locale:* Thebes, in Boeotia

*First presented:* c. 405 B.C.

### *Principal characters:*

DIONYSUS, god of the vine

PENTHEUS, King of Thebes

CADMUS, grandfather of Pentheus and former king

TIRESIAS, a Theban seer

AGAVE, Pentheus' mother

### *Critique:*

In this sinister drama, Euripides would seem to have attempted the impossible; that is, to condemn religious excess and at the same time to accept the myth of a man who died for disapproving of religious excess. It has been said that *The Bacchae*, posthumously staged, was a recantation, marking Euripides' acceptance of the nature-worship aspects of the Dionysiac cult. If so, the play can still be

interpreted as a warning against excess. In this drama Euripides was also an accurate observer of Nature. As half-man, half-god, Dionysus is exasperating in his divine self-sufficiency; as a symbol of certain aspects of brute Nature, he is terrifying.

### *The Story:*

Visited by Zeus, Semele, daughter of Cadmus, the King of Thebes, conceived

a child. While she was still carrying her unborn child, she prayed to see Zeus in all his regal splendor. Zeus accordingly appeared to her in the form of a bolt of lightning; Semele was killed instantly. Zeus took the prematurely born child he had fathered and placed him within himself.

In its proper time the child was born again and was named Dionysus. When he grew up and became the god of revelry and wine, men established a cult for his worship. The cult of Dionysus spread throughout western Asia, but it had not yet gained a real foothold in Europe. Dionysus, the god-man whom his devotees associated with the vine and with the ecstasies derived from the juice of the grape, decided that Thebes, home of his ancestors, would be the logical place for the beginning of his cult in the West. At first Theban resistance to Dionysiac behavior balked his efforts, and many Thebans refused to believe that he was a son of Zeus. Pentheus, grandson of Cadmus and cousin of Dionysus, ruled as King of Thebes. Dreading the disorders and madness induced by the new cult, he stubbornly opposed its mysteries, which hinged largely upon orgiastic and frenzied Nature-rites.

A group of Eastern women, devotees of Dionysus, called upon the Theban women to join them in the worship of their beloved god. During the ceremonies blind Tiresias, an ancient Theban prophet, summoned old Cadmus, now withdrawn from public life, to the worship of Dionysus. Performing the frenzied rites, the two old men miraculously regained youthful vigor.

Pentheus, enraged because some of his people had turned to the new religion, imprisoned all women who were caught carrying any of the Bacchic symbols, wine, an ivy crown, or a staff. He rebuked his aged grandfather and accused Tiresias of responsibility for the spread of the cult in Thebes. Tiresias championed Dionysus, declaring that wine provided men with a temporary release from the harsh-

ness and miseries of life. The Theban maidens, he said, were exalted and purified by the Bacchic ecstasies. Old Cadmus seconded the words of Tiresias and offered to place an ivy wreath on Pentheus' brow. Pentheus brushed it aside and ordered some of his soldiers to destroy Tiresias' house; others he directed to seize a mysterious stranger, a priest of Dionysus, who had a remarkable influence over Theban women.

When the stranger, Dionysus in disguise, was brought before the king, all the Theban women who had been jailed suddenly and mysteriously found themselves free in a forest where they were engaged in worship of Dionysus. Meanwhile, in the city, Pentheus asked the prisoner his name and his country. Dionysus answered that he was from Lydia, in Asia Minor, and that he and his followers had received their religion from Dionysus. He refused, however, to tell his name. When Pentheus asked to know more about the strange religion, Dionysus said that this knowledge was reserved for the virtuous only. Pentheus impatiently ordered a soldier to cut off Dionysus' curls, which the prisoner had said were dedicated to his god. Then Pentheus seized Dionysus' staff and ordered him to be imprisoned. Dionysus, calm in spite of these humiliations, expressed confidence in his own welfare and pity at the blindness of Pentheus. Before the guards took Dionysus to be imprisoned in the royal stables, he predicted catastrophe for Pentheus. The king, unmindful of this prophecy, directed that the female followers of Dionysus be put to practical womanly labors.

From his place of imprisonment Dionysus called out encouragement to his devotees. Then he invoked an earthquake which shook the foundations of Pentheus' fortress. Flames danced on Semele's tomb. Dionysus appeared, mysteriously freed from his prison, and rebuked his followers for any doubts and fears they had expressed. He had cast a spell on Pentheus, who in his mad frenzy mistook a bull for



Dionysus and chained the animal in its stall while the god-man looked on. Another earth tremor tumbled the royal fortress in ruins.

Pentheus, enraged at seeing Dionysus free, ordered his guards to shut the gates of the city. At the same time a messenger reported that many Theban women, among them Agave, mother of Pentheus, were on nearby Mount Cithaeron observing Dionysiac rites that were partly a dignified and beautiful Nature-worship, partly the cruel slaughter of cattle. A battle had taken place between the women and Boeotian peasants, but the frenzied women, although victorious over the peasants, did not harm them. Pentheus ordered the immediate suppression of the cult. Dionysus offered to lead the women back to the city, but he declared that if he did so the women would only grow more devoted to the man-god.

When Pentheus imperiously demanded that his orders be obeyed, Dionysus cast over him a spell which made the king express a desire to see the women at their worship. In a trance, he resisted only feebly when Dionysus dressed him in woman's clothes in order that he might not be detected by the women, who were jealous of the secrecy of their cult. Pentheus, in fact, was almost overcome by Dionysus' charms as the god led him to Mount Cithaeron.

On the mountain Pentheus complained that he could not see the rites because of the thick pine forest. Dionysus immediately bent a large pine tree to the ground, set Pentheus in its topmost branches, and gently let the tree return to

its upright position. At that moment the man-god disappeared, but his voice boomed out to his ecstatic devotees that a great enemy of the cult was hidden in the tall tree. The women, wild with fury, felled the tree, Pentheus with it. Agave, in a Dionysiac frenzy, stood over her son. He frantically threw off his feminine dress and pleaded with her to recognize him, but in her Bacchic trance she imagined him to be a lion. With prodigious strength she tore off his left arm at the shoulder. Her sisters, Ino and Autonoe, joined her and together the three women broke Pentheus' body to pieces. Agave placed his severed head on her wand and called upon the revelers to behold the desert-whelped lion's head that she had taken.

Cadmus and his attendants carried the maimed body of his grandson back to the city. When Agave displayed her bloody trophy, the old man could only feel the deepest pity for his daughter in her blind excess. When Agave awoke from her trance and recognized the head of her beloved son on her wand, she was bewildered and grief-stricken. Cadmus, mourning the violence that had occurred, urged all men to comply with the wishes of the Olympian deities.

Dionysus returned in his divine form and prophesied that Cadmus and his wife, Harmonia, transformed into dragons, would overcome many Grecian lands before they died. He showed no sympathy for Agave, who cried out that she had been guilty of sinning against him. He doomed her and her sisters to wander without respite until death overtook them.

## THE BARBER OF SEVILLE

*Type of work:* Drama

*Author:* Pierre Augustin Caron de Beaumarchais (1732-1799)

*Type of plot:* Romantic comedy

*Time of plot:* Eighteenth century

*Locale:* Seville, Spain

*First presented:* 1775

*Principal characters:*

FIGARO, the barber of Seville

COUNT ALMAVIVA, a Grandee of Spain



BARTHOLO, a doctor  
ROSINE, his ward  
DON BAZILE, Rosine's singing-master

### *Critique:*

Although the plot of *The Barber of Seville* has been used many times by dramatists and composers, Beaumarchais seems to have a fresh approach to the story. It is on this gentle comedy that Rossini's famous opera is based. The play is fast-moving and brisk. It has all the necessary ingredients for a romantic comedy: intrigue, wit, clear-cut characterizations, satire, and a well-defined plot. Indeed, the plot is more important than the actors themselves, even though Figaro, the barber, has become famous in the literature of all countries. Beaumarchais' style served as a model for many dramatists who followed him.

### *The Story:*

Count Almaviva was so much in love with Rosine, the ward of Dr. Bartholo, that even though he had never spoken to her he had left Madrid and the pleasure of the court in order to be near her in Seville. Because her guardian desired to marry her, he kept the young girl locked in her room. To help him in his suit the count enlisted the aid of Figaro, the barber and apothecary of Bartholo.

A note Rosine threw from her window convinced the count that she returned his love. At Figaro's suggestion, the count then disguised himself as a soldier seeking quarters for the night. He called himself Lindor, the name Figaro had used in telling Rosine of her unknown lover. When Bartholo, suspicious of everyone who might come near Rosine, refused to give the disguised count lodging, the count managed to slip a note to Rosine before Bartholo ordered him from the house. Bartholo forced Rosine to show him the note, but she cleverly tricked him into reading another letter which she had received from her

cousin. Still his suspicions were not allayed.

His first plan having failed, the count, with the help of Figaro, disguised himself as a student. Calling himself Alonzo, he told Bartholo that he had been sent by Don Bazile, Rosine's music teacher. His story was that Don Bazile was ill and had asked Alonzo to take his place. Bazile was a party to Bartholo's plot to force Rosine to marry him the next day. Figaro, having learned of this plot, had given the count the information so that he could pretend to help Bartholo. The count gave Bartholo a letter which he claimed would help Bartholo in his suit. They would tell her that another woman had given it to Bartholo, a woman with whom the count was supposed to be in love.

The count thought that by pretending to help Bartholo he could be alone with Rosine and tell her his plans to rescue her from the old man. But again Bartholo would not leave them alone together until Figaro managed to trick him into leaving the room. Then Figaro stole the key to Rosine's room from the old man's key ring. When Bartholo returned to the room, the music lesson seemed to be in progress. Then Don Bazile himself was announced. It took all of Figaro's ingenuity to keep him from revealing Alonzo as an impostor. Figaro and the count at last managed to get Don Bazile out of the house before Bartholo began to suspect the truth. But Bartholo, suspicious of everyone, sneaked behind the count and Rosine and overheard enough to make him decide to investigate Don Bazile's strange behavior and apparent bewilderment.

Don Bazile confessed that he knew nothing of his supposed illness and had never before seen the so-called Alonzo. This confirmation of his suspicions made

Bartholo uneasy. Although he feared that Alonzo was the count's friend, he did not suspect that Alonzo was the count himself. He told Don Bazile to arrange to have the notary come at once to perform his marriage with Rosine.

Immediately afterward he went to the young girl's room and showed her the letter the count had given him. Instead of the help the count expected from the letter, however, it worked against him. Bartholo told Rosine also that her young lover would pretend to rescue her, but in reality he planned to sell her to the count. Since Rosine too did not know the real identity of the man she called Lindor, she believed Bartholo and promised to marry him at once. She also told him of Alonzo's plan to steal into her room that night and carry her off. Bartholo left her to arrange for the police to come and apprehend the kidnaper.

While Bartholo was gone, the count and Figaro climbed up a ladder and entered Rosine's room. Thinking him to be Lindor, she scorned the count and accused him of a plot to sell her to the count. The count then threw aside his disguise. He told her he was the Count Almaviva, that in his love for her he had followed her hopelessly for the past six months. Rosine was so overcome that she fainted. When she was revived, she told them of her loss of faith and of her promise to marry Bartholo. She told them also of Bartholo's knowledge of the plan to carry her away. Already the ladder had been removed from her window and the police were on the way.

When all looked blackest, Don Bazile appeared with a notary, as Bartholo had

instructed him to do. The notary knew only that he was to perform a marriage here and another marriage at the home of Figaro. Here he was to marry Bartholo and a young lady named Rosine. At Figaro's he was to marry Count Almaviva and a young lady named Rosine. By some clever and rapid talking, the count and Figaro were able to convince the notary that he was merely confused. Don Bazile was more difficult, but he finally decided the money the count slipped into his hand was more important than his loyalty to Bartholo. He signed the marriage contract as a witness just before Bartholo burst into the room with many policemen and a justice of the peace.

Bartholo ordered the justice of the peace to arrest the count, but that civil servant was too much impressed with Count Almaviva's high position to risk offending him. Bartholo, anxious to marry his ward, then ordered the count out of the house. When he learned that the count and Rosine had just been married, and that the contract was legally signed, he was infuriated and tried in vain to keep Rosine from leaving with her husband. By threatening Bartholo with a demand for an exact accounting of his ward's property, an exposé which Bartholo dared not allow, the justice of the peace was able to persuade the old man to sign the marriage certificate, thus giving his consent to the marriage of Rosine. Bartholo could not understand how his plans had failed. Figaro told him that youth and love could always defeat an old man's schemes.

## BARNABY RUDGE

*Type of work:* Novel

*Author:* Charles Dickens (1812-1870)

*Type of plot:* Historical romance

*Time of plot:* 1775-1780

*Locale:* England

*First published:* 1841

*Principal characters:*

EMMA HAREDALE, an heiress  
GEOFFREY HAREDALE, her uncle  
EDWARD CHESTER, in love with Emma  
JOHN CHESTER, his father  
JOHN WILLET, landlord of the Maypole Inn  
JOE WILLET, his son  
GABRIEL VARDEN, a London locksmith  
DOLLY VARDEN, his daughter  
SIMON TAPPERTIT, Varden's apprentice  
RUDGE, a fugitive from justice  
MRS. RUDGE, his wife  
BARNABY RUDGE, their half-witted son  
LORD GEORGE GORDON, a fanatic  
GASHFORD, his secretary  
HUGH, hostler at the Maypole Inn  
DENNIS, the hangman

*Critique:*

*Barnaby Rudge* was Dickens' first venture into the field of historical fiction. A novel filled with violence and melodrama, it undoubtedly owes much to Scott's *The Heart of Midlothian*, particularly in those scenes dealing with the historic Gordon riots and the burning of Newgate prison by the infuriated mob. *Barnaby Rudge* and his talking raven forecast at the beginning of the book the development of a nightmarish plot in which Dickens tried to combine two themes of interest and suspense: private crime and public disorder. As in many of his novels, the book lives chiefly in the lively and original minor characters whom he created. Lord George Gordon, drawn from history, is presented in a more sympathetic light than that in which he was viewed by Parliament and responsible citizens of that nobleman's own day.

*The Story:*

At twilight of a wild, windy day in March, 1775, a small group of men sat in the bar parlor of the Maypole Inn, an ancient hostelry situated in Chigwell parish on the borders of Epping Forest. Two guests in particular engaged the attention of John Willet, the proprietor. One was a well-dressed young gentleman preoccupied in manner. The other was a traveler who sat huddled in an old riding-coat, his

hat pulled forward to hide his face from the landlord's curious gaze.

After the young gentleman had left the inn, Joe Willet, the landlord's son, announced that Mr. Edward Chester, his horse having gone lame, was walking the twelve miles to London. Miss Emma Haredale, he added, was attending a masquerade in town, and Edward, hoping to see her there, was willing to foot it in spite of the stormy weather.

The name Haredale seeming to interest the stranger, Solomon Daisy, the parish clerk, told the story of a murder which had shocked the neighborhood twenty-two years before to the day. Mr. Reuben Haredale, Emma's father, was at that time owner of The Warren, a great house near the village. One morning he was found murdered in his bedroom. His steward, a man named Rudge, and a gardener were missing. Several months later Rudge's body, identified by the clothing he had been wearing, was recovered from a pond on the estate. Of the gardener there had been no trace, and the mystery was still unsolved. Ever since her father's violent death Emma Haredale had lived at The Warren with Mr. Geoffrey Haredale, her bachelor uncle.

The stranger called abruptly for his horse and galloped away, almost crashing into a chaise driven by Gabriel Varden,



the Clerkenwell locksmith. By the light of a lantern Varden saw the traveler's scarred, scowling face. The rider warned the locksmith against interfering in his affairs.

On his way back to London that same night, Varden, alarmed by cries for help, found Edward Chester lying wounded on the highway. About the fallen man cowered the grotesque figure of Barnaby Rudge, son of that Rudge who had been Reuben Haredale's steward. The boy had been born half-witted on the day the murder was discovered. Helpless, loved, pitied, he lived in a shabby street nearby with his mother and his tame, talking raven, Grip. Aided by Barnaby, Varden took the wounded man to the Rudge house and put him to bed.

The next morning Varden told the story of his night's adventures to Dolly, his daughter, and thin-shanked Simon Tappertit, his apprentice. Dolly, who knew of Emma's affection for Edward Chester, was deeply concerned.

That night Varden went to the Rudge house to inquire about Edward, whom he found greatly improved. While he sat talking with Mrs. Rudge, whose face clearly revealed the troubles and sorrows of her life, a soft knocking sounded at the closed shutter. When she opened the door, Varden saw over her shoulder the livid face and fierce eyes of the horseman he had encountered the night before. The man fled, leaving the locksmith convinced that he was also the highwayman who had attacked young Chester. Mrs. Rudge, visibly upset by the man's appearance on her doorstep, begged Varden to say nothing about the strange visitor.

John Chester, Edward's father, was a vain, selfish man with great ambitions for his son. Shortly after the mysterious attack, he and Geoffrey Haredale met by appointment in a private room at the Maypole. Although the two families had been enemies for many years, Chester felt that at last they had a common interest; both should oppose a match between Emma and Edward. Chester confessed

frankly that he wished his son to marry a Protestant heiress, not the niece of a Catholic country squire. Haredale, resenting Chester's superior airs, promised that he would do his best to change his niece's feelings toward Edward. The meeting of the two men caused great interest among the villagers gathered in the bar parlor of the inn.

Haredale, true to his promise, refused to admit Edward to The Warren. When the young man confronted his father to demand an explanation for the agreement between him and Haredale, the older Chester sneered at his son for his sentimental folly and advised him not to let his heart rule his head.

The mysterious stranger came again to Mrs. Rudge's house. Admitted, he demanded food and money. Frightened by the threats of the sinister blackmailer, she and her son moved secretly to a remote country village.

Edward, refusing to obey his father's commands, asked Dolly Varden to carry a letter to Emma, her foster sister. In turn, Emma gave her a message intended for Edward. Hugh, the brutish hostler at the Maypole, took the letter from her and delivered it to John Chester, who was using every means to keep the lovers apart. Before long he had involved Mrs. Varden, Simon Tappertit, and John Willet in his schemes.

Joe Willet became resentful when his father, trying to keep Joe from acting as a go-between for the lovers, began to interfere with his son's liberties. Meanwhile Joe had troubles of his own. He had apprenticed himself to the locksmith in order to be near Dolly, but Mrs. Varden favored Tappertit's suit. Joe, annoyed by what he considered Dolly's fickleness, trounced his rival and declared that he would go off to fight the rebels in America. Dolly forgot that she was a coquette and wept bitterly when she heard of his enlistment.

Five years later John Willet again presided over his bar parlor on a tempestuous nineteenth of March, the anniversary of Reuben Haredale's murder. Only Solo-



mon Daisy was needed to make the gathering of cronies complete. When he appeared, he had a strange story to tell. In the village churchyard he had seen a man believed murdered years before. Willet, disturbed by the clerk's story, carried it that same night to Geoffrey Haredale, who asked that the report be kept from his niece.

On the way home Willet and the hostler, who had accompanied him on his errand, were stopped by three horsemen. The travelers were Lord George Gordon, leader of an anti-Catholic crusade; Gashford, his secretary, and John Grueby, a servant. They stayed overnight at the Maypole.

Lord Gordon was a fanatic, his mind a muddle of Queen Besses and Bloody Marys. Gashford, his sly, malevolent helper, was the true organizer of the No-Popery rioters, a rabble of the disaffected and lawless from the London slums. Haredale gained the enmity of Gashford when he revealed in public the past of Lord Gordon's hypocritical secretary. Sir John Chester, now a baronet, was interested in the Gordon cause. Among Gashford's followers were Tappertit, Hugh from the Maypole, and Dennis, the public hangman.

Barnaby Rudge and his mother journeyed by chance to London on the day the Gordon riots began. Separated from her by a yelling, roaming horde, Barnaby found himself pushed along in a mob led by Hugh and Tappertit. Catholic churches, public buildings, and the homes of prominent Papists were sacked and burned. Later, Barnaby was among those arrested and thrown into Newgate prison.

Gashford, wishing to be revenged on Haredale, sent part of the mob to destroy The Warren. On the way the rioters, led by Tappertit, Dennis, and Hugh, plundered the Maypole and left the landlord bound and gagged. Haredale himself was not at home; he had gone to London in an attempt to learn the whereabouts of Barnaby and his mother. Fearing the des-

tination of the mob headed toward Chigwell, and alarmed for the safety of his niece and Dolly, her companion, he rode home as fast as he could. With Solomon Daisy, who joined him on the way, he arrived at the Maypole, where they unbound Willet and heard his account of a strange face which had peered through the window a short time before. Haredale and Daisy rode on to The Warren, a heap of smoking ruins. While they stirred among the ashes, they spied a man lurking in the old watchtower. Haredale threw himself upon the skulking figure. His prisoner was Rudge, the double murderer.

Haredale had Rudge locked in Newgate. A few hours later rioters fired the prison and released the inmates. The mob was led by Hugh, who had learned of Barnaby's imprisonment from a one-armed stranger. The same armless man saved Varden from injury after the locksmith had refused to open the door of the prison. Tappertit and Dennis, meanwhile, had taken Emma and Dolly to a wretched cottage in a London suburb.

When Haredale, taking refuge from the mob, went to the home of a vintner whom he knew, rioters attacked the house. Escaping through a secret passage, they encountered Edward Chester, just returned from abroad. With him was Joe Willet, who had lost an arm in the American war. Edward and Joe succeeded in taking Haredale and the vintner to a place of safety.

Barnaby, his father, and Hugh, betrayed by Dennis, were captured and sentenced to death. Having learned where the girls were being held, Edward and Joe led a party to rescue them. In the city the riots had been quelled, and Gashford, hoping to save himself, had betrayed Lord Gordon. Dennis was also under arrest. Tappertit, wounded, and with his legs crushed, was discovered in the house where Emma and Dolly had been held.

Mrs. Rudge vainly tried to get her husband to repent before he and Dennis died on the scaffold. Hugh, who was Sir John Chester's natural son, met the same end.

After much effort Varden was able to secure the release of innocent, feeble-minded Barnaby.

Haredale withdrew all objections to a match between Edward and Emma. He himself planned to leave England. Before his departure, however, he revisited the ruins of The Warren. There he met Sir John Chester and killed his old enemy in a duel. That night he fled abroad and

died, several years later, in a religious institution. Gashford survived Lord Gordon and died at last by his own hand.

But these grimmer matters were of little concern to Dolly, mistress of the Maypole, or to Joe, the beaming landlord. Nor did they disturb the simple happiness of Barnaby Rudge, who lived many years on Maypole Farm, in company with his mother and Grip, his talking raven.

## BARON MÜNCHAUSEN'S NARRATIVE

*Type of work:* Mock-heroic chronicle

*Author (in part):* Rudolph Erich Raspe (1737-1794)

*Type of plot:* Picaresque romance

*Time of plot:* Eighteenth century

*Locale:* Various countries and the moon

*First published:* 1785

*Principal character:*

BARON MÜNCHAUSEN (BARON KARL FRIEDRICH HIERONYMUS VON MÜNCHHAUSEN), a prodigious traveler from Göttingen

### *Critique:*

This collection of tales was begun by Raspe, who is thought to have been a friend of the prototype of Baron Münchhausen. The work has gone through many editions, and various subsequent writers have added a multitude of tales to the earlier editions. The tales appearing subsequent to the sixth edition, however, lack the authentic Münchhausen flavor. These tall stories give continuous delight. They recall the wit of Rabelais and foreshadow Paul Bunyan's feats. So long as men enjoy harmless boasting these tales will live.

### *The Story:*

Baron Münchhausen knew that some people might doubt the truth of these stories. To lend credibility to the tales, he got reputable witnesses to attest that everything he said was nothing but a simple addition to the truth. His witnesses were beyond question, for the four were Sinbad, Ananias, Aladdin, and Gulliver.

The Baron sailed for Ceylon with a cousin. While the ship was at anchor in an island harbor, a great wind arose and blew enormous trees, roots and all, five

miles into the air. When the storm subsided, the trees fell back into their respective holes. In one tree, however, an old couple had been gathering cucumbers. When their weight overbalanced the tree it came down and toppled onto the chief, killing him outright. But it was a fortunate accident because the chief was an evil man.

While hunting on Ceylon, the Baron was attacked by a lion. Behind him was a forty-foot crocodile with open mouth, to his left a precipice, and to his right a lake. He faced the lion bravely. The beast jumped clear over the Baron and landed in the crocodile's mouth. Quickly the Baron whipped out his knife, cut off the lion's head, and shoved it down the crocodile's throat, thus killing both his adversaries.

The Baron left Rome to make a journey to Russia. One night, no village being in sight, he tethered his horse to a pointed stump and lay down in the snow to sleep. In the morning he was surprised to find himself lying in a churchyard. Hearing a faint whinny, he looked up and saw his faithful horse tied to the top of the church

steeple. A moment's reflection gave an explanation to the Baron: during the night the deep snow had entirely melted! Taking his pistol, he shot through the bridle and his horse fell unharmed to earth. Smartly mounting, the Baron continued his journey to St. Petersburg.

He found that most Russians traveled by sledge rather than on horseback. Suiting himself to the customs of the country, he hitched his horse to a one-man sleigh and continued his journey. A ferocious wolf pursued him. The frantic animal's leap from behind was too long, for he jumped over the Baron's head and began to eat the horse's hindquarters. The famished wolf soon was eating himself right into the horse's body. The Baron whipped the wolf's rear vigorously and pushed him farther ahead. The horse's carcass dropped off and the harness settled on the wolf. With exuberant shouts the Baron drove the wolf on to St. Petersburg.

One day the Baron saw a flock of ducks in a pond. When he rushed out of the door, he banged his face hard enough for sparks to fly from his eyes. Arriving at the pond, he found the flint missing from his gun. He hit himself smartly between the eyes and the resultant sparks touched off the powder in his fowling piece. The shot killed fifty brace of ducks, twenty widgeons, and three pairs of teal.

When he went out to hunt another day, he forgot his shot. He saw a great stag with spreading antlers. Quickly he ate some cherries and spit the seeds into his gun. He fired at the stag and hit him squarely in the forehead, but the animal staggered off. The next year he came upon the same stag with a ten-foot cherry tree growing between his horns. After he killed the animal, he had cherry sauce with a roasted haunch.

The Baron had a faithful hound who hunted her legs off for her master; thereafter he used her only as a terrier. Once while she was big with pups, she set out in pursuit of a hare. From the sounds the Baron thought he must have a pack of hounds. As soon as he caught up he saw

what had happened. Both the hare and the hound had stopped to litter, and six dogs were chasing six hares.

The Baron entered the tsar's army to help retrieve the glory of Russian arms. His regiment drove the Turks into Oczakow, and the Baron pursued the enemy so closely that he entered the town gates ahead of all his comrades. The Turks closed the portcullis on him and cut his horse in two. Riding only on the forequarters, he returned to the gate and had the farrier sew the hindquarters back on.

During this war the Baron was taken prisoner. Following the custom, he was sold as a slave to the sultan. His duties were light but irksome—each day he drove the bees to pasture. One day a bee escaped his vigilance. Two hungry bears fell on her to steal her honey. The brave Baron threw his silver hatchet at the bears but missed; the deflected hatchet flew to the moon. He quickly planted a Turkish bean and climbed the stalk to retrieve his hatchet. While he was on the moon, the hot sun withered the beanstalk. To get down, the Baron seized some chopped straw and instantly plaited a rope. Since the rope was not long enough to reach the earth, he held onto the lower end and cut loose the upper end fastened to the horn of the moon. Then, tying the severed end to the bottom end, he gradually descended.

While in the service of the Turks he chanced to see a bright object in the sky. Taking aim, he brought it down with his fowling piece. To his surprise a Frenchman carrying part of a roasted sheep stepped from the balloon. The man explained that the wind had shifted just after he took off in his weather balloon from Land's End. The sheep was intended for meteorological experiments. After several days in the air, the man became hungry. Since he was so high up, he roasted a part of the sheep on the sunny side of the balloon basket. Roast mutton had been all he had to sustain him on the long trip.

The Baron possessed a famous sling-



shot, the very sling that David had used to kill Goliath. Uriah's wife stole the sling when she left David and bequeathed it to her favorite son. Afterward it was handed down in the family until it reached the Baron's great-great-grandfather. This ancestor lent it to a famous poacher, one Will Shakespeare, who used the sling to good effect to get venison from Sir Thomas Lucy's park.

Once, after jumping into the crater of Mt. Etna, the Baron landed in Vulcan's domain. Vulcan, jealous of Venus' attentions to the earthling, dropped the Baron down through the earth. He came out in the Antarctic Ocean. On the way back he

came upon a cheese island whose inhabitants were nine feet tall. On the blue side of the island the cheese was so moldy that the people who ate it were incandescent from the luminous cheese. The Baron brought one of the luminous people back to London. This cheese man was employed to light the lamps in Somerset Park. All went well for several nights, until the starlings were attracted by the strong odor of the lamplighter. The voracious birds consumed entirely the unhappy cheese man. The Baron trapped the starlings and baked them in a pie. The pie, naturally au gratin, was served to the Lord Mayor's company.

## BARRY LYNDON

*Type of work:* Novel

*Author:* William Makepeace Thackeray (1811-1863)

*Type of plot:* Picaresque romance

*Time of plot:* Eighteenth century

*Locale:* England, Ireland, and Europe

*First published:* 1843

*Principal characters:*

REDMOND BARRY, a braggart and a bully

LADY HONORIA LYNDON, his wife

LORD BULLINGTON, her son

### *Critique:*

Few narratives written in the first person present a better portrait of the narrator than that found in *The Memoirs of Barry Lyndon, Esq.* From the first boastful paragraph to the last petulant complaint against the deceit of his wife, the revelation of his true nature is complete. The period in history covered by this book lends itself well to the full scope of Redmond Barry's talents, which seem directed toward the basest practices of the times. Given to murder, adept at winning at cards, skillful in wooing the ladies, Barry shows himself a thoroughly corrupt scoundrel in the pattern of Fielding's Jonathan Wild.

### *The Story:*

Deprived of wealth and estates by relatives, Widow Barry devoted herself to the careful rearing of her son Redmond.

Uncle Brady took a liking to the lad and asked the widow for permission to take the child to his ancestral home, Brady Castle. There Barry was treated kindly by his uncle. One of his cousins, Mick, persecuted him, however, and Mrs. Brady hated him.

Aggressive by nature, Barry invited animosity; his landless pride in his ancestral heritage led him into repeated neighborhood brawls until he had fought every lad in the area and acquired the reputation of a bully. At fifteen he fell in love with twenty-four-year-old Nora Brady, who was in love with Captain John Quinn, an Englishman. Deeply in debt, Uncle Brady hoped that Nora would marry the captain, who had promised to pay some of the old man's debts. Thoroughly unscrupulous and lacking in appreciation for his uncle's kindness,



Barry, in a fit of jealousy, insulted Quinn and wounded him in a duel.

Believing the captain dead, Barry hurriedly set out on the road to Dublin. On the way he befriended a Mrs. Fitzsimons, the victim of a highway robbery. She took him to her castle, where Barry spent some of his own money in a lavish attempt to create a good impression. When he had lost all his money through high living and gambling, Mrs. Fitzsimons and her husband were glad to see him leave.

Barry next took King George's shilling and enlisted for a military expedition in Europe. Boarding the ship, a crowded and filthy vessel, he learned that Captain Quinn had not died after all, for the pistols had been loaded only with tow, but had married Nora Brady.

Detesting service in the British Army, Barry deserted to the Prussians. At the end of the Seven Years' War he was garrisoned in Berlin. By that time he was known as a thorough scoundrel and a quarrelsome bully. Sent by Frederick the Great to spy on the Chevalier Balibari, suspected of being an Austrian agent, Barry learned that the officer was his own father's brother, Barry of Ballybarry. This elderly gentleman actually made his way by gambling, rising and falling in wealth as his luck ran. When the gambler decided to leave Berlin, Barry, eager to escape from Prussian service, disguised himself and fled to Dresden. There he joined his uncle, who was high in favor at the Saxon court.

Barry, living like a high-born gentleman, supported himself by operating a gambling table. At the court of the Duke of X— he pursued Countess Ida, one of the wealthiest heiresses in the duchy. Disliking the countess personally but greatly admiring her fortune, he ruthlessly set about to win her from her fiancé, the Chevalier De Magny. Gambling with the hapless man, Barry won from him all he possessed. At last De Magny agreed to play for the hand of Countess Ida, and lost. Barry's scheme might have succeeded

if he had not become involved in a court intrigue. He was forced to leave the duchy.

Roaming through all the famous cities of Europe, Barry acquired a wide reputation as a skillful gambler. At Spa he met Lord Charles and Lady Honoria Lyndon, who held the former Barry lands, and he decided to marry Lady Lyndon following the death of her husband, who was very ill. A year later, hearing that Lord Charles had died at Castle Lyndon, in Ireland, he set out to woo Lady Honoria. Employing numerous underhanded devices, which included blackmail, bribery, dueling, and intimidation, Barry forced himself upon Lady Lyndon, who at first resisted his suit. But Barry persecuted the lady relentlessly, bribing her servants, spying on her every move, paying her homage, and stealing her correspondence. When she fled to London to escape his persistent attentions, he followed her. At last he overcame her aversion and objections, and she agreed to become his wife. Adding her name to his own, he became Barry Lyndon, Esq.

Although she was haughty and overbearing by nature, Lady Lyndon soon yielded to the harsh dominance of her husband, who treated her brutally and thwarted her attempts to control her own fortune. After a few days of marriage the Lyndons went to Ireland, where he immediately assumed management of the Lyndon estates. Living in high fashion, he spent money freely in order to establish himself as a gentleman in the community. When Lady Lyndon attempted to protest, he complained of her ill temper; if she pleaded for affection, he called her a nag. The abuse he showered upon her was reflected in the way he used her son, Lord Bullingdon, who, unlike his mother, did not submit meekly to Barry's malice.

The birth of Bryan Lyndon added to Barry's problems. Since the estate was entailed upon Lord Bullingdon, young Bryan would have no rights of inheritance to Lady Lyndon's property. To provide for his son, Barry sold some of the timber

on the estates, over the protests of Lord Bullingdon's guardian. Barry gave the money so obtained to his mother, who used it to repurchase the old Barry lands, which Barry intended to bequeath to his son. Barry himself was actively despised in the community, but through foul means and cajolery he won a seat in Parliament and used his victory to triumph over his enemies.

Barry made no attempt to disguise his contempt and disgust for his wife, who under his profligacy had become petulant. When she rebelled against his conduct, he threatened to remove Bryan from her; she was subdued many times in this manner. Little Bryan was completely spoiled by his father's indulgence. Barry contrived also to rid himself of his stepson, who finally obliged him by running off to America to fight against the rebels. Barry's enemies used Lord Bullingdon's flight to slander the Irish upstart, and the young man's legal guardians continued their efforts to curb the wasteful dissipation of Lady Lyndon's wealth, which was dwindling under Barry's administration. In the end Barry's unpopularity caused him to lose his seat in Parliament.

Heavily in debt, he retired to Castle

Lyndon. When Lord Bullingdon was reported killed in America, young Bryan became heir to the estates. Soon afterward the boy died when thrown from his horse. His death caused Lady Lyndon such anguish that a report spread that she was mad. Barry and his mother, now the mistress of Castle Lyndon, treated Lady Lyndon shabbily. Keeping her virtually a prisoner, spying on her every move, and denying her intercourse with her friends, they did almost drive her mad. Under the necessity of signing some papers, she tricked Barry into taking her to London. There he was trapped by Lord George Poynings, Lady Lyndon's former suitor, and her indignant relatives, gathered to free the unhappy woman from his custody.

Offered the alternative of going to jail as a swindler or of leaving the country with an annuity of three hundred pounds, he chose the latter. Later he returned secretly to England and nearly succeeded in winning back his weak-willed wife. His attempt was foiled, however, by Lord Bullingdon, who reappeared suddenly after he had been reported dead. Barry was thrown into the Fleet Prison, where, suffering from delirium tremens, he died.

## BARTHOLOMEW FAIR

*Type of work:* Drama

*Author:* Ben Jonson (1572?-1637)

*Type of plot:* Satirical comedy

*Time of plot:* Early seventeenth century

*Locale:* Smithfield, London

*First presented:* 1614

### *Principal characters:*

JOHN LITTLEWIT, a minor city official

WIN-THE-FIGHT, his wife

DAME PURECRAFT, her mother, a widow

ZEAL-OF-THE-LAND BUSY, a puritan, suitor of Dame Purecraft

WINWIFE, his rival, a London gallant

QUARLOUS, Winwife's friend, a gamester

BARTHOLOMEW COKES, a foolish young squire

GRACE WELLBORN, his fiancée

WASPE, his servant

ADAM OVERDO, a justice of the peace

DAME OVERDO, his wife

URSULA, owner of a booth at Bartholomew Fair

### Critique:

The main plot, if there can be said to be such, of *Bartholomew Fair* is the story, reminiscent of the *Arabian Nights'* tale of Harun-al-Rashid, of Adam Overdo's mingling, in disguise, among people to whom he metes out justice. The other plots are hinted at rather than developed. Still, *Bartholomew Fair* teems with life and is probably unsurpassed for its delineation of English types—especially the low types—of the early Jacobean period. Jonson also held the society of his day up for criticism in such figures as Zeal-of-the-Land Busy, the puritan; Adam Overdo, the zealous justice of the peace; and Bartholomew Cokes, the well-to-do simpleton from Middlesex. That no great evil is done in the play and that no one comes to any grief would indicate that Jonson, though a satirist, felt a real affection for all men in his beloved London.

### The Story:

Winwife, a London gallant, came courting Dame Purecraft, a widow who lived with her daughter, Win-the-Fight, and her son-in-law, John Littlewit, a proctor. Littlewit disclosed to him that Dame Purecraft had been told by fortune-tellers that she would marry, within a week, a madman. In this connection Littlewit suggested to Winwife that he deport himself in the manner of his companion Tom Quarlous, a city madcap.

Quarlous, entering in search of Winwife, kissed Win several times until Winwife cautioned him to desist. Littlewit, who was not too acute, actually encouraged Winwife and Quarlous to be free with his wife. Littlewit also revealed to his visitors that Dame Purecraft had a new suitor, one Zeal-of-the-Land Busy, a puritan from Banbury. Busy had taken lodgings in Littlewit's house.

Humphrey Waspe, the testy old servant of young Bartholomew Cokes, a foolish gentleman of the provinces, came to Littlewit to pick up a marriage license for his master. Soon afterward Cokes

appeared in company with two women. One was Mistress Overdo, his natural sister and the wife of Justice Adam Overdo; the other was Grace Wellborn, Cokes' fiancée and Overdo's ward. It was obvious that Waspe was the servant to an extremely light-headed young man. Cokes declared his intention of squiring Grace to Bartholomew Fair before they returned to Middlesex. Waspe objected, but finally resigned himself to the inevitable. Winwife and Quarlous, sensing fun at hand, decided to go along. Not wishing to miss the fun, Littlewit declared that he would go too. Dame Purecraft and Busy both rationalized puritan strictures against attending fairs and gave the young couple permission to go so that Win might eat roast pig; indeed, Busy and the widow declared their intention of going with them to Bartholomew Fair.

In disguise and with a notebook in his pocket, Justice Overdo had gone to the fair to seek out criminals and to record lawlessness. Suspecting Ursula, a seller of beer and roast pig, Overdo stopped at her booth to test her. As he drank, various shady personalities entered the booth. He asked Mooncalf, Ursula's handy man, for information about them all, but Mooncalf's replies were always vague. Overdo conceived a feeling of sympathy for one Edgeworth, a young cutpurse. Not suspecting Edgeworth's profession, he felt that he should rescue this excellent youth from such knavish company.

At Ursula's booth, where Winwife and Quarlous condescendingly stopped for a drink, Quarlous became involved in a fight with Knockem, a horse-trader. Ursula, running from her kitchen to throw hot grease on Winwife and Quarlous, stumbled and the grease burned her leg. Knockem declared that he would operate her booth while she sat by to oversee the business.

Cokes and his party, arriving at the fair, made their way to Ursula's booth, where Overdo warned them against the evils of tobacco and ale. Edgeworth stole



Cokes' purse and gave it to his confederate, Nightingale, a ballad-monger. Mistress Overdo observed that Overdo, who was in disguise, spoke much in the manner of her own husband, Justice Adam Overdo. Missing his purse, Cokes declared indiscreetly that he had another one and that he defied cutpurses by placing it on his belt where the other one had been. Waspe, suspecting Overdo to be the cutpurse, thrashed the justice. As Overdo cried for help, Cokes and his party left Ursula's booth.

Busy led Littlewit, Win, and Dame Purecraft into the fair after cautioning them to look neither to left nor right and to stay from the sinful booths as they marched toward Ursula's booth to get roast pig. While they waited to be served, Overdo reappeared, still determined to observe the goings on, but without preaching. Cokes and his party, burdened with trinkets, also returned to the booth. Waspe was miserable because Cokes was spending his money on every foolish article offered him. When a toyman and a gingerbread woman argued over customer rights, Cokes bought the wares of both and even retained the toyman to provide entertainment at the forthcoming marriage. Nightingale and Edgeworth feared that Cokes would spend all of his money before they could get at him again. Nightingale sang a ballad while Edgeworth lifted the second purse from the enchanted Cokes' belt. Winwife and Quarlous looked on with amusement. When Cokes realized his loss and cried out, Overdo, who was standing nearby, was seized as a suspect. Waspe, sure that Cokes would lose everything he possessed, took into his care a black box containing the marriage license.

Quarlous, meanwhile, disclosed to Edgeworth that he had been detected stealing Cokes' purse. In exchange for secrecy, Edgeworth promised to steal the contents of the black box.

Busy and his friends ate pork at Ursula's booth. Encountering the toyman and the gingerbread woman, Busy, in a

moment of religious zeal, attempted to seize the wicked toys and upset the tray of gingerbread figures. The toyman called police officers, who took Busy, followed by Dame Purecraft, away to be put in the stocks. Littlewit and Win were now free to enjoy the fair as they chose.

Overdo, also in the stocks, overheard to his shame that he had a reputation for harshness in meting out justice. He did not reveal himself when the officers took him and Busy away to face Justice Overdo.

While Cokes was looking for the toyman and the gingerbread woman, in hopes of getting his money back from them, he was intercepted by Nightingale and Edgeworth, who tricked him out of his hat, jacket, and sword. Wretched Cokes began to understand at last that he was being grievously abused at the fair.

In another part of the fair, Winwife and Quarlous, who had attracted Grace away from her group, drew swords to decide a dispute as to who should have Cokes' attractive young fiancée. Grace bade them not to fight; at her suggestion, each wrote a word on a tablet. The first passerby was to choose the word he liked the better. The one whose word was thus chosen would win the hand of Grace, who had quite decided that Cokes was not the man for her. This business was interrupted, however, when Edgeworth urged both men to watch him steal the marriage license from Waspe, who was with the crowd in Ursula's booth.

Waspe and his companions, including Mistress Overdo, were drinking ale; all were quite intoxicated. When Waspe got into a scuffle with Knockem, Edgeworth took the license from the black box. Quarlous laughed at the drunken antics of one of the group and had to fight. Officers entered and seized Waspe for disturbing the peace.

Littlewit, who had written the story of the puppet show, left Win at Ursula's booth while he joined the puppeteers.



While she waited, Win met Captain Whit, a bawd, who told her that he knew how she could live a life of endless pleasure and wealth.

Unable to find Justice Overdo at his lodgings, the officers returned their prisoners to the stocks. Waspe, brought to the stocks, managed to escape before his legs could be confined. When a madman engaged an officer in a scuffle, Overdo and Busy also escaped, the lock of the stocks having been left unclasped. Dame Purecraft suddenly fell in love with the madman, a lawyer who was distracted because of a past misunderstanding with Justice Overdo.

Later Quarlous, disguised as the madman and pursued by Dame Purecraft, returned to Winwife and Grace. Meanwhile the real madman had chosen Winwife's word, *Palemon*. Grace then declared that she would become Winwife's spouse. Overdo, disguised as a porter, came upon Quarlous. Anxious to help the man whom he had brought to distraction, Overdo gave him a seal and warrant for anything within reason that he might desire.

Cokes, in the meantime, had found his way to the puppet theater, where he borrowed money from Littlewit. When Captain Whit, Knockem, and Edgeworth

came to the theater, they had with them Win, masked, and Mistress Overdo, who was sick from too much ale. Captain Whit offered Win to Overdo for his pleasure. Waspe also came to the theater and joined his young master. The play was presented; it was an idiotic blending of the legends of Hero and Leander and Damon and Pythias. During the showing Busy entered and threatened to break up the theater. Persuaded to argue the sinfulness of the puppet theater with one of the puppets, he was soundly defeated in the argument.

Quarlous, still disguised as the madman, came with Grace to the theater. Littlewit, who had gone in search of Win, returned without her. The true madman and Ursula entered. When all were together, Overdo declared his intention of punishing all who had engaged in rascality. But when Quarlous questioned his judgment and revealed Edgeworth as a cutpurse and not an innocent youth, as the justice had supposed, Overdo decided there was such a thing as false judgment; also, that mankind was weak. Quarlous won the hand of Dame Purecraft. Being reassured that restitution would be made all around, Overdo invited everyone to his house for dinner.

## BEAUCHAMP'S CAREER

*Type of work:* Novel

*Author:* George Meredith (1828-1909)

*Type of plot:* Political romance

*Time of plot:* Nineteenth century

*Locale:* England

*First published:* 1874-1875

### *Principal characters:*

NEVIL BEAUCHAMP, a young naval officer

EVERARD ROMFREY, his uncle

MRS. ROSAMUND CULLING, the Romfrey housekeeper

RÉNEE ROUAILLOUT, née de Croisnel, Nevil's beloved

COLONEL HALKETT, a stanch Tory

CECELIA HALKETT, his daughter

DR. SHRAPNEL, a radical

JENNY DENHAM, his niece

### *Critique:*

*Beauchamp's Career* appeared only a short time before Meredith published his

famous *Essay on Comedy*. The novel, in consequence, bears the stamp of his

theorizing, and in it comedy becomes a subtle and complex tool for character portrayal and social criticism, especially in the field of contemporary politics. Frederick Augustus Maxse, political reformer and Meredith's friend, was the original of Beauchamp. Other characteristics of the novel are typical of Meredith's work. There are delicately treated emotional conflicts and skillfully rendered personality differences. The dialogue is good, probably less discursive than in other Meredith novels. The plot is a simple one. The satire follows the same pattern. The hero, Beauchamp, is an admirable character, as is Cecelia Halkett. Both are targets for ironic but poetic comedy.

### *The Story:*

There was a diplomatic dispute between England and France, with much rattling of swords on both sides. The affair, loudly taken up by the press, so stirred Nevil Beauchamp's national pride that he decided to post a challenge to the French Guard. Uncle Everard Romfrey's housekeeper, Mrs. Rosamund Culling, mailed the letter for Nevil. No reply ever came, and Nevil went off to fight the Russians in the Crimea. Uncle Everard expected his nephew to behave like a true Beauchamp.

Wounded in service, Nevil went to Venice with Roland de Croisnel, a French officer whose life he had saved at the risk of his own. Mrs. Culling also went to Italy. In Venice, Nevil drifted in a gondola with Roland de Croisnel's sister Rénee, who was grateful to her brother's rescuer. The flirtation was interrupted by the arrival of the middle-aged Marquis de Rouaillout, intended as a husband for Rénee. Nevil asked Rénee to marry him, but she refused to disappoint her father by betraying Rouaillout. When Nevil persisted, Roland assured him that Rénee did not love him.

The marquis arrived just as Nevil, Roland, Rénee, and Mrs. Culling set out for an overnight jaunt in a boat. During

the trip Nevil secured Rénee's promise to break her pledge to the marquis. They headed for Trieste, but Rénee's phlegmatic consent and Roland's dismal viewpoint dissuaded Nevil from the elopement. They returned to Venice with nothing settled. The next day Rénee married the marquis. Nevil went to sea once more.

Later, in the famous port of Bevisham, Nevil began his campaign as a Liberal candidate for a seat in Parliament. Mrs. Culling, following the young man there, met a Miss Denham, ward of Dr. Shrapnel, who seemed to be helping Nevil in his campaign. Mrs. Culling wished that she could influence Nevil to drop his foolish scheme. Uncle Everard scoffed at Nevil's political ambitions, especially so because he despised Dr. Shrapnel.

Nevil, campaigning for votes, paid calls on his acquaintances and attended dinners. Colonel and Cecelia Halkett, steadfast Tories, prompted by Uncle Everard, tried to talk the young Liberal candidate out of his set course. They were strongly opposed to his views, but when the opposition wrote a rhyme comically depicting Nevil's romance with Rénee, the colonel thought the thrust unfair.

Meeting Lord Palmet, who was secretly in the rival camp, Nevil invited the gentleman to accompany him on his campaign tour. While entangled in political plots from which Cecelia was trying to extricate him, Nevil received from Rénee a note bidding him to come to her at once.

Twice since her marriage Nevil had met Rénee, both times in the company of her husband, and Roland had written to him occasionally. In France, Rénee told Nevil that she had sent for him only to fulfill a wish to see him once again, a mere caprice. She was in the company of a Count Henri d'Henriél, who wore her glove. The marquis was traveling and only his sister, Madame d'Auffrey, was staying with Rénee. Later Madame d'Auffrey told Nevil that Rénee had wagered her glove to d'Henriél that Nevil

would come immediately at her request. A storm had delayed Nevil; the Frenchman had kept the glove.

When Nevil returned from France with a game leg, his enemies gossiped that he had fought a duel with the marquis. The report was not true, but Nevil did not win the election.

During the campaign Cecelia Halkett, admiring courage, had fallen in love with him. Uncle Everard pressed his nephew's cause by proposing to Colonel Halkett an alliance between Nevil and Cecelia. Nevil, after promising to meet Colonel Halkett and his daughter, paid a call on Dr. Shrapnel to bid farewell to Jenny Denham, who was leaving for Switzerland. The young girl begged Nevil to look after the doctor.

A letter written by Dr. Shrapnel filled with advice for the young man fell into Uncle Everard's hands. Indignant at the contents, he went to Dr. Shrapnel and horsewhipped the man who was attempting to undermine Nevil's future with radical theories. Cecelia, fearing that a break between Nevil and his uncle would end the marriage negotiations, tried to convince her father that Nevil was worthy of her. The more Colonel Halkett derided Nevil's political views and disdained the Shrapnel influence, the more Cecelia insisted that Nevil was a man of high honor. She added, however, that she would give him up if she ever learned that his honor was sullied.

Nevil challenged his uncle to give Dr. Shrapnel a personal apology. Trying to assist the injured man in earning his livelihood, Nevil next asked Uncle Everard for money. His request was refused. Penniless, Nevil left his uncle's house, but a short time later an unexpected inheritance saved him from actual need.

One night Rénee appeared at Nevil's house. Having left her husband and believing in Nevil's courtesy and constancy, she had come to him. Since she had married the marquis to please her father, now dead, she had no other bonds to keep her chained to a cold and sullen husband.

Nevil sent immediately for Mrs. Culling and pleaded with Rénee that Roland be summoned. Close on Rénee's heels came Madame d'Auffrey, who announced that the marquis was in London. When Rénee became ill, it was necessary for her family to occupy Nevil's home until her recovery. Nevil, who no longer loved Rénee, patched the shattered marriage, and the unhappy wife returned to France.

Cecelia still loved Nevil and in spite of all attempts to dissuade her she had remained loyal to him. But the new scandal about the marquis shook her faith. She went to Italy with her father. On her return she yielded to her father's wishes and became engaged to a young man of stable notions, Mr. Blackburn Tuckham. Nevil's proposal of marriage came too late, and when she refused him he became ill.

Uncle Everard, some time before, had married Mrs. Culling, who was soon to bear a child. When Nevil became ill, his uncle, in an effort to ease his wife's anxiety, begged Colonel Halkett to let Cecelia marry Nevil in order to hasten the sick man's recovery. Meanwhile Jenny Denham was Nevil's nurse in Dr. Shrapnel's house.

Nevil's illness brought all his friends to his bedside, as well as his political enemies. In the end a reconciliation between uncle and nephew was effected when Everard apologized to Dr. Shrapnel. Nevil was persuaded to sail to Italy to recuperate. He insisted that Jenny and the doctor accompany him.

Jenny had nursed Nevil back to health. More than that, she had been steadfast throughout all his difficulties. In love with Jenny, Nevil wanted her to marry him before they set out on their voyage. Until the last moment she refused, hoping that he and Cecelia would become reconciled.

The three went on their cruise. Jenny bore a child along the way. Shortly after their return to England, Nevil, trying to rescue a drowning child, was himself drowned. His career to reform the world was over.



## THE BEAUX' STRATAGEM

*Type of work:* Drama

*Author:* George Farquhar (1678-1707)

*Type of plot:* Comedy of manners

*Time of plot:* Early eighteenth century

*Locale:* Lichfield, England

*First presented:* 1707

### *Principal characters:*

AIMWELL, a poor younger brother of Lord Aimwell

ARCHER, his friend

DORINDA, an heiress

LADY BOUNTIFUL, Dorinda's mother

MRS. SULLEN, Dorinda's sister-in-law

SULLEN, Dorinda's brother, a drunkard and a brute

FOIGARD, an Irishman disguised as a French priest

### *Critique:*

Beneath the surface of this gay, bustling, even risqué comedy, lies a sterner note. The final agreement of Sullen and his wife to separate because they cannot arrive at compatibility is basically the same doctrine which John Milton had professed in his divorce tracts some sixty-odd years before. Yet those doctrines were still not prevalent in England in Farquhar's time, and the dramatist showed courage in introducing them into his play, even though it was a comedy not likely to be taken seriously. Restoration plays with a locale other than London and Bath were extremely rare. This drama, laid in Lichfield, proved popular in its own day, and it is still acted by college drama groups. The lively scenes in the tavern and the picture of life in a smaller English town give the play perennial appeal.

### *The Story:*

Aimwell and Archer, two younger sons who were down to their last two hundred pounds, left London and traveled to Lichfield, where they hoped to wed Aimwell to an heiress and thus make their fortunes. Aimwell posed as his older brother, Lord Aimwell, and Archer assumed the livery of a servant. Arriving in Lichfield, they went to an inn, where the innkeeper mistook them for highwaymen traveling in disguise.

In Lichfield they learned that Dorinda,

sister of Sullen, the local squire, was an heiress in her own right. Aimwell went to church on Sunday to call himself to her attention and to see her for himself. Back at the inn Archer made advances to the innkeeper's daughter Cherry. He found her ready to marry him and bring a dowry of two thousand pounds. But in spite of the fact that she was pretty and well-dowered, he could not, as a gentleman, make up his mind to marry her.

After church Dorinda and her sister-in-law, Mrs. Sullen, talked about the gentleman they had seen at the service. Dorinda had decided already that she was in love with Aimwell. Offering as evidence her own unhappy marriage to the brutal and drunken Sullen, Mrs. Sullen urged her not to hurry into matrimony. Mrs. Sullen also disclosed that she was enjoying a flirtation with Bellair, a French officer held prisoner in Lichfield. Dorinda agreed to help Mrs. Sullen in her flirtation as long as Mrs. Sullen retained her honor.

At the inn the landlord, in league with a gang of robbers, talked with Gibbet, a highwayman, about Aimwell and Archer. The evasiveness of Archer and Aimwell, when questioned, made the innkeeper and Gibbet even more certain that the two gentlemen were also highwaymen. The innkeeper's daughter, overhearing the conversation, resolved to aid Archer.

Meanwhile Dorinda and Mrs. Sullen

tried to learn more about Aimwell. They had their servant invite Archer, his supposed servant, to the house so that they could question him about his master. While the two women made their plans, Gibbet introduced himself to Aimwell and tried to find out who Aimwell might be. They were both introduced to Foigard, who claimed to be a French priest but who actually was an Irishman in disguise.

At the Sullen house Dorinda and Mrs. Sullen questioned Archer about his master. Mrs. Sullen, seeing through his disguise as a servant, became infatuated with him. Dorinda and Mrs. Sullen later agreed that Aimwell and Archer must be hiding after a duel, since both of them were obviously gentlemen. Later in the day, Bellair came to the house. While he and Mrs. Sullen talked, Sullen entered and threatened to kill the Frenchman, even though the latter, as a prisoner, bore no arms. Mrs. Sullen intervened by threatening her husband with a pistol.

Late in the afternoon Aimwell pretended to be taken ill in front of the Sullen house. Carried inside for treatment, he took the opportunity to get better acquainted with Dorinda and her sister-in-law. Both Aimwell and Dorinda were soon convinced that they were in love, and Mrs. Sullen found herself more and more infatuated by Archer. While in the house Archer discovered from the servants that Foigard, the pretended Frenchman, had plotted to introduce Bellair into Mrs. Sullen's bedroom that night.

On their return to the inn Aimwell and Archer made Foigard acknowledge his plot against Mrs. Sullen. Rather than be taken to law, he agreed to help them. While they spoke, in another part of the inn, the landlord, Gibbet, and other highwaymen were plotting to rob the Sullen house that night. They planned to leave the country and live well for a while.

Early in the evening Sir Charles Freeman, Mrs. Sullen's brother, arrived at the inn. Just returned to England, he was furious to learn that his sister had been married to Sullen. Sir Charles, knowing

the brute Sullen was, hoped to secure his sister's release from the marriage.

With the help of Foigard, Archer hid himself in Mrs. Sullen's bedroom. When he revealed himself to Mrs. Sullen, they talked until the robbers entered the house. Gibbet, entering Mrs. Sullen's room, was overpowered by Archer, who then went in pursuit of the other rogues. As he engaged two of them, Aimwell, who had been aroused by the innkeeper's daughter, arrived and aided his friend in subduing the robbers.

Archer, slightly wounded in the fray, was taken away and treated by Mrs. Sullen and her mother-in-law, Lady Bountiful. Meanwhile Aimwell proposed to Dorinda and was accepted. As Foigard was about to begin the impromptu ceremony, Aimwell became conscience-stricken at the thought of marrying the girl under false pretenses. When he revealed that he was not Lord Aimwell but only a poor younger brother, the ceremony was postponed.

Sir Charles Freeman arrived from the inn to visit his sister. Archer and Aimwell, who knew him well, realized that he would penetrate their disguises immediately. Dorinda put an end to their worries when she returned to tell Aimwell that his brother had died. He was now Lord Aimwell and a rich man.

Aimwell could not believe the news until Sir Charles Freeman confirmed the story. Aimwell agreed quickly to give an amount equal to Dorinda's dower, ten thousand pounds, to Archer, who had helped him win her hand.

Sullen, entering on this scene of happiness, demanded to be told what Aimwell and Archer were doing in his home. He softened somewhat when told that they had rescued his family and property from robbers. Then Sir Charles questioned Sullen and discovered that he was as unhappy as Mrs. Sullen in their marriage. Sullen agreed to a separation, but he refused to give up her dower. Archer then produced some papers he had taken from the robbers, including the marriage documents

and Sullen's titles to property, and gave them to Sir Charles Freeman. Faced with the loss of the documents, Sullen agreed to give up both his wife and her dower.

Everyone except Sullen joined hands

and danced their celebration of the approaching marriage of Dorinda and Aimwell and Mrs. Sullen's separation from her husband. Sullen glumly sent for a drink of whiskey.

## THE BETROTHED

*Type of work:* Novel

*Author:* Alessandro Manzoni (1785-1873)

*Type of plot:* Historical romance

*Time of plot:* Seventeenth century

*Locale:* Milan, Italy

*First published:* 1825-1826

*Principal characters:*

LORENZO, a young Italian peasant

LUCIA, his betrothed

DON RODRIGO, an arrogant nobleman

THE UN-NAMED, a powerful outlaw nobleman

DON ABBONDIO, a parish priest

FRA CRISTOFORO, a Capuchin, friend of the betrothed couple

### *Critique:*

*The Betrothed*, one of the world's great historical novels, established its author as the leading Italian romantic novelist of the nineteenth century. It was the work of Manzoni, and *The Betrothed* in particular, which raised Italian fiction from the low estate to which it had fallen and made it, in the nineteenth century, assume a high place in European fiction. The simple, adventurous story that Manzoni told has captivated readers ever since it first appeared; in fact, the novel has had a recent flurry of popular success. In the best tradition of historical fiction, Manzoni presented many facets of life and culture in Milan during the 1620's, when much of Italy was under Spanish domination. In this novel there are not only peasants and villainous nobles, who are the chief characters, but also the bravos, citizens, nuns, petty officials, churchmen in high office, and scores of other types so typical of seventeenth-century Italy.

### *The Story:*

On the day before he was to have performed the marriage ceremony for Lorenzo and Lucia, two young peasants, Don Abbondio, parish priest at Lecco,

was warned by two armed henchmen of Don Rodrigo, a tyrannical noble, not to marry the pair. In fear for his life, Don Abbondio refused to perform the marriage when asked to do so by the young couple, and when they tried to trick him into being present while they exchanged vows he dashed away into hiding.

The reason for the warning given to the priest was that Don Rodrigo himself wished to seduce Lucia. He was not in love with the girl, but he had wagered his cousin that he could have her for his enjoyment while she was still a virgin. Toward this end he sent a crew of his henchmen to abduct the girl from her home. Appearing at Lucia's home, they were frightened away by the tumult aroused when the priest caused the alarm to be sounded by tolling the church bell.

Lucia, frightened, sought aid from a saintly Capuchin, Fra Cristoforo, who gave her, her mother, and Lorenzo temporary haven within the walls of the monastery while he made arrangements for the safety of all three away from the wrath and wickedness of Don Rodrigo. He sent the girl to seek sanctuary with a Capuchin chapter at Monza, along with



her mother. He sent Lorenzo to another monastery in Milan.

Arriving at Monza, Lucia was put under the care of a nun who belonged to a noble family that had placed her in the convent rather than pay a dowry. The nun was a headstrong woman and, in some ways, wicked, but the Capuchins thought Lucia would be safe under her care. Lucia remained hidden for some weeks. Then she was abducted from the convent by ruffians who had received forced aid from the nun.

After Lucia had escaped him, Don Rodrigo caused a search to be made for her until his henchmen discovered her place of refuge. Fearing that he himself could never take her from the sanctuary, Don Rodrigo enlisted the aid of a powerful noble called The Un-named. The Un-named, grateful for past services by Don Rodrigo, agreed to aid his vassal in abducting the girl and teaching a harsh lesson to peasants who thought they could defy the nobility.

The Un-named learned that one of his men living near the convent had undertaken to murder a nun who had displeased the woman to whom the Capuchins had sent Lucia. Because of the murder committed for her benefit, the nun was forced to enter into the scheme and send Lucia out of the convent. Once out of the sanctuary, Lucia was kidnaped by the Un-named's men and taken in a coach to his mountain retreat.

Meanwhile Lorenzo had failed to reach the Capuchin monastery in Milan. On his arrival in the city he had found the populace in a turmoil because of a shortage of bread created by famine. He had taken part in a riot and afterwards he became drunk in a tavern. While drunk, he had babbled to a police spy that he had incited a crowd to riot, and the spy had him picked up by the police. Another mob released Lorenzo from the police. With a price on his head, he fled from the Duchy of Milan into territory controlled by Venice. There he located a distant relative who found work for him in a silk

mill. When the authorities of Milan tried to have him returned to that city, Lorenzo fled again and assumed a fictitious name in another Venetian community.

The Un-named, moved by Lucia's beauty and innocence, refused to turn her over to Don Rodrigo. Instead, he went to Cardinal Federigo and announced that he had suffered a change of conscience and wished to end a career of tyranny and oppression. The churchman welcomed him as an erring parishioner. Lucia, released from her imprisonment in the noble's mountain castle, returned once again to the keeping of her mother. Rather than send the girl to her home and the persecution of Don Rodrigo, Cardinal Federigo sent Lucia and her mother to the home of a noblewoman known for her charity. There the girl would be safe.

Don Rodrigo, angry because Fra Cristoforo had been able to aid the girl and so preserve her honor, caused the removal of the Capuchin to Rimini.

More than a year passed, with Lorenzo unable to return to the Duchy of Milan because of his banishment. Corresponding with Lorenzo through letterwriters, Lucia told him that in her period of duress she had vowed to the Virgin that she would never marry if released from the clutches of the ruffians who held her. Finally, because of the time that had intervened and the confusion that had arisen because of a plague, Lorenzo decided to return to Milan, where Lucia was staying with the charitable noblewoman. While searching for her in a city desolated by the plague, he himself took the disease. After his recovery he continued his search, only to learn that Lucia had been taken ill and sent to the pesthouse, along with thousands of other unfortunates who had contracted the disease.

At the pesthouse he found Fra Cristoforo, who had gone to Milan to aid the sick. Among his patients the Capuchin had Don Rodrigo, who had caught the plague and was near death. Fra Cristoforo made Lorenzo pardon Don Rodrigo and promise to pray for his soul. Continuing

his search for Lucia, Lorenzo found her convalescing in the women's section of the pesthouse. After their reunion Fra Cristoforo told Lucia that her vow to the Virgin was not valid, inasmuch as she had previously exchanged betrothal vows with Lorenzo.

When the plague subsided, Lorenzo went back to their village and found that the plague had almost wiped out its population as well, although sparing Don Abbondio and Lucia's mother. While he was there, the new heir to the estate arrived,

Don Rodrigo having succumbed to the plague. With the new incumbent's aid, for he was a friend of the cardinal who had befriended Lucia, the betrothed couple returned to Lecco and were at last married by Don Abbondio.

After their marriage the couple moved, again with the nobleman's aid, to a new home in the Venetian territory, where Lorenzo plied his trade in a silk mill and he and Lucia reared a large and healthy family.

## BEYOND HUMAN POWER, II

*Type of work:* Drama

*Author:* Bjørnstjerne Bjørnson (1832-1910)

*Type of plot:* Social criticism

*Time of plot:* Late nineteenth century

*Locale:* Norway

*First presented:* 1895

### *Principal characters:*

RACHEL SANG, a young liberal  
ELIAS SANG, her brother, also a liberal  
BRATT, an extremist union leader  
HOLGER, an industrialist  
CREDO, his nephew  
SPERA, his niece  
PASTOR FALK, an idealist

### *Critique:*

This play is the second and more powerful half of a dual play in which Bjørnson examined social and economic problems of his century. In *Beyond Human Power, II*, he probed the apparent inability of labor and management to understand one another. Bjørnson's own solution is propounded by Pastor Falk, who preaches Christian patience and forbearance, and by Rachel Sang, a moderate liberal whose aim it is to spread social enlightenment. There is in the drama a rather disconcerting mixture of naturalism and expressionism which slightly diminishes but does not too greatly detract from the effectiveness of the play as a document of social protest.

### *The Story:*

In an industrial city of coastal Norway the workingmen were on strike against the factory owners. They were forced, by their poverty and low social status, to live in a dank chasm below the city, called Hell.

The strike dragged on, and from day to day the people grew more desperate and restive. Maren Haug, a worker's wife, was so distracted by the futility of the situation that she bolstered her courage with liquor and killed her two children and herself. The entire community of Hell attended the funeral, which was conducted by the good but ineffectual Pastor Falk. After the funeral service, the people gathered in what constituted

BEYOND HUMAN POWER, II by Bjørnstjerne Bjørnson, from PLAYS BY BJÖRNSTJERNE BJÖRNSEN, SECOND SERIES. Translated by Edwin Björkman. By permission of the publishers, Charles Scribner's Sons. Copyright, 1914, by Charles Scribner's Sons. Renewed, 1941, by Edwin Björkman.

the community square. There they listened while Falk tried to give them Christian advice; he told them that they should not despair, that they should avoid all violence, that the situation demanded understanding and patience.

As he talked, Bratt, a former pastor who was now leader of the workers' union, appeared and the crowd joined him. Bratt harangued the workers with hate-filled words about the injustices suffered by the inhabitants of Hell, and he revealed that the owners were to meet that night in the castle, which had been bought and rebuilt by the town's most affluent manufacturer. Bratt's attitude suggested that violence might be done the owners while they were assembled in the castle, a symbol of their wealth and power.

As the workingmen trooped away to get money at the union office in Hell, Elias Sang, a young sympathizer of the workers, joined Bratt. Elias, in seeking solutions to the workers' plight, had been avoiding Bratt. Now, under Bratt's demagogic influence, he had changed; he appeared to believe that Maren Haug's recourse was one that more of the workers should take, that sensational examples of martyrdom would impress the owners and public opinion. Elias, clearly determined on more violent methods than those already employed, left Bratt deeply disturbed.

Meanwhile the industrialist Holger had turned his hilltop mansion over to Rachel, the sister of Elias; it was to house the workers' convalescent hospital that she had established. Rachel and Elias, who were from the northern part of Norway, had inherited a fortune from an aunt in America, and they had put their fortune into worthy endeavors. Elias devoted his time and money to the cause of the union; Rachel had established a hospital and a liberal newspaper. Holger, Rachel's friend, was about to move into the medieval castle he had recently bought and restored. At the same time he took under his own supervision his

niece and nephew, Spera and Credo, the children of his late liberal brother, Summer. Since the death of their parents Rachel had been their guide and mentor.

When a delegation of workingmen called on Holger for the purpose of settling the strike, his highbanded attitude greatly incensed them. Aroused by his insults, one workman leaped at Holger's throat, but was restrained from doing violence by his fellow workers. The workingmen having left in despair, Rachel went to Holger and advised him not to hold the manufacturers' meeting in the castle that night; she foresaw danger. Holger, insisting that the meeting would be held there, declared that it would be lavish in hospitality and entertainment. When Rachel hinted that the workingmen might set off dynamite in the abandoned mine shafts which ran under the castle, Holger said that such a move would only aid the cause of the owners.

Elias, joining his sister in her new hospital, was disturbed as he tried to explain how deeply Maren Haug's suicide had affected him, but Rachel was unable to grasp the seriousness of his new attitude even when he told her that the only way to a new life was through death. The two reminisced about their happy childhood in northern Norway; then Elias kissed Rachel goodbye, as though for the last time, and left her.

Bratt, in excitement, went to Rachel and disclosed his conviction that Elias was about to end his life in the cause of the workingmen. Rachel, understanding at last, regretted that her brother had ever come under the influence of a leader who preached extreme, impracticable measures. Bratt himself, realizing what he had done, was filled with remorse.

In the castle, meanwhile, Holger was host to manufacturers from the entire country. The castle was festively lighted; servants dressed in medieval costumes carried refreshments to the guests; several orchestras provided music. In the great hall Holger presided over a meeting to decide upon the adoption of his plan to



unionize the owners. The majority were quite eager, like sheep, to follow his plan, but two of the owners, Anker and Blom, spoke in behalf of an enlightened attitude toward the workingmen and toward capital's function in society. When they saw that they spoke to no avail, they left. A short time later they returned to report that they were unable to leave the castle.

All but one of the servants had disappeared. When Holger demanded an explanation from the remaining servant, who was Elias in disguise, he was told that the workingmen had filled the mine-shafts beneath the castle with high explosives, that the police who were guarding the castle had been tricked away from their posts, and that at his signal the castle would be blown to bits. As Elias moved to signal his people, Holger shot him.

The owners were thrown into a panic. One, out of his mind with fear, leaped from a window and fell to his death in the moat below. Holger, seeing that his fellow owners were, in their way, as wretched as the workingmen, joined Anker in a prayer for the good of all in the future; then the castle blew up.

Sometime later, at the hospital, Rachel mourned the loss of her brother. She was particularly disturbed by her inability to understand that when she had last talked

to Elias he had then been intent upon self-destruction; she thought that she might have saved him. She felt bitterness because radical Bratt had brought death to her brother and barbarism to the city. Believing that the workingmen were in the right, she wondered why those in the right had ever resorted to violence.

As Rachel talked with Halden, a young architect, Holger, his right hand paralyzed and his head swathed in bandages, was brought to her in an armchair. When he disclosed to her that he had shot Elias, Rachel wept. Bratt, shaken out of his right senses by the explosion, came also to Rachel and disclosed, to her amazement that Halden was the son of Holger and that the architect, while employed in rebuilding the castle, had aided the workingmen in placing their dynamite.

After Bratt had wandered off distractedly, Credo and Spera came to Rachel and told her that Holger had given them permission to stay with her. Credo declared that he would dedicate his life to the inventions of devices that would bring mankind more leisure and happiness. Spera said that her intention was to work among women to bring them more freedom. The three went to find Holger, to ask him to forgive the workingmen and to confer with them.

## BILLY BUDD

*Type of work:* Novel

*Author:* Herman Melville (1819-1891)

*Type of plot:* Symbolic tragedy

*Time of plot:* 1797

*Locale:* Aboard a British man-of-war

*First published:* 1924

*Principal characters:*

BILLY BUDD, a young British sailor

CAPTAIN VERE, commanding officer of H. M. S. *Indomitable*

CLAGGART, master-at-arms aboard the *Indomitable*

### *Critique:*

This last work of Melville's, finished shortly before his death in 1891, was finally given to the reading public through the offices of the author's grand-

daughter. It came at a time to help nurture the reawakened interest in Melville's work which has been growing ever since. If there is any message that the

author wished his readers to have from him in the last days of his life, it must be found here. Such message is probably the symbolic assertion that evil is defeat in the world and that natural goodness, as exemplified in Billy Budd, the young sailor, is invincible in the affections of man, as represented by Captain Vere and the rest of the navy men aboard the *Indomitable*. This message seems to be what the author himself clung to in his last years when he was forgotten; he seemed to have the feeling that his apparent defeat at the hands of unknown forces could still be a victory.

### The Story:

In 1797 the British merchant ship *Rights-of-Man*, named after Thomas Paine's famous reply to Edmund Burke's criticism of the French Revolution, was close to home after a long voyage. As it neared England, the merchant vessel was stopped by a man-of-war, H. M. S. *Indomitable*, and an officer, from the warship went aboard the *Rights-of-Man* to impress sailors for military service. This practice was necessary at the time to provide men to work the large number of ships which Britain had at sea for protection against the French.

The captain of the *Rights-of-Man* was relieved to have only one sailor taken from his ship, but he was unhappy because the man was his best sailor, Billy Budd. Billy was what his captain called a peacemaker; because of his strength and good looks he was a natural leader among the other sailors, and he used his influence to keep them contented and hard at work. Billy Budd seemed utterly without guile, a man who tried to promote the welfare of the merchant ship because he liked peace and was willing to work hard to please his superiors. When informed that he was not to return to England, but was to head for duty with the fleet in the Mediterranean

Sea, he did not appear disturbed; he liked the sea and he had no family ties. He was an orphan who had been left in a basket as a tiny baby on the doorstep of a family in Bristol.

As the boat from the warship took him away from the merchant ship, Billy called farewell to the *Rights-of-Man* by name, a deed which greatly embarrassed the naval officer who had impressed him. The remark was unwittingly satirical of the treatment to which Billy was being subjected by the navy.

Once aboard the *Indomitable*, Billy quickly made himself at home with the ship and the men with whom he served in the foretop. Because of his good personality and his willingness to work, he soon made a place for himself with his messmates and also won the regard of the officers under whom he served.

At first the master-at-arms, a petty officer named Claggart, seemed particularly friendly to Billy, a fortunate circumstance, Billy thought, for the master-at-arms was the equivalent of the chief of police aboard the warship. The young sailor was rather surprised, therefore, when he received reprimands for slight breaches of conduct which were normally overlooked. The reprimands came from the ship's corporals who were Claggart's underlings. Since the reprimands indicated that something was wrong, Billy grew perturbed; he had a deadly fear of being the recipient of a flogging in public. He thought he could never stand such treatment.

Anxious to discover what was wrong, Billy consulted an old sailor, who told him that Claggart was filled with animosity for the young man. The reason for the animosity was not known, and because the old man could give him no reason Billy refused to believe that the master-at-arms was his enemy. Claggart had taken a deep dislike to Billy Budd on sight, however, and for no reason ex-

BILLY BUDD by Herman Melville. By permission of Mrs. Eleanor Melville Metcalf. From SHORTER NOVELS OF HERMAN MELVILLE, copyright, 1928, by Horace Liveright. Published by Liveright Publishing Corp.

cept a personal antipathy that the young man's appearance had generated. Sly as he was, Claggart kept, or tried to keep, his feelings to himself. He operated through underlings against Billy.

Not long after he had been warned by the old sailor, Billy spilled a bowl of soup in the path of Claggart as he was inspecting the mess. Even then, Claggart smiled and pretended to treat the incident as a joke, for Billy had done the deed accidentally. But a few nights later someone awakened Billy and told him to go to a secluded spot in the ship. Billy went and met a sailor who tried to tempt him into joining a mutiny. The incident bothered Billy, who could not understand why anyone had approached him as a possible conspirator. Such activity was not a part of his personality, and he was disgusted to find it in other men.

A few days later the master-at-arms approached the captain of the ship and reported that he and his men had discovered that a mutiny was being fomented by Billy Budd. Captain Vere, a very fair officer, reminded Claggart of the seriousness of the charge and warned the master-at-arms that bearing false witness in such a case called for the death penalty. Because Claggart persisted in his accusations, Captain Vere ended the interview on deck, which place he thought too public, and ordered the master-at-arms and Billy Budd to his cabin. There Captain Vere commanded Claggart to repeat his accusations. When he did, Billy became emotionally so upset that he was tongue-tied. In utter frustration at being unable to reply to the infamous charges, Billy hit the master-at-arms. The petty officer was killed when he fell heavily to the floor.

Captain Vere was filled with consternation, for he, like everyone except the

master-at-arms, liked Billy Budd. After the surgeon had pronounced the petty officer dead, the captain immediately convened a court-martial to try Billy for assaulting and murdering a superior officer. Because England was at war, and because two mutinies had already occurred in the British navy that year, action had to be taken immediately. The captain could not afford to overlook the offense.

The court-martial, acting under regulations, found Billy Budd guilty and sentenced him to be hanged from a yard-arm the following morning. Even under the circumstances of Claggart's death, there was no alternative. The only person who could have testified that the charge of mutiny was false was the man who had been killed.

All the ship's company were dismayed when informed of the sentence. But Billy bore no animosity for the captain or for the officers who had sentenced him to die. When he was placed beneath the yardarm the following morning, he called out a blessing on Captain Vere, who, he realized, had no other choice in the matter but to hang him. It was quite strange, too, that Billy Budd's calm seemed even to control his corpse. Unlike most hanged men, he never twitched when hauled aloft by the neck. The surgeon's mate, when queried by his messmates, had no answer for the unique behavior of the corpse.

Some months later Captain Vere was wounded in action. In the last hours before his death he was heard to murmur Billy Budd's name over and over again. Nor did the common sailors forget the hanged man. For many years the yard-arm from which he had been hanged was kept track of by sailors, who regarded it almost as reverently as Christians might revere the Cross.

## THE BIRDS

*Type of work:* Drama

*Author:* Aristophanes (c. 448-385 B.C.)

*Type of plot:* Social satire



*Time of plot:* Second Peloponnesian War

*Locale:* Athens and Nephelo-Coccygia, the city of the birds

*First presented:* 414 B.C.

*Principal characters:*

EUELPIDES, an Athenian

PISTHETÆRUS, his friend

EPOPS, the hoopoe, formerly a man

THE BIRDS

### *Critique:*

It has been said that *The Birds* was written to ridicule the Athenian expedition to Sicily, which ended in disaster for the Greeks in 413 B.C. Quite aside from the political theme, however, *The Birds* is rollicking commentary on the simpler level of the customary weaknesses of Man and his institutions: his eternal dissatisfaction with his lot; his habit of ignoring the divinities which shape his ends; his crowded, evil-breeding cities, and his god-provoking tendency forever to be disturbing the equilibrium of the universe. Pisthetærus, with his irresistible rhetoric, surely is a forebear of the men who sell uplift, salvation, or the world's goods with equal glibness and ease.

### *The Story:*

Euelpides and Pisthetærus, two disgruntled citizens, wanted to escape from the pettiness of life in Athens. They bought a jay and a crow, which Philocrates, the bird-seller, told them could guide them to Epops, a bird not born of birds; from Epops they hoped to learn of a land where they could live a peaceful life.

The jay and the crow guided the pair into the mountains and led them to a shelter hidden among the rocks. They knocked and shouted for admittance. When Trochilus, Epops' servant, came to the door, Euelpides and Pisthetærus were prostrated with fear; they insisted that they were birds, not men, a species the birds intensely disliked. Epops, a hoopoe with a triple crest, emerged from the shelter to inform the Athenians that he had once been a man named Tereus, whom the gods had transformed into a

hoopoe. At that particular time, however, Epops did not present a very colorful aspect, since he was molting.

When the Athenians revealed the purpose of their visit, Epops suggested that they move on to the Red Sea, but they said they were not interested in living in a seaport. Epops suggested several other places, but on one ground or another the pair objected to all suggestions which Epops had to offer. The truth was that they wanted to stay among the birds and establish a city. Interested in this novel idea, Epops summoned the birds that they too might hear of the plan.

The birds swarmed to the shelter from all directions until every species of Old World birds was represented at the gathering. The leader of the birds, fearful of all men, was dismayed when he learned that Epops had talked with Euelpides and Pisthetærus, and he incited all the birds to attack and to tear the Athenians to pieces. To defend themselves, Euelpides and Pisthetærus took up stewpots and other kitchen utensils. But Epops rebuked the birds for their precipitous behavior. Finally, heeding his suggestion that perhaps they could profit from the plan of the two men, they settled down to listen. Epops assured the birds that Euelpides and Pisthetærus had only the most honorable of intentions.

Pisthetærus told the birds that they were older than man. In fact, the feathered tribes had once been sovereign over all creation, and even within the memory of man birds were known to have been supreme over the human race. For that reason, he continued, men used birds as symbols of power and authority. For ex-

ample, the eagle was the symbol of Zeus, the owl Athena's symbol, and the hawk, Apollo's.

Seeing that the birds were vitally interested in his words, Pisthetærus propounded his plan: the birds were to build a wall around their realm, the air, so that communication between the gods and men would be cut off. Both gods and men would then have to recognize the supremacy of the birds. If men proved recalcitrant, the sparrows would devour their grain and crows would peck out the eyes of their livestock. If men acceded, the birds would control insect plagues and would help men to store up earthly treasures.

The birds were delighted with his plan. Epops ushered the Athenians into his shelter, where the pair momentarily forgot their project when they saw Epops' wife, Procne, who had an uncanny resemblance to a desirable young maiden. Meanwhile the leader of the birds spoke of man's great debt to the birds. Urging mankind to look upon the birds as the true gods, he invited all men to join the birds and acquire wings.

Pisthetærus, winged like a bird, organized the building of the wall and arranged all negotiations with gods and men. As he prepared to make propitiatory offerings to the new gods, he was beset by opportunists who had heard of the great project. An indigent poetaster offered to glorify the project in verse. A charlatan offered worthless prophecies. But when Meton, a surveyor, offered to divide the realm of the air into the principal parts of a typical Greek city, Pisthetærus thrashed him. An inspector and a dealer in decrees importuned him and were likewise thrashed and dismissed. Annoyed by these money-seeking hangers-on, Pisthetærus retreated into Epops' shelter to sacrifice a goat. The leader of the birds again sang the praises of his kind and told how the birds were indispensable to the welfare of mankind.

The sacrifice was completed, and shortly thereafter the wall was finished,

all the birds, using their various specialized organs, having coöperated in the construction. Then a messenger reported that a winged goddess, sent by Zeus, had got through to the bird kingdom in spite of the wall. Pisthetærus issued a call to arms—the birds would war with the gods. When Iris, the goddess of the rainbow, made her appearance. Pisthetærus was enraged at the ineffectualness of his wall. Oblivious of the importance assumed by the birds under Pisthetærus' influence, Iris declared that she was on her way to men to ask them to make a great sacrifice to the Olympian gods. When Pisthetærus inferred that the birds were now the only gods, Iris pitied him for his presumption and warned him not to arouse the ire of the Olympians.

A messenger who had been sent as an emissary from the birds to men returned and presented Pisthetærus with a gift, a golden chaplet. Men, it seemed, were delighted with the idea of the bird city; thousands were eager to come there to take wings and to live a life of ease. Pleased and flattered, the birds welcomed the men as they arrived.

First came a man with thoughts of parricide, who felt that he would at last be free to murder his father. Pisthetærus pointed out to the would-be parricide that the young bird might peck at his father, but that later it was his duty to administer to his father. He gave the youth wings and sent him off as a bird-soldier in order to make good use of his inclinations. Next a poet arrived and asked for wings so that he might gather inspiration for his verse from the upper air. Pisthetærus gave him wings and directed him to organize a chorus of birds. An informer arrived and asked for wings the better to practice his vicious profession; Pisthetærus whipped him and in despair removed the baskets of wings which had been placed at the gate.

Prometheus, the friend of mankind, made his appearance. Although he still feared the wrath of Zeus, he raised his mask and reported to Pisthetærus, who recognized him, that men no longer wor-

shipped Zeus since the bird city, Nephelococcygia, had been founded. He added that Zeus, deeply concerned, was sending a peace mission to the city and was even prepared to offer to Pisthetærus one of his maidservants, Basileia, for his wife. Prometheus then sneaked away to return to the abode of the gods.

Poseidon, Heracles, and Triballus, the barbarian god, came upon Pisthetærus as he was cooking a meal. Pisthetærus, visibly impressed by their presence, greeted them nonchalantly. They promised him plenty of warm weather and sufficient rain if he would drop his project. Their argument might have been more effective had they not been so noticeably hungry. Pisthetærus declared that he would invite them to dinner if they promised to bring the scepter of Zeus to the birds. Heracles, almost famished, promised, but Poseidon was angered by Pisthetærus' audacity. Pisthetærus argued that it was to the ad-

vantage of the gods that the birds be supreme on earth since the birds, who were below the clouds, could keep an eye on mankind, while the gods, who were above the clouds, could not. The birds could, in fact, mete out to men the justice of the gods. The envoys agreed to this argument, but they balked when Pisthetærus insisted also upon having Basileia as his wife.

After a heated discussion Pisthetærus convinced Heracles, a natural son of Zeus, that he would receive nothing on the death of Zeus, and that Poseidon, as brother of Zeus, would get Heracles' share of Zeus' property. Heracles and Triballus prevailed over Poseidon in the hot dispute that followed and Basileia was conceded after much argument. The envoys then sat down to dinner. Pisthetærus, having received the scepter of Zeus, became not only the king of the birds but also the supreme deity.

## THE BLITHEDALE ROMANCE

*Type of work:* Novel

*Author:* Nathaniel Hawthorne (1804-1864)

*Type of plot:* Psychological romance

*Time of plot:* Mid-nineteenth century

*Locale:* Massachusetts

*First published:* 1852

### *Principal characters:*

MILES COVERDALE, a resident of Blithedale Community

ZENOBIA, a worldly woman

PRISCILLA, a simple maiden

HOLLINGSWORTH, loved by Zenobia and Priscilla

WESTERVELT, an evil conjurer

OLD MOODIE, Priscilla's protector

### *Critique:*

Hawthorne himself told us that *The Blithedale Romance* grew out of his experiences at Brook Farm, that famous but short-lived experiment in communal living indulged in by idealists, reformers, and writers. In the story, however, the setting is incidental to the plot and the characters, all of whom, Hawthorne assured us, are fictitious. There is no attempt to judge the merits or evils of community living, only an effort to show the way in which certain characteristics

affect the lives of people thrown together into close associations.

### *The Story:*

As Miles Coverdale prepared to journey to Blithedale, where he was to join in a project in community living, he was accosted by Old Moodie, a seedy ancient who seemed reluctant to state his business. After much mysterious talk about having Coverdale do him a great favor, he changed his mind and shuffled off



without telling what it was that he wanted.

It was April, but Coverdale and his companions arrived at Blithedale in a snowstorm. There they were greeted by a woman called Zenobia, a well-known magazine writer. Zenobia was a beautiful, worldly woman of wealth and position. At all times she wore a rare, exotic flower in her hair. Zenobia spent most of her energy fighting for "woman's place in the world."

On the evening of Coverdale's arrival another of the principals arrived at Blithedale. He was Hollingsworth, a philanthropist and reformer. In fact, philanthropy was to him a never-ceasing effort to reform and change mankind. With him he brought Priscilla, a simple, poorly dressed, bewildered young girl. Priscilla went at once to Zenobia and, falling at the proud woman's feet, never took her eyes from that haughty face. There was no explanation for such behavior. Hollingsworth knew only that he had been approached by Old Moodie and asked to take Priscilla to Blithedale. That was the request Old Moodie had tried to ask of Coverdale, but his courage failed him. But such was the community of Blithedale that the inhabitants made the girl welcome in spite of her strange behavior.

It was soon evident to Coverdale that Hollingsworth's philanthropy had turned inward until that man was on the way to madness. He was convinced that the universe existed only in order for him to reform all criminals and wayward persons. The dream of his life was to construct a large edifice in which he could collect his criminal brothers and teach them to mend their ways before doom overtook them. To Coverdale he was a bore, but it was obvious that both Zenobia and Priscilla were in love with him. Priscilla blossomed as she reaped the benefits of good food and fresh air, and Zenobia viewed her as a rival with evident but unspoken alarm. Hollingsworth seemed to consider Priscilla his

own special charge, and Coverdale feared the looks of thinly veiled hatred he frequently saw Zenobia cast toward the lovely girl. Priscilla, devoted to Zenobia, wanted always to be close to the beautiful woman.

When Old Moodie appeared at Blithedale to inquire of Priscilla, Coverdale tried to persuade him to reveal the reason for his interest in the girl. But the old man slipped away without telling his story.

Shortly after this incident, Professor Westervelt came to Blithedale to inquire about Zenobia and Priscilla. Coverdale saw Westervelt and Zenobia together and was sure that even though Zenobia hated him now, she once had loved and been ruined by this evil man. Coverdale knew that all of the misery which he sometimes saw in Zenobia's eyes must surely have come from this man. Coverdale felt also that there was still some bond between them.

After Westervelt's visit Zenobia was short-tempered and more vehement than usual about the poor lot of women. But she was so much in love with Hollingsworth that even the misery, or perhaps terror, caused by Westervelt did not deter her from literally worshiping at his feet. Hollingsworth, in his egotism, believed that women were placed on earth only to serve men, and so great was Zenobia's passion that she accepted his words without protest, not proclaiming her real thoughts in his presence. It was clear to Coverdale that Hollingsworth intended to use Zenobia's money to build the school for criminals of which he never ceased to talk. When Coverdale refused to join him in this project, Hollingsworth became quite cool in his dealings with Coverdale.

Tiring of the life at Blithedale, Coverdale took a vacation in town. He was greatly surprised when Zenobia, Priscilla, and Westervelt also arrived in the town shortly afterward. He called on the ladies and was disturbed by the tension that was apparent. When he chided Zenobia about Priscilla and Hollingsworth, she warned

him not to interfere lest he cause serious trouble. Priscilla obviously did not know why she was there. She told Coverdale that she was like a leaf blown about by the wind. She had no will of her own, only the will of Zenobia. Then Westervelt called for the two women, and the three left Coverdale standing as if they did not know he was there.

Determined to uncover the mystery surrounding the three, Coverdale sought out Old Moodie and pried from him the story of the two girls. Once Moodie had been a wealthy and influential man until through dishonest business practices he was ruined. Then, leaving his wife and daughter Zenobia, he wandered about in poverty and disgrace. His wife died and he married again. To them Priscilla was born, as different from his first child as it was possible to be. Zenobia was beautiful and proud, Priscilla plain and shy. Neighbors thought Priscilla had supernatural powers, but her kindness and her goodness made everyone love her.

Zenobia, after Moodie's disgrace, was reared by his brother; and since Moodie was believed dead, Zenobia, as the next heir, inherited her uncle's wealth. Because she grew up a wild and willful girl, it was whispered that she had made a secret marriage with an unprincipled man. No one, however, knew anything definite. Such were her beauty and wealth that no one criticized her. Moodie called her to his home and, not telling her who he was, cautioned her to be as kind as a sister to Priscilla.

During his vacation Coverdale chanced

upon a magician's show in a nearby village. There he found Hollingsworth in the audience and Westervelt on the stage. Westervelt produced a Veiled Lady, an ethereal creature whom he said he could make do his bidding. At the climax of the act Hollingsworth arose from the audience and strode to the platform. He called to the Veiled Lady to remove her veil, and as he spoke, Priscilla lifted her veil and fled into the arms of Hollingsworth with a cry of joy and of love. She looked like one who had been saved from an evil fate.

Coverdale returned to Blithedale. There he witnessed a terrifying scene between Zenobia, Priscilla, and Hollingsworth. To Zenobia Hollingsworth admitted his love for Priscilla. Zenobia reviled him and warned her sister against the emptiness of his heart. She said she knew at last the complete ego of the man and saw that he had deceived her only to get her fortune for his great project. After the lovers left her, Zenobia sank to the ground and wept, and that night the unhappy woman drowned herself in the river flowing close by. Westervelt came to view her dead body, but his only sorrow seemed to be that he could no longer use Zenobia in his black schemes.

After Zenobia's tragedy, Coverdale left Blithedale. Priscilla and Hollingsworth lived quietly, he giving up his desire to reform other criminals because he felt himself Zenobia's murderer. In his twilight years Coverdale confessed his real interest in these ill-fated people. He had from the first been in love with Priscilla.

## BLOOD WEDDING

*Type of work:* Drama

*Author:* Federico García Lorca (1899-1936)

*Type of plot:* Romantic tragedy

*Time of plot:* Probably early 1900's

*Locale:* Spain

*First presented:* 1933

*Principal characters:*

THE BRIDEGROOM

THE BRIDEGROOM'S MOTHER

THE BRIDE

THE BRIDE'S FATHER  
LEONARDO FELÍX, former suitor of the Bride  
LEONARDO'S WIFE

*Critique:*

The works of García Lorca are today unavailable in Spain, for he alienated the Franco regime and his works were proscribed. The author himself was slain brutally by Falangists during the Spanish Civil War. Although Lorca spent some time in America and several of his plays have been produced here, his works are not well known in this country, probably because his plays have puzzled readers and theater audiences alike. His drama, like his paintings and his poetry, shows the influences of *avant-garde* art. In the early years of the Spanish Republic Lorca was active in a movement to popularize drama among the Spanish masses. In 1931 and 1932, largely because of his efforts and those of Leonardo de los Reos, Minister of Education, a touring company presented plays of the first quality to village and small-town audiences throughout Spain. Although more passionate and symbolic, Lorca has been compared to the Irish dramatist, John Millington Synge. He was the chief lyric dramatist of the contemporary European theater.

*The Story:*

The Bridegroom's Mother was unhappy when she learned that he wished to be married and that he had found a girl whom he desired. In spite of her sorrow at losing him, she commanded him to go buy fine presents for the Bride. The Bridegroom's Mother was unhappy because the Bridegroom was her only surviving child. Her husband and her older son had both been killed many years before in fights with members of the Félix family. Ever since then, the Bridegroom's Mother had lived in fear

that the only surviving man in her family, the Bridegroom, might also fall a victim to someone's knife or gun. She told her son that she would much rather that he had been born a girl, to sit in the house and knit instead of going out among men.

After the Bridegroom had left the house to go buy gifts for the Bride, gifts to be presented when the parents met, a neighbor stopped to see his Mother. The neighbor told the Bridegroom's Mother that there was bad blood in the Bride's veins, inherited from her mother. She also said that Leonardo, a member of the hated Félix family and a cousin of the Bride, had wooed the Bride unsuccessfully before his own marriage three years earlier. The Bridegroom's Mother grew uneasy at the news, but she determined to carry through her part in the marriage forms because her son was in love and because the Bride's Father owned rich vineyards comparable to those of her own family.

Meanwhile word of the proposed marriage had reached Leonardo, who still was in love with the Bride. In fact, he rode many miles to her house to see her whenever he had the chance. For some time both Leonardo's Wife and her mother had realized that something was wrong. Leonardo was curt and sharp with his wife for no reason at all and he failed to take much notice of their child.

The next day the Bride's servant prepared her to meet with her father, the Bridegroom, and the Bridegroom's Mother in order to make plans for the wedding. The servant accused the Bride of permitting Leonardo to visit late at night. The Bride, without denying the fact,

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merely indicated that she was not very happy at the prospect of marrying the Bridegroom.

After the arrival of the Bridegroom and his Mother, it was decided to have the wedding take place on the following Thursday, the Bride's twenty-second birthday. The Bride said that she would welcome the chance to shut out the world from her life and devote herself to the Bridegroom. A short time after the Bridegroom and his Mother had departed, Leonardo's horse was heard neighing beneath the Bride's window.

The day of the wedding arrived, and early in the morning the servant began to prepare the Bride for the ceremony. But the Bride was not happy. When the servant began to speak of the bliss that would soon be hers, the Bride commanded the woman to be quiet. She even threw her wreath of orange blossoms to the ground.

A short time later the guests began to arrive. The first to make his appearance was the Bride's cousin and former wooer, Leonardo. He and the Bride, despite the servant's pleas, had a talk in which bitter recriminations were flung back and forth. Neither wished to be married to anyone else, but each blamed the other for the unhappiness to which they were apparently doomed. Only the arrival of other guests broke up the argument.

The guests having arrived, the party set out for the church. Only the most vigorous language on the part of his wife convinced Leonardo that he ought to ride in the cart with her, in order to keep up appearances. When the wedding ceremony was over, Leonardo and his wife were the first guests to return to the Bride's Father's house. Leonardo had driven like a madman.

Shortly after the guests had gathered at the house, the Bridegroom went quietly up behind the Bride and put his arms about her. She shrank from his embrace. Complaining that she felt ill, she went to her room to rest after asking the Bridegroom to leave her alone. As the wed-

ding feast continued, some of the guests proposed that the Bridegroom and the Bride dance together. But the Bride was nowhere to be found. Searchers discovered that she and Leonardo had ridden away on his horse. The Bridegroom, furious at being so dishonored and filled with desire for revenge, organized a posse of his own relatives and immediately started out after the fugitives. All day they searched without finding the pair.

On into the night the Bridegroom continued his search and came at last into the wood where the runaways had stopped. The Bride, meanwhile, had had a change of heart; refusing to give herself to Leonardo, she said that it was enough that she had run away with him. Leonardo, becoming angry, reminded her that it was she who had gone down the stairs first, who had put a new bridle on the horse, and who had even buckled on his spurs. Nevertheless, the Bride said she had had enough. She did not want to stay with him, but she had no greater desire to return to her husband.

While they argued, the Bridegroom met Death, disguised as a beggarwoman. Death insisted upon leading him to the place where he would find his escaped bride and her lover. By the light of the moon they searched until they found the pair. When they met, Leonardo and the Bridegroom fought, killing each other.

After they had died, Death, still disguised as a beggarwoman, went back to spread the evil tidings. When she heard of her son's death, the Bridegroom's Mother took the news stoically, not wanting her neighbors to see her overwhelming grief. Returning to her mother-in-law, the Bride was told to remain at the door without entering the room. The Bride tried to explain her actions, saying also that she had come so that the Bridegroom's Mother could kill her. No one paid any attention to the Bride's argument that neither Leonardo nor her husband had ever known her as a woman.

The Bridegroom's Mother was joined in her lamentations by Leonardo's wife

when searchers carried in the bodies of the two men. The grief-stricken women, joined by the Bride, complained bitterly that an instrument as small as a knife

could take away the lives of two such men, lives that were so much greater than the instruments which caused their deaths.

## A BLOT IN THE 'SCUTCHEON

*Type of work:* Drama

*Author:* Robert Browning (1812-1889)

*Type of plot:* Romantic tragedy

*Time of plot:* Eighteenth century

*Locale:* Rural England

*First presented:* 1843

### *Principal characters:*

THOROLD, EARL TRESHAM, a proud nobleman

MILDRED, his younger sister

HENRY, EARL MERTOUN, her suitor

AUSTIN TRESHAM, brother of Mildred and the earl

GUENDOLEN, the Treshams' cousin and Austin's betrothed

### *Critique:*

This drama was published in one of the eight small volumes of poetry issued by Browning under the title of *Bells and Pomegranates* between 1841 and 1846. It had been written at the request of Macready, the famous actor and producer in England during the nineteenth century. The play, though written expressly for the stage, has never been popular on the boards. While the drama is obviously Browning's invention, the similarities to *Romeo and Juliet* immediately call the Shakespearean play to mind. The quarrel between two great houses, the duel, the love affair between a young man and an extremely young girl, and the multiple deaths of the principals at the end all are paralleled in the two plays. Interesting to most readers of the play are the comments by the retainers of both houses about the main characters and the great families they represent.

### *The Story:*

Thorold, Earl Tresham was a middle-aged, active man, the epitome of courtesy and honor, and extremely proud of his family's record through the generations. So proud of that reputation was he that he resolved to keep it untarnished throughout his life, and to see that other members

of the family bore themselves as honorably.

The earl's parents had died many years before, leaving a younger sister in his care. Mildred was now fourteen years of age and ready for marriage. She was loved by her brothers and her more distant relatives, who regarded her as an innocent, guileless, and beautiful young woman.

Henry, Earl Mertoun, having seen Mildred, came one day to ask her hand in marriage. Tresham was at first hesitant, but when he had talked with the young man and looked over the Mertoun family record, he realized that no more honorable and personable young suitor could have sought Mildred as a wife. He therefore gave his consent to the marriage if the girl herself agreed. Mertoun left Tresham Castle after promising to return at the end of two days, during which time the Treshams and their cousin were to broach the subject of marriage to Mildred.

In the library, that same night, Tresham, his brother Austin, and their cousin Guendolen acquainted Mildred with Mertoun's suit, but she seemed indifferent to the nobleman's proposal. Later, in Mildred's room, Guendolen continued the discussion, describing the personality and appearance of the young earl. The girl still

remained hesitant. When Guendolen left the room she was confident, however, that her cousin would soon look kindly on so desirable a suitor.

Shortly after Guendolen's departure the clocks struck midnight. Mildred placed a candle in her window. A short time later a man dressed in a long, flowing cloak and a slouch hat entered through the window. The hat and cloak were swept away, revealing Henry, Earl Mertoun. Mildred declared that she could not bring herself to agree to a marriage with him under the conditions known to both, for she and Mertoun had been lovers for many weeks. She said she could not appear at a wedding under the guise of a virgin and a stranger to a man whom she had long since taken as her lover.

Seeing no real sin in what they had done, the lovers felt that their youthful years had betrayed them. They had met when Mertoun had wandered into the Tresham domain after wounded game, and they had fallen in love immediately. Within a short time Mildred had admitted Mertoun to her bedchamber.

After a lengthy discussion the young nobleman left Mildred, with her promise that she would talk to him once again on the following night before announcing her decision to her brothers and cousin.

The following morning one of the retainers went to Tresham and told that he had seen a man leaving Mildred's chamber window late at night. Pressed by Tresham, the retainer admitted that the man had been there on previous nights and that the nocturnal visitor obviously had Mildred's aid in visiting her. Tresham was dumfounded and then angry, for he saw the whole reputation of the family about to receive its first blot in generations. He also thought he saw why Mildred had appeared hesitant in giving her consent to marry Mertoun.

After talking over the matter with Guendolen, Tresham sent for Mildred. Accused by her brother, Mildred admitted by her silence that she was guilty of transgression, but she steadfastly refused to

acknowledge the identity of her lover. Tresham was furious that she could have even permitted her relatives to consider a match between herself and Mertoun after she had fallen into sin. Mildred's only defense to her brother was that she had not had a mother's guiding hand, that she was too young to know what she had done, and that God must have deserted her at a crucial time.

Mildred's brother, refusing to recognize the defense she offered, disowned her in the presence of Austin and Guendolen. But they, feeling only sorrow and sympathy for Mildred, remained loyal to her. Guendolen took Mildred to her chamber and tried to comfort the girl as best she could. While the two women talked, it became evident to Guendolen that Mertoun was not only Mildred's suitor but her lover as well. Guendolen realized that Mertoun's suit was the way taken by the lovers to hide their transgression. As soon as she realized the situation, Guendolen went at once to tell Austin and the earl. Tresham, however, was nowhere to be found; he had gone to the farther reaches of his estates.

Tresham had wanted to be alone while he tried to find some solution to his problems. At last he decided to lie in ambush for the lover, in case the man tried to visit Mildred that night. He was unaware that Mertoun was Mildred's lover, and Austin and Guendolen were unable to find him in time to tell him what they had learned.

That night Earl Tresham concealed himself behind a tree to watch. Shortly after midnight a figure wearing a cloak and slouch hat raced across the lawns and clambered into a yew tree which grew just outside Mildred's window. As the figure started into the tree Tresham seized him and pulled him back to the ground. Mertoun then threw off his disguise and revealed himself. Too angry to realize the implications of Mertoun's identity, Tresham engaged him in a duel. Mertoun did not even try to defend himself and was quickly run through by Tresham. Seeing his opponent downed and mortally



wounded, Tresham lost his anger and became filled with remorse. His regrets knew no bounds when Mertoun revealed how he and Mildred had been led innocently into sin. Tresham realized that haste and anger had undone both of them, as well as Mildred.

The noise of the duel had attracted Guendolen and Austin, who tried unsuccessfully to save Mertoun's life. After Mertoun died, Tresham went to tell Mildred what had happened. Her dismay at hearing of her lover's death at the hands

of her brother was too much for the girl; she died within a matter of minutes. As she died Guendolen and Austin appeared to see if they could be of assistance, and they saw that Tresham, too, was as white as death. He told them that they came too late, for he had taken poison. His last words before he died were that he left his name, title, and estates to them unblemished; he felt that three tragic deaths had obliterated the sinful blot on his family escutcheon.

## THE BOHEMIANS OF THE LATIN QUARTER

*Type of work:* Novel

*Author:* Henri Murger (1822-1861)

*Type of plot:* Sentimental romance

*Time of plot:* Early nineteenth century

*Locale:* Paris

*First published:* 1848

### *Principal characters:*

RODOLPHE, a poet

MARCEL, a painter

SCHAUNARD, a musician and painter

COLLINE, a philosopher

MIMI, loved by Rodolphe

MUSETTE, loved by Marcel

### *Critique:*

Henri Murger wrote of his own life and that of his friends when he composed the episodes which make up *Scènes de la vie de Bohème*, the romantic work usually translated as *The Bohemians of the Latin Quarter*. Places and people of his novel have been identified easily, and the situations are almost wholly derived from actual experiences. Written originally for a periodical called *The Corsair*, the book was later rewritten as a play, a work in which Murger had the assistance of M. Barrière. The play, tremendously popular, was the foundation of Murger's literary success. At a still later date Puccini turned the play into the ever-appealing opera, *La Bohème*. Together, the novel and the play have created the romantic tradition of the Parisian Latin Quarter, still the artistic and spiritual home of young poets, painters, and musicians from many lands.

### *The Story:*

Alexander Schaunard, a poor musician and painter, was unable to pay the rent for his cold and windy top-floor room in the Latin Quarter of Paris. Eluding the porter who was on watch to keep Schaunard from moving his few pieces of furniture, the musician tried in vain to borrow money from his impecunious friends. Shortly after he left the tenement, Marcel, a painter, came to take over the room Schaunard had vacated. The painter had no furniture except his canvas flats, and he was pleased to find that his quarters would contain Schaunard's table, chairs, bed, and piano.

Although Schaunard approached all of his friends in alphabetical order, he was unable to borrow more than three of the seventy-five francs he needed to satisfy his landlord. At dinnertime his stomach led him to Mother Cadet's, famous for her rabbit stew. There he arrived too

late; his table companion had ordered the last stew of the evening. This companion, barricaded behind a pile of books, kindly offered to share the stew with Schaunard. Not to be outdone, Schaunard ordered extra wine. Colline, as his companion introduced himself, ordered still another bottle. Schaunard called for a salad; Colline, for dessert. By the time they left Mother Cadet's they were well pleased with the world. Stopping by a café for coffee and liqueurs, they fell into conversation with Rodolphe, who could have been nothing but a poet if one judged by his clothes.

Rodolphe soon became as expansive as they. Forgetting that he no longer had a room, Schaunard offered to take Colline and Rodolphe home with him, for the hour was late and they lived at the far ends of Paris. As they reeled into the house, the porter also forgot that Schaunard had been dispossessed. The musician was a bit taken aback when he found another key in his door, but the three made so much noise that Marcel opened for them and gladly accepted the supper they had brought with them. Schaunard and Marcel decided to stay together, since the musician owned the furniture and the painter had paid the rent. The other two were surprised to find themselves in a strange room the next morning. After another day and night of convivial treating, when all but Schaunard still had a few francs in their pockets, the four decided to meet daily.

One day Marcel received an invitation to dine with a patron of the arts. Being famished, he yearned to go but realized that he had no dress coat. Just then a stranger appeared at the door asking for Schaunard, whom he wanted to paint his portrait. Marcel pointed to the caller's coat, and Schaunard, preparing to begin the painting, asked the man to doff his coat and put on a borrowed dressing gown because the picture, intended for the man's family, ought to be as informal as possible. Marcel appropriated the coat and went to the dinner. Schaunard per-

suaded his sitter to send out for a fine dinner and kept the man entertained until Marcel returned.

One evening in Lent Rodolphe was disturbed to find that everywhere he looked people and birds were pairing off. Schaunard told him that he was in love with love and offered to find him a girl. Schaunard did produce a fresh-colored, pleasing girl, but she refused to stay with Rodolphe more than a few days. She did not understand his poetizing.

Lacking money for his rent, Rodolphe turned to his stove-maker uncle, who wanted him to write a manual on stove-making. Having learned that an advance to Rodolphe meant that he would disappear until the money had been spent, the uncle kept the young man locked up. The manual proved to be slow and boring work. Rodolphe struck up an acquaintance with an actress on the floor below and she promised to get his play produced. When a letter arrived with word that Rodolphe had won three hundred francs, the uncle refused to let him go. Rodolphe made a knotted rope out of his quilt and slid down to the actress' apartment. She provided a disguise for him, enabling him to leave the house. Later she did have his play put on, but it brought the young writer neither fame nor fortune. Before long, as he said, his address was Avenue St. Cloud, third tree as you go out of the Bois de Boulogne, fifth branch.

Mlle. Musette was a friend of Rodolphe's, but never more than a friend, though neither knew why. When he asked leave to introduce Marcel, Musette invited them both to a party. She had just been jilted by her lover, the Councilor of State. On the day of her party her creditors took her furniture from her rooms and put it in the courtyard to be sold the following morning. Nothing abashed, Musette had her party in the courtyard and invited all the tenants. They were still laughing and singing when the porters came to take the furniture away. It was such a successful

party that Rodolphe and Marcel carried Musette off to the country for the day.

On their return to Paris Rodolphe allowed Marcel to take Musette home. Soon after he had left her at her doorway he felt a tap on his shoulder. There stood Musette, who told him that she no longer had a key to her room and that it was after eleven o'clock at night. Calling her the goddess of mirth, Marcel took her home with him. The next morning he bought her a pot of flowers. She said that she would stay with him until the flowers faded. He was surprised at their continued freshness until the day he found Musette watering them carefully.

M. Benoit was dunning Rodolphe for three quarters of rent, three pairs of shoes, and extra money lent, for he was landlord, shoemaker, and money-lender all in one. Rodolphe walked the streets all day in the hope that providence would provide. When he returned, M. Benoit had already rented his room, but the landlord allowed Rodolphe to go upstairs to claim his papers. A girl named Mimi was the new tenant. After one look at Rodolphe she told M. Benoit that she had been expecting the gentleman.

On Christmas Eve the four friends with Mimi and Musette and Schaunard's Phémie repaired to the Café Momus. Momus and his wife had a weakness for the arts; depending on that weakness, the bohemians ordered a fine supper. In their high holiday spirits they ran up a huge bill before they drew lots to see who would speak diplomatically to the proprietor. Schaunard was having no success on that errand when a stranger, Barbemuche, asked to be introduced and offered to pay the bill. Schaunard suggested a game of billiards to settle the matter. Barbemuche had the good taste to lose the match and the bohemians' dignity was saved.

Neither Mimi nor Musette could resist going off with other lovers. One time Mimi and Rodolphe agreed quietly to separate, but it was not long before Mimi came to call, ostensibly to take

away her belongings. Instead, she stayed on with Rodolphe.

Musette was said to alternate between blue broughams and omnibuses. While she was living with M. Maurice, she received a letter from Marcel asking her to come for dinner, for the friends even had wood for a fire. She received the note in a roundabout way but left the bewildered M. Maurice immediately. Because snow was beginning to fall, she stopped at a friend's house and there met an interesting young man. Five days later she arrived at Marcel's room. The fire was dying out and the food was gone. She stayed one day before returning to M. Maurice with the announcement that she had quarreled with Marcel. She told M. Maurice that each of her loves was the verse of a song, but Marcel was the refrain.

The second time Mimi and Rodolphe separated, she went to live with Paul, a young viscount. Meeting by chance on the street, Mimi and Rodolphe bowed. The poet went home and wrote for Mimi a long poem which so irritated the young nobleman that he put Mimi out of his house.

On another Christmas Eve, as Marcel and Rodolphe were trying to forget their sorrows, Mimi came back, so ill that a doctor insisted that she be taken at once to a hospital. She was afraid to go, even though her friends tried to encourage her with the hope that she would be well by spring. Rodolphe went to see her on the first visiting day. Before the next day for calling he heard that she was dead. A few days later his correspondent admitted that he had been mistaken, that Mimi had been moved to a different ward. Rodolphe hurried to the hospital, only to have his hopes shattered forever. Mimi, grieved because Rodolphe had failed to appear for the expected visit, had died that morning.

A year later Rodolphe had written a book which was receiving much critical attention. Schaunard had produced an album of songs. Colline had married



well, and Marcel's pictures had been accepted for the annual exhibit. Musette

came to spend a final night with Marcel before marrying her last lover's guardian.

## THE BONDS OF INTEREST

*Type of work:* Drama

*Author:* Jacinto Benavente y Martínez (1866-1954)

*Type of plot:* Comic romance

*Time of plot:* Early seventeenth century

*Locale:* Italy

*First presented:* 1907

### *Principal characters:*

LEANDER, a rogue with gentlemanly attainments

CRISPIN, his accomplice

SILVIA POLICHINELLE, an heiress

SIGNOR POLICHINELLE, Silvia's miserly father

DOÑA SIRENA, a well-placed, but penniless aristocrat

COLUMBINE, Doña Sirena's confidante and servant

HARLEQUIN, poet and lover of Columbine

### *Critique:*

This play was a product of the Nobel Prize winner in 1922 and one of the most important authors in the Spanish literary world of the twentieth century. In this particular work we find Benavente playing the part of satirist, demonstrating the duality of man's nature. He has attempted to reveal the mixture of good and evil in every man by showing that the human personality is a complex one, that generosity and friendliness mingle freely, but irreconcilably, with the sordid and base. In addition, Benavente shows by means of the characters and the action in *The Bonds of Interest* that every person must be made aware of the practical implications of one's conduct and the effect that these implications have on every person's ethical outlook. One point that this play, and Benavente's work in general, makes clear: he was primarily interested in man as an individual. Benavente, a Loyalist sympathizer, disappeared during the Spanish Civil War; his fate has not definitely been determined.

### *The Story:*

Crispin and Leander, two rascals with gentlemanly airs, arrived penniless in a

strange city. Crispin, the more realistic of the two, pointed out that there were actually two cities, one of the rich and one of the poor. He hoped that they would chance upon the better one. Being penniless, the two rogues plotted to make their way by putting on the best possible front. Leander suggested that they make use of some letters of introduction which he had received to present to persons of mark in the city, but Crispin scoffed at the idea.

Instead, he proposed that Leander impersonate a great nobleman who came to the city on official but mysterious business. He further proposed that he, Crispin, would act as a servant and carry off the whole plan, if Leander would remain quiet and speak only when necessary. Leander having agreed, Crispin proceeded to pound on the door of an inn. By treating the innkeeper with blows and scurrilous language, they convinced him that Leander was indeed a great man and one whom the innkeeper should welcome to his establishment. So deceived was he that he had his best rooms made ready for the two guests.

Shortly after Leander and Crispin had been treated so royally by the innkeeper

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and his household, two other down-at-heels rogues—a poet named Harlequin, and a captain—approached the inn. Knowing that they were penniless, the innkeeper refused to serve them. Crispin, hearing of their plight, forced the innkeeper to give them a fine dinner by putting them under the protection of his so-called master. The poet and the captain, pleased to be so treated, vowed friendship for the great man who had caused them to be treated like gentlemen. When asked by Leander why he helped the two, Crispin answered that by so doing they had enlisted the aid of both poetry and arms, and that with such support they could win the entire world.

In another quarter of the city a well-placed but penniless and middle-aged widow was also concerned with affairs of money. The woman, Doña Sirena, had been informed by Columbine, her maid, that the servants, musicians, and tradespeople had all refused to serve her until she paid her overdue bills. Doña Sirena had planned a garden fête for the same day, at which were to appear Signor and Signora Polichinelle, along with Silvia, their only daughter. Since Signor Polichinelle was extremely rich, Doña Sirena was trying to wed their daughter to one of her own friends, all of whom had signed statements agreeing to pay a large sum of money to Doña Sirena for arranging the match.

Columbine, in love with Harlequin, promised to get help from him for her mistress, for he had many friends who would be willing to help put on the garden fête. But when Columbine went to find Harlequin, she found Crispin instead. Crispin introduced himself as her lover's friend and told her that if his master were invited to the fête he would see that the affair went off well. Crispin pointed out that his master wished to marry Silvia Polichinelle and would amply reward Doña Sirena for her aid as matchmaker.

The fête began in grand style that afternoon. When he arrived, Crispin gave

Doña Sirena a promissory note in which his master agreed to pay a large sum at the time of the marriage and another large sum upon the death of Signor Polichinelle. Doña Sirena did not know who Leander was, but she found the prospect of money too pleasant to be ignored, and so she agreed.

The fête was a success in every way. Everyone was anxious to learn the identity of the great but mysterious nobleman who paid marked attentions to Silvia Polichinelle, and all except Signor Polichinelle seemed happy at the prospect of a match between the two. Silvia herself had quickly fallen in love with the handsome young man and her mother, despising her own husband as a vulgar tradesman, seconded the daughter in preferring the young nobleman for a prospective husband. Leander was in love with Silvia the moment he saw her. Crispin, seeing that the only possible trouble lay with Signor Polichinelle, plotted to keep him in the background.

Before long Leander and Crispin found their own affairs in a sorry state. Having paid for nothing since their arrival in the city, they were faced by many creditors demanding payment. In addition, Leander had become over-scrupulous in the plan to have him marry Silvia Polichinelle. Having fallen in love with the girl, he did not want to marry her under false pretenses. The only successful aspect of the adventure seemed to be Crispin's; he was plotting to undermine the name of Silvia's father so that he could not very well oppose the marriage. Crispin's last stratagem had been to have Leander attacked by a group of rascals and then to spread the word that the bravos had been hired by Signor Polichinelle to assassinate Leander.

One morning Doña Sirena arrived to press for an immediate marriage between Silvia and Leander, for she wanted money without delay. Silvia, she declared, was at her house and quite ready for the ceremony. She also reported that the authorities, including a lawyer from Bologna,

were hot on the trail of Leander and Crispin, and she pointed out that the marriage must take place quickly, if it was to take place at all. At that moment Silvia arrived and proposed an immediate ceremony. Leander began to tell her of the plot by which he had hoped to make her his wife. He was interrupted when the authorities and the rogues' angry creditors arrived at the door. Crispin, after hiding Silvia and helping Leander to escape through a window, prepared to meet the men clamoring at the door.

The creditors stormed in, announcing their intention to send Leander and Crispin to prison and to seize whatever property the two possessed, but after some argument Crispin was able to convince them that such a procedure, while it would hurt him and Leander, would not pay their debts. He then proceeded to point out that it was to everyone's benefit to hush up the matter of credit and pro-

mote the marriage between Silvia and Leander. Then Leander would be in control of a fortune and would be able to pay his bills.

The practical aspects of Crispin's proposals appealed to everyone but Signor Polichinelle. The creditors immediately pounced on him, however, and badgered him into consenting to the wedding. He also was forced into agreeing to give his daughter a large sum of money as a dowry, to be paid over to Leander. Everyone was then completely happy. Leander confessed his true identity to Silvia, who said it mattered not to her. Even Silvia's mother was so pleased with his manners and appearance that she made no protest. Silvia replied to her lover that everyone was moved by the bonds of interest between himself and other people. She added that the strongest bond was love, the bond that had drawn her and Leander together.

## BORIS GODUNOV

*Type of work:* Dramatic poem

*Author:* Alexander Pushkin (1799-1837)

*Type of plot:* Romantic tragedy

*Time of plot:* 1598-1605

*Locale:* Russia

*First published:* 1831

### *Principal characters:*

BORIS GODUNOV, Tsar of Russia

FEODOR, his son

GRIGORY OTREPYEV, the pretender

MARYNA, beloved of Grigory

BASMANOV, a military leader

### *Critique:*

Pushkin, a great admirer of Shakespeare, wanted to bring some of the boldness of Renaissance drama to the Russian stage. He was not successful. *Boris Godunov*, excellent as a poem, is static as a play. It was written in 1825, published in 1831, and failed as a stage piece when it was first presented nearly forty years later. Pushkin had little po-

litical interest in this poem; he wrote it as a study of personal ambition. To most readers the poem is remembered chiefly because it furnished the libretto for Mousorgsky's opera.

### *The Story:*

Boris Godunov, a privy councillor, was a schemer. He had planned the assassi-

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nation of Tsarevitch Dimitry so that the actual assassins had been caught and promptly executed by a mob, but popular suspicion did not fall on Boris. He even sent Shuisky, a nobleman, to investigate the crime. Shuisky returned and told with a straight face the version of the murder that Boris had suggested to him.

When the people began to clamor for Boris to become tsar, Boris and his sister took refuge in a monastery, ostensibly to escape the pressure of the populace who had acclaimed him their ruler. With a great show of humility and hesitation he finally accepted the great honor. In spite of his initial popular appeal, Boris proved to be a cruel ruler, binding the serfs more firmly than ever to their masters and crushing ruthlessly nobles who might have opposed him. There were a few, however, who could never forget that Boris had murdered Dimitry.

Father Pimen was an old monk, a writer of chronicles. At night he wrote his observations of Russia's troubled times while a young monk named Grigory Otrepyev slept nearby. Grigory was troubled by grandiose dreams. It seemed to him that he was mounting a great stairs from the top of which all Moscow was spread out before him. When he awoke, Father Pimen counseled him to forget the call of the world, for lust and power were illusory. Grigory would scarcely listen, for he knew that in his youth Pimen had been a soldier and had had his fill of secular life.

When a wicked monk tempted Grigory by reminding him that he was the same age as the murdered Dimitry would have been, Grigory accepted the intimation quickly. Then and there he resolved that he would indeed be Dimitry.

To get support for his enterprise Grigory went to Lithuania. To pass unnoticed through the country, he attached himself to two beggar monks. Somehow word had got to Boris of the impostor's intentions. His description was broadcast, and the tsar's agents had instruc-

tions to arrest him on sight. In a remote tavern some officers came upon Grigory and his two companions. To escape capture, Grigory drew a dagger and fled.

Both the Lithuanians and the Poles were delighted to help Grigory march on Moscow. The Poles, especially, were eager to attack the hated Muscovites. As rumors of the impending rebellion spread, many Russians came into Poland to join the swelling ranks of Grigory's supporters. Before long Grigory found another powerful ally in a Jesuit priest who promised to throw the influence of Rome behind the pretender. All in all, Grigory at the head of a rebellious army in Poland was a real menace to Boris' throne and life.

Still Grigory, comfortably installed at an estate near the Russian border, lingered in Poland. He could not bring himself to give orders to advance. The reason was that Maryna, the daughter of the house, had captured his heart. She had been cold in her manner for a time, but finally at a tryst she asked him outright whether he was really Dimitry or an unfrocked monk, as some people were saying. Grigory, unnerved by love, confessed that he was a baseborn monk. Then Maryna haughtily refused to ally her noble blood with his. Stung by her actions, Grigory proudly declared that he would be tsar, and if Maryna denounced him, he would use his power to punish her. Satisfied that he had an indomitable spirit, Maryna overlooked his birth and agreed to be his tsarina.

The next morning Grigory began his conquering march, and for a while all went well. Towns and villages joined his campaign willingly, for the name of Dimitry was a powerful one.

In Moscow, Boris was greatly perturbed and asked the Patriarch to give his best counsel. He was told that Dimitry's grave had become noted for its cures; the Patriarch himself knew of an old man who had been blind for many years before a visit to the tomb had restored his sight. Therefore, if Dimitry's remains

were brought into the Kremlin, and a miracle were to happen before all the people, Moscow would have proof that Dimitry was dead and that the pretender was a fraud. Boris paled at the suggestion. Tactfully Shuisky proposed another course. Rather than appear to use religious means in a political quarrel, he would go before the people and denounce Grigory. Surely when the people knew the truth they would desert the baseborn monk who called himself Dimitry.

For a time events seemed to favor Boris. Grigory was beaten back in several attacks on strongholds held by Boris' troops. But Grigory did not seem to mind defeat. He remained cheerful and confident, so that Boris grew less easy in his mind at the outcome of the fighting. Even after his forces had defeated Grigory, the attackers reassembled and continued to fight.

At last Boris entrusted the command of his whole defense to Basmanov, an able leader though not of noble birth. Basmanov was gratified at the honor, for he had as little patience with the intrigues of the court as he did with the fickle loyalties of the mob. His conference with Boris was interrupted by the arrival of a delegation of foreign merchants. Boris had hardly left the room before an alarm was sounded; the tsar had suddenly been taken ill. Blood gushed from his mouth and ears.

Before his death Boris had time formally to name his son Feodor the next tsar. His life ebbing, he advised Feodor to name Basmanov the military leader, to retain all the stately court procedures which gave dignity to the government,

and to preserve strictly the discipline of the church. After the last rites were administered, Boris died.

At army headquarters, Pushkin, a supporter of Grigory, had an interview with Basmanov. Pushkin admitted that Grigory's army was only a rabble, that Cossacks and Poles alike were not to be trusted. But if Basmanov would declare for Grigory, the new tsar would make him commander of all the Russian armies. At first Basmanov hesitated, until Pushkin reminded him that even if Grigory were an impostor the magic name of Dimitry was enough to insure that Feodor had no chance of retaining his tsardom. Basmanov, convinced, publicly led his troops over to Grigory's side.

Basmanov's defection spread. The people of Moscow willingly listened to Pushkin when he made an inflammatory speech in the great square. As he reminded them of all they had suffered under Boris and of the justice of Dimitry's accession, the crowd shouted their allegiance to the false Dimitry. Impassioned, the mob surged into Boris' palace to seek out Feodor.

In the meantime Feodor looked hopelessly out of the window. Some in the crowd felt pity, but their voices were overruled. The boyars forced their way inside, presumably to make Feodor swear allegiance to Dimitry. Out of the uproar came screams. At last the door opened. One of the boyars made an announcement: Feodor and his mother had taken poison. He had seen the dead bodies. The boyar urged the people to acclaim Dimitry, but the people stood silent, speechless.

## THE BOURGEOIS GENTLEMAN

*Type of work:* Drama

*Author:* Molière (Jean Baptiste Poquelin, 1622-1673)

*Type of plot:* Comedy of manners

*Time of plot:* Seventeenth century

*Locale:* Paris, France

*First presented:* 1670

*Principal characters:*

MONSIEUR JOURDAIN, a tradesman  
MADAME JOURDAIN, his wife  
LUCILE, their daughter  
NICOLE, a servant  
CLÉONTE, in love with Lucile  
COVIELLE, his valet  
DORANTE, a count  
DORIMÈNE, a marchioness

*Critique:*

Molière, the master satirist, is a trifle more gentle in *The Bourgeois Gentleman* (*Le Bourgeois Gentilhomme*) than in many of his plays, but here too he thrusts sharply at the sham and hypocrisy so often seen in seventeenth-century Paris. Humor and keen wit are abundant, but they are used to ridicule as well as to amuse. The play, one of the best of Molière's court dramas, was first performed in 1670, just three years before the playwright's death. It was instantly popular and has remained one of his most successful plays.

*The Story:*

Monsieur Jourdain was a tradesman who aspired to be a gentleman. Thinking, like many of his kind, that superficial manners, accomplishments, and speech were the marks of a gentleman, he engaged a dancing master, a music master, a fencing master, a philosophy teacher, and other assorted tutors who were as vain and ignorant as he. They constantly quarreled among themselves as to which art was the most important, and each tried to persuade Jourdain to favor him above the others.

From the dancing master he learned to approach a lady: to bow, to step backward, and to walk toward her bowing three times and ending at her knees. From the philosopher he learned that all speech is either poetry or prose. Jourdain was delighted to learn that he had been speaking prose all his life. He also learned that he spoke with vowels and consonants. This great knowledge set him apart from ordinary citizens and certainly made him a gentleman.

The primary reason for his great desire to be a gentleman was his regard for one Dorimène, a marchioness. He had himself fitted out in costumes so ridiculous that they appeared to be masquerades, six tailors being required to dress him in his fantastic costumes. Madame Jourdain had retained her common sense in spite of her husband's wealth, and she constantly chided him about his foolishness. But he considered her a bumpkin and reviled her for her ignorance.

In addition to criticizing his dress and speech, his wife rebuked him for being taken in by Count Dorante, a nobleman who flattered Jourdain's affected gentlemanly customs and at the same time borrowed large sums of money from him. Jourdain begged Dorante to accept the money because he thought it the mark of a gentleman to lend money to a nobleman. Jourdain, engaging Dorante to plead his case with Dorimène, provided money for serenades and ballets and a large diamond ring. Dorante had promised to bring Dorimène to Jourdain's house for dinner, Jourdain having made arrangements to send his wife and daughter away at the time. Madame Jourdain, suspecting that her husband was up to some knavery, sent the maid, Nicole, to listen to the conversation between the two men. Nicole could not hear all of it before being discovered by Jourdain, but she heard enough to convince Madame Jourdain that her husband needed watching.

Jourdain's daughter Lucile loved and was loved by Cléonte. Nicole loved his servant, Covielle. When the girls passed the men on the street without nodding, the men swore to forget the faithless



ladies and turn to new fields. But after learning that Lucile's aunt had been the cause of their coldness—that old lady thinking it unseemly to speak to men—the four lovers were reconciled. Lucile and Cléonte wanted only Jourdain's permission to marry. Madame Jourdain approved of Cléonte and promised to intercede with her husband. But Jourdain would not have Cléonte for a son-in-law; the boy was not a gentleman. Cléonte was honorable, with both wealth and a noble career, but he shunned hypocrisy and false living, conduct becoming a gentleman. The lovers pleaded in vain. At last Covielle suggested a deception to play on the foolish old man, and Cléonte agreed to the plan.

In the meantime Dorante, true to his nature but false to Jourdain, used the tradesman's money to act as suitor to Dorimène. All of the gifts and entertainment provided by Jourdain's money were presented to Dorimène as coming from Dorante. Even the diamond ring became a gift from him. Dorante secretly thought Jourdain a fool and enjoyed making him a real one.

At the dinner in Jourdain's home Dorimène was somewhat confused by Jourdain's ardent speeches to her, for she thought herself known as Dorante's mistress. She was even more disturbed when Madame Jourdain burst in upon the dinner and accused her husband of infidelity. Convinced that she was being insulted by a madwoman, Dorimène left in tears.

Covielle, disguised, called on Jourdain and informed him that he had been a

friend of Jourdain's father and that his father was indeed a gentleman. He had not been a tradesman, but had only bought fabrics and then given them to his friends for money. Jourdain, delighted with the news, felt justified in his belief that he was a gentleman. Then Covielle told Jourdain that the son of the Grand Turk desired to marry Lucile. Jourdain was flattered and promised to give the girl to the Grand Turk's son even though she had vowed she would marry no one but Cléonte. Jourdain, duped into accepting initiation into the Grand Turk's religion, a ceremony performed with much silly gibberish, believed he was being honored above all men.

When Cléonte appeared, disguised as the son of the Grand Turk, Lucile recognized him and agreed to be his wife. Madame Jourdain chided her for infidelity to Cléonte until Covielle whispered to her that the Grand Turk's son and Cléonte were one and the same; then she gave her consent to the marriage. Jourdain sent for a notary. After convincing Jourdain that their plan was only in jest, Dorante and Dorimène said that they would be married at the same time. In great joy at his exalted position Jourdain blessed them all and in addition gave Nicole to Covielle, whom he thought to be the Grand Turk's son's interpreter.

Thinking himself loved by Dorimène, Jourdain offered his wife to whoever wanted her. She, knowing the whole plot, thanked him and proclaimed him the greatest fool of all.

## THE BRACKNELS

*Type of work:* Novel

*Author:* Forrest Reid (1876-1946)

*Type of plot:* Domestic chronicle

*Time of plot:* Early twentieth century

*Locale:* Ireland

*First published:* 1911

*Principal characters:*

MR. BRACKNEL, a self-made wealthy businessman

MRS. BRACKNEL, his sickly wife

ALFRED, sport-loving son of the Bracknels  
DENIS, a neurotic younger son  
MAY, the charming older daughter  
AMY, the sensual younger daughter  
HUBERT RUSK, Denis Bracknel's tutor

### *Critique:*

Forrest Reid was a novelist little known in the United States. Like Walter de la Mare, his friend, he found the supernatural inseparable from his conception of reality. Denis Bracknel, in this novel, reflects somewhat the author's personal experience, for in his imagination, at least, Reid himself lived in a pagan dream world not unlike that of his hero; and his interest in such imaginary existence, another reality quite different from the ordinary world, is apparent in most of his fiction. As a beginning novelist, he was influenced by Henry James, but their correspondence ended when James failed to comprehend fully Reid's first novel. As a novelist and as a person, Reid was poetical and mystical, qualities which are easily discernible in *The Bracknels*, especially in the character of young Denis, who finds the evil of the everyday world unbearable. In this book, as in most of Reid's fiction, there is reflected as well the author's strong interest in the psychology of the abnormal person.

### *The Story:*

Mr. Bracknel, an Irish businessman, was disgusted with his family, for he felt that they all tried to go counter to his wishes merely for the sake of displeasing him. The members of his family felt, however, that he was unduly tyrannical. Alfred Bracknel, the oldest child, had a place in his father's business, but he paid little attention to his work. Instead, he preferred to spend his time and thought on gambling, drinking, and women, much to his father's disgust. Seventeen-year-old Denis, the youngest

child, displeased his father with his interest in everything mystical. Mr. Bracknel prided himself upon being a very practical person.

May, the oldest daughter, gave her father the least trouble, but Amy, a very sensual girl, constantly fell in love with undesirable young men whom her father had to discourage. Mrs. Bracknel annoyed her husband because she was sickly. Although only forty-six, she seemed much older, while her husband was still a lusty man.

The entire family thought that Denis was a little mad because of his interest in the occult. He had been sent away to school in England. After his career there had ended in failure, a series of tutors had not been able to cope with him. At last a physician who specialized in mental cases recommended to Mr. Bracknel that he hire Hubert Rusk, a young Englishman, as a tutor for the boy. The doctor knew Rusk and felt that he could depend on the young man to be careful of the boy's mental condition.

The girls in the family, particularly Amy, looked forward to the arrival of the young tutor, for their father tried to keep them from social contacts with young men. Even before his arrival, Amy expressed a real interest in Hubert Rusk.

Being a deferential and easygoing man, Rusk made himself quickly at home with the Bracknels, all of whom seemed anxious to have him as a confidant. On his arrival he found that his charge had a wide knowledge of occult subjects but knew next to nothing in other fields. He also found that Denis was an ex-

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tremely odd young man who had been driven inward by the failure of the family to understand him.

On his first night at the Bracknel home Rusk observed that Denis went out for a walk late at night. Later he discovered that Denis, obsessed with moon worship, had discovered an ancient pagan altar in a wood near the house. At the ancient altar Denis performed ceremonies in honor of the moon, including the sacrifice on occasion of small animals.

Before long the two daughters of the house became rivals for Rusk's attentions. Amy, the more sensual of the two, cowed her sister into letting her have what attentions the oblivious tutor gave. He, on his part, was unaware of the attraction he had for the girls, except that he did not like to have Amy constantly interrupting the lessons he was giving her younger brother.

During Rusk's stay with the Bracknels, Alfred gave his father a great deal of trouble. Once Mr. Bracknel shipped Alfred off to an office of the business in Switzerland, but he had to bring him back because of the young man's incompetence. Later he discovered that Alfred was stealing from the firm to pay his gambling debts. Finally Alfred married a typist from the office, at which point Mr. Bracknel turned him out, but not without a scene in which Alfred accused his father of being partial to his illegitimate son, who was also in the business. Alfred even thought of telling publicly the fact that his father had an illegitimate son, for no one except the mother of the young man, Alfred, and his father knew the fact.

In the meantime Rusk was investigating Denis' behavior. One night he found the lad actually worshipping the moon, but the boy did not tell his tutor that he had visions, both at night and in the daytime, of the goddess of the moon, who appeared to him and even kissed him. As it was, healthy-minded Rusk tried to convince the lad that such behavior was peculiar and not good for his own mental

health. Despite his friendship with the doctor who had requested him as a tutor, Rusk did not tell the medical man of Denis' visions. Learning that the boy believed the house to be haunted and lived in fear, he did decide to enlist the doctor's aid in getting Mr. Bracknel's permission to take Denis abroad for a year or two, as an aid to improving the young man's state of mind. The boy was so frightened by his illusions that he moved his bed from his own room to that occupied by his tutor.

Amy Bracknel, still infatuated with the young tutor, seized every opportunity to throw herself at him; she even had an old woman make up a love potion for her to administer to him. Almost pathologically obsessed, she found him alone in the library one evening and enticed him into kissing her. She then told her sister and her mother that Rusk and she were engaged to be married. Rusk, not knowing what she had said, but thinking that her sister and Denis had been aware of the embrace, prepared to leave. He assumed that Mr. Bracknel would discharge him for making love to Amy.

As it was, Mr. Bracknel heard from Amy herself that she was in love with Rusk and wished to marry him. She also related to her father that she had gone to Rusk's room the night he had kissed her, but that she had been deterred in carrying out her plans by the presence of Denis in the tutor's room. Mr. Bracknel sent Amy at once to an aunt's house and made arrangements to have Denis and the tutor leave within two days for a trip to the continent.

Before the two could leave, however, Mr. Bracknel died of a heart attack, brought on by a heated interview with Alfred in the father's office. Alfred was glad rather than sorry to come into his own as the heir to the business. Mr. Bracknel's death was a great shock to Denis, who believed that he had seen a vision of his father's death. In spite of the young man's strange behavior, Rusk left him alone at tea time one day. When



the lad failed to appear after nightfall, Rusk and the doctor went to look for him. They found him hanging from a tree limb beside the old pagan altar he had discovered.

His pupil being dead, and preparations for his departure already made, Rusk left the house after Mr. Bracknel's funeral. Two years later he had an opportunity to emigrate to Australia. Before leaving, he

decided to make a short trip to Ireland to see the Bracknels. He found them engaged in a great deal of social activity. Amy Bracknel was infatuated with a new beau. Alfred had turned the business over to a capable manager. No one paid any attention to Rusk. He realized that he no longer mattered to anyone in that strange family.

## BROAD AND ALIEN IS THE WORLD

*Type of work:* Novel

*Author:* Ciro Alegría (1909- )

*Type of plot:* Social chronicle

*Time of plot:* 1912-1926

*Locale:* Peru

*First published:* 1941

### *Principal characters:*

ROSENDO MAQUIS, mayor of a community of Indians

DON AMENABAR, tyrannical owner of a neighboring ranch

BISMARCK RUIZ, a rascally lawyer

CORREA ZAVALA, a lawyer friendly to the Indians

FIERO VASQUEZ, a highwayman friendly to the Indians

BENITO CASTRO, an Indian who had lived away from the village

### *Critique:*

This novel won for its author a two thousand dollar award offered in 1941 by the Division of Intellectual Co-operation of the Pan-American Union. Although the book and author are Peruvian, the novel was submitted by the Chilean committee. Stephen Vincent Bénéet later dramatized part of the novel. Underlying the story is Alegría's plea for justice for the Peruvian Indians, a group exploited and injured by racial, social, and political self-seekers. When the novel appeared, it was frequently referred to as a South American version of John Steinbeck's *The Grapes of Wrath*. In addition to the sociological elements, the novel is a veritable storehouse of Peruvian lore, giving as it does a detailed picture of the social structure of the Indian community, its innate dignity, its traditions, and its overwhelming tragedy. Since 1934 Alegría

has been an exile from Peru because of his political views.

### *The Story:*

Rosendo Maquis was the mayor of Rumi, a small Indian town in the Peruvian uplands. The village was a communal organization, as it had been for centuries. Its life was peaceful, for the Rumi Indians were an agricultural people. Rosendo's only troubles were personal. Because his wife was dying, he had been sent into the mountains to find herbs to be used in making medicine for the sick woman. On his way back to the village he saw an evil omen in the passage of a snake across his path. Troubled times, he felt, lay ahead.

That same night Rosendo's wife died, and her death marked the beginning of many misfortunes for the mayor and his

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people. A few days later it became known that Don Amenabar, whose ranch bordered the Indian village, was filing suit to take away the best of the land belonging to Rumi. Rosendo and his selectmen saddled their horses and rode to the nearby town to get a lawyer to defend them. They hired Bismarck Ruiz, a man who had a poor reputation in the town because of his love affair with La Castellana, a notorious woman of very expensive tastes. In return for a large fee, Bismarck Ruiz promised to win the suit for the Indians.

Life went on as usual in the village during the days before the trial. There was a cattle roundup, to which Don Amenabar sent men to collect the cattle belonging to him. Although he did not pay the grazing fee, and the Indians knew it would be futile to ask it of him, he charged them a high fee to redeem any cattle that accidentally wandered onto his lands. The Indians were also busy building a school, for the commissioner of education of the province had promised them a schoolmaster as soon as they had a hygienic place for the school to convene.

In an effort to learn what Don Amenabar was plotting against them, the Indians sent one of their number to the ranch to sell baskets and woven mats. When Don Amenabar saw the Indian on his ranch, he ordered his overseers to give the unlucky fellow a hundred lashes, a punishment which would have killed many men.

Finally the case came to court. The Indians felt at first that they would win. Don Amenabar's men had removed the stones marking the community boundaries, but the Indians had returned them. The return, they felt, was indicative of their success. But the case was soon over, thanks to a large number of perjuring witnesses who testified against the Indians by claiming that the people of Rumi had encroached on Don Amenabar's land. Even the judge had received money and preferment from the rancher.

The Indians' lawyer immediately made up a brief for an appeal to a higher court, but Don Amenabar's men, disguised as the followers of Fiero Vasquez, the outlaw, stole the mailbag containing the documents as the mailcarrier passed through a desolate part of the Andes. Don Amenabar did not want the authorities in Lima to hear of the affair because he wished to send his son to the legislature and, eventually, to become a senator himself.

Correa Zavala, a young lawyer fired with zeal for the cause of the Peruvian Indians, took up the villagers' case. It had become clear to the Indians that Bismarck Ruiz was not helping them with all his ability, and they had evidence that he was really in the pay of Don Amenabar. The young lawyer made up a long brief which included many documents from the history of the village. These were sent to the capital with a guard of troops and Indians, for their loss would have made it difficult to prove the village's legal existence as a community.

All was to no avail, however, for at last the day came when the court order, enforced by troops, was delivered to the Indians. They were to leave the most fertile of their lands and move to what was left to them in the higher areas. When one of the village women went to her lover, Fiero Vasquez, the notorious highwayman and bandit, he came with his band of cutthroats to help the Indians drive off the people who were forcing them to leave. Rosendo refused aid from the outlaws because he knew that resistance would have been useless. His point was made when a villager was machine-gunned to death for daring to kill one of Don Amenabar's men with a rock.

Even in the highlands the Indians were not safe from Don Amenabar, who wanted to make them slaves to work a mine that he owned on another piece of property. Because he had resolved never to be satisfied until they were delivered

into his hands, his men raided the Indians' cattle herds, even creeping up to the corrals in the village at night. At last the prize bull of the village disappeared. The Indians found the animal on Don Amenabar's ranch. In spite of the brand, Don Amenabar refused to return the bull and ordered Rosendo off the ranch. That same night the mayor returned, determined to regain the animal for his people. He found the bull, but as he was leading the animal away he was captured. Taken into town, Rosendo was jailed on a charge of thievery. At his trial he was found guilty and sentenced to a long term in prison.

While Rosendo was in jail, Fiero Vasquez was captured and placed in the cell with Rosendo. Having plenty of resources to make bribes, the highwayman made arrangements to break out of prison. When he escaped, Rosendo was blamed. The prison guards beat the old man so severely that he died within a few hours.

Not long after the death of Rosendo,

a young Indian he had reared came back to the village after an absence of many years. Benito Castro, a soldier and a gaucho, was quickly accepted as a leader by the Indians, who needed the wisdom and aid of someone who had been outside the mountain village. Under Castro's leadership the people drained swampy meadows and rebuilt their village in a better location in the highlands. But their relative prosperity was short-lived, for Don Amenabar still planned to enslave them or drive them into hiding. At last a large detachment of troops, augmented by men convinced that the Indians were mutinous against the government, attacked the village. In a long battle with the forces sent against them, the Indians were utterly defeated, their leaders were killed, and the village was destroyed. The few survivors, told by the dying Benito Castro to save themselves, had no idea where they could go to seek a refuge in that harsh, lawless land.

## THE BROTHERS ASHKENAZI

*Type of work:* Novel

*Author:* Israel Joshua Singer (1893-1944)

*Type of plot:* Social chronicle

*Time of plot:* Late nineteenth and early twentieth centuries

*Locale:* Poland

*First published:* 1936

### *Principal characters:*

SIMCHA MEYER ASHKENAZI, an enterprising Jew

JACOB BUNIM, his twin brother

ABRAHAM, their father

DINAH, Simcha's wife

PEARL, Jacob's wife

GERTRUDE, daughter of Simcha and Dinah

TEVYEH, a revolutionary weaver

NISSAN, a revolutionary

### *Critique:*

This long novel of the Jewry of Lodz has two main themes: the cyclical prosperity and misfortune of the Polish Jews, and the differences between the Ashkenazi brothers. In their increasing indus-

trialization the Jews had all the ups and downs of the Poles and Germans except that the masses were always a little more miserable than their gentile neighbors. In addition, they suffered recurring waves

THE BROTHERS ASHKENAZI by Israel Joshua Singer. Translated by Maurice Samuel. By permission of the publishers, Alfred A. Knopf, Inc. Copyright, 1936, by Alfred A. Knopf, Inc.



of oppression. Jacob, the younger of the brothers, represents the upright, extroverted Jew who makes his way by personality. Simcha is a planner and schemer who outlasts his brother because he can take any insults and turn them to his own advantage.

### *The Story:*

Abraham was a pious Jew and a good businessman. General agent for the Huntze mills, he was greatly respected by the community. He always spent the Passover season with his beloved rabbi in a town some distance from Lodz. One year his wife protested more than usual at being left alone because she expected to be confined soon. Furthermore she knew the child would be a boy; she felt stirrings on her right side. Abraham paid no attention to her protests.

When he returned he found two sons. The older by several minutes was Simcha, the younger Jacob. Simcha, the smaller, always showed a meaner spirit. As they grew older, Jacob was the happy leader of neighborhood games, the favorite of all. Dinah, a neighbor girl, worshipped him for years. Simcha seldom played with anyone, and he had no stomach for physical hurts.

In school, however, Jacob was an amiable dunce, while Simcha was the scholar. Before long Simcha was recognized as a genius. At an early age he could cite the Talmud and dispute with his teacher. By the time he was ten he was sent to a more learned rabbi, Nissan's father. Since his new teacher was more moral and uncompromising, Simcha's glib smartness often led him into disfavor. Also, he had to take second place to Nissan.

Simcha kept his leadership by running gambling games during the class hours, and on holidays he led his schoolmates into gambling houses. Simcha always won, even from the professional gamblers. Nissan had no time for gambling, but his sin was even greater: he read

secular books on chemistry, astronomy, economics. Betrayed by Simcha, and cast out by his father, Nissan became an apprentice weaver.

Because of Simcha's growing reputation for acuity, a marriage broker was able to arrange an advantageous engagement. At the age of thirteen, Dinah and Simcha were betrothed. Dinah was miserable. She was blonde and educated in languages; Simcha was unprepossessing and educated only in the Talmudic discipline. The marriage, which took place several years later, was never a happy one. Dinah could never forget Jacob.

Simcha, with a clever head for figures, kept the accounts at the mill belonging to his easygoing father-in-law. By getting the older man to sign promissory notes, Simcha soon became a partner. Although the family resented Simcha's hard dealing, he was grimly intent on making money. By shrewdness and trickery he became sole owner of the mill in a short time. But his father-in-law's mill was only a handloom establishment; Simcha set his sights higher.

The biggest steam mill in Lodz was owned by a crusty German, Huntze. With Simcha's father as general agent, the mill had a high reputation. Huntze's profligate sons wanted a title in the family, but old Huntze would not spend the money for one. Wily Simcha lent great sums to the Huntze boys, enough to buy a title and more. When their father died, the sons recognized the debt by appointing Simcha their agent; Abraham was dismissed. Thereafter Abraham counted his oldest son among the dead.

Meanwhile Jacob had married Pearl, the anemic daughter of the great Eisen household in Warsaw. Pearl had seen Jacob at Simcha's wedding and had fallen in love with the ebullient younger brother. Jacob easily shed his Jewish ways and became Europeanized. Since Pearl was sickly, she could not keep up with her vigorous husband, and Jacob spent much time in Lodz. Eventually, tr

Simcha's chagrin, Jacob was made agent for the Flederbaum mills, a rival establishment.

When a depression came, Simcha adulterated his goods to keep going, and then decided to cut wages. Under the leadership of Tevyeh, a fanatic, and Nissan, now a well-educated weaver, the men struck. Simcha resisted for a long time and then broke the strike by bribing the police to arrest Nissan and Tevyeh. The two were sentenced to exile in Siberia.

By close attention to sales, by sweating his labor, Simcha made money. He traveled to the East and increased his market enormously. He was recognized as the merchant prince of Lodz. During the Russo-Japanese War he made great profits by selling to the military. Throughout these years the trade union movement was growing, however, and Nissan, back in Lodz, had become a highly-placed official in the revolutionary society. When the workers struck again, the unionists were too strong for Simcha and his factory stayed closed for months. This time the strike was broken only by military action which turned into a pogrom against the Jews. Nissan was again sent to prison.

In order to increase his holdings and to get sufficient capital to buy the entire ownership of the Huntze mill, Simcha divorced Dinah and married a rich widow. Jacob, matching his brother's affluence by becoming the lover of one of the Flederbaum girls after Pearl divorced him, was made director of the rival mill. Simcha's daughter Gertrude, a headstrong modern girl, made Jacob fall in love with her. He married her

because she reminded him of Dinah.

When the World War broke out, Simcha moved his factory to Petrograd and so missed the German occupation of Lodz. Russia went through a revolution, however, and the workers came to power. Once again Nissan met Simcha, but this time Nissan was the master, and his party confiscated Simcha's property. When the ruined Simcha tried to get out of Russia, he was arrested and jailed through the treachery of a fellow Jew.

Back in Lodz, Jacob still maintained some position in the community, and Simcha's second wife had managed to hold on to some wealth. Jacob went to Russia and by judicious bribery freed his brother, now a broken man. When the two brothers attempted to re-enter Poland, anti-Jewish feeling was strong. The border guards forced Simcha to dance and grovel and shout a repudiation of his religion and race. Jacob, refusing to truckle, struck a captain savagely. Jacob was shot to death but Simcha was permitted to live.

Simcha lived for a time apathetically with his wife, his divorced wife Dinah, his daughter Gertrude, and his granddaughter. Gradually his cunning returned. He made a trip to England and arranged for a loan big enough to rebuild his looted factory. He induced his long-forgotten son to come back from France. Ignatz brought with him his French wife. Simcha suspected darkly that she was not even Jewish, but he did not inquire. When the postwar depression struck, Simcha was reviled by his fellow merchants for bringing in English capital. Lodz was almost a dead town commercially when Simcha died.

## THE BRUSHWOOD BOY

*Type of work:* Novelette

*Author:* Rudyard Kipling (1865-1936)

*Type of plot:* Fantasy

*Time of plot:* Nineteenth century

*Locale:* England and India

*First published:* 1895

*Principal characters:*

GEORGIE COTTAR, the brushwood boy

MIRIAM LACY, the girl in his dreams

*Critique:*

One of the lesser known of Kipling's works, "The Brushwood Boy," from *The Day's Work*, follows the career of a boy who was haunted by the same dream from his infancy through his years in the army. The companion of his dreams, a lovely girl, grew with him and shared his experiences in dreamland. When she materialized and appeared before him in real life, he knew that he had unknowingly been waiting for her all his life. This brief, fantastic romance differs sharply from the themes and treatment found in Kipling's more popular books.

*The Story:*

When he was three years old, Georgie Cottar was frightened by a dream about a policeman and screamed out in terror. But by the time he was six his dreams fused into the stories he told himself while he was going to sleep. These dreams always started the same way. Near a beach was a pile of brushwood. Around this heap of brushwood Georgie ran and played with other boys and girls. Strange and beautiful things happened in his dream story. Iron railings turned soft and could be walked on; houses filled with grown-up people were pushed over by the children. These wonderful things happened, however, only so long as Georgie knew he was dreaming. As soon as he thought them real, his dream left him sitting on a doorstep doing multiplication tables.

The princess of his dreams, and his favorite, he called by the two names he thought the most beautiful in the world, Anna and Louise. These he ran together and pronounced Annianlouise. She applauded his slaying of dragons and buffaloes and all the other brave deeds he did in the country of dreams.

When he was seven, Georgie moved with his family to "Oxford-on-a-visit." While there he was taken to a magic show, where he sat next to a little girl who in a lisping voice admired the cut in Georgie's finger. The cut was the work of Georgie's first knife, and he was intensely proud of it. He hoped it might give him lockjaw. His conversation with the little girl was cut short by his nurse, who told him he must not talk to strangers. Georgie knew his friend was not a stranger, but he could not explain the fact to a grownup. That night he had a new dream, and at the brushwood pile the girl of the theater waited for him; they played wonderful games around the brushwood.

The next ten years Georgie spent at an English public school. Those busy years did not leave much time for dreaming. In each form he became a leader, excelling in athletics and dealing with the boys' personal quarrels. In his last year at school he was the acknowledged leader of the students, a friend of the Headmaster himself. From public school he went to Sandhurst, where he again started at the bottom of the Lower Third Form and worked his way up to a position of leadership. After Sandhurst he received a commission as a subaltern in one of Her Majesty's regiments.

His training for leadership during his school years served him well in his new position of minor authority in the Indian service. His natural way with men made him a good leader; the poorest soldiers became men under his training. He knew his own men as few officers did, and they would follow him through any danger or through the boredom of garrison duty. Heroic deeds he passed off as no more than duty. Although ladies of

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the garrison sought his favor, he was oblivious to their attentions.

In India his dreams started again. They began like his dreams of old, by a brushwood pile. A sea lay beyond the brushwood pile, and on it he would travel far. Somewhere there was a lamppost, at which any wonderful thing could happen. Sometimes he raced for that lamppost in his dreams, for he knew it was a place of safety. Once a policeman waited there for him and filled him with terror, just as the policeman had terrified him in his babyhood dream. Sometimes his dreams were filled with pleasure. He sailed in a clockwork steamer, stopping by likes labeled Hong Kong or Java. He knew that he had reached the world's end. Then a person, unknown and unseen, would lead him back to the brushwood pile and safety. He took a pony on a Thirty-Mile Ride, trying to reach the down with the lamppost on it. Then "They" could not harm him, whoever "They" were. So his dreams went, formless and weird.

Georgie was promoted, and under his leadership his men won an important battle. As a reward he was given a year's leave in England. Throughout his furlough his dreams continued. Now a girl with black hair, combed in a widow's peak, was his companion in most of his

dreams. She was the companion who helped him back to the lamppost and the brushwood pile. Although she had become a woman, Georgie still recognized her as his dreamland friend.

At home Georgie was pampered and catered to by his father and mother and the servants. Mothers brought their daughters to parade before the eligible Georgie, but he was immune to them. Then Miriam Lacy was brought for a visit by her mother. Before he saw Miriam he heard her singing a song about the policeman and the city of sleep, from the land of his dreams. His heart stood still; he knew here was the girl of the brushwood pile. When he met her he saw the black hair, the widow's peak, and she spoke with a concealed lisp.

On a ride, that evening, Georgie spoke to Miriam of the Thirty-Mile Ride and the lamppost. At first she pretended ignorance, but her song had given her away. Then the two young people broke all barriers and shared in real life the dreams they had shared so long. Miriam, too, had seen all the wonderful things Georgie had seen. The companion of his dreams, through all the years, she was his Annieanlouise. Now they would marry and be together in real life. In the darkness, each of them wondered what the other would look like in the light.

## BUSSY D'AMBOIS

*Type of work:* Drama

*Author:* George Chapman (1559?-1634)

*Type of plot:* Tragedy of blood

*Time of plot:* Sixteenth century

*Locale:* Paris

*First presented:* c. 1604

### *Principal characters:*

BUSSY D'AMBOIS, a soldier of fortune

HENRY III, King of France

MONSIEUR, the king's brother

THE DUKE OF GUISE

THE COUNT OF MONTSURRY

TAMYRA, his wife

A FRIAR

### *Critique:*

Bussy d'Ambois appears to represent a decadent, rather cynical comment on the

Renaissance individual whose ambition and self-confidence knew no bounds.

Having achieved status in a ruthless and utterly corrupt court, he offended at every hand and dallied with abandon in illicit love. What the Quarto of 1607 refers to as *Bussy d'Ambois: A Tragedy*, appears to be as much satire as tragedy. Even Bussy's determination, after he has been shot, to die while he supports himself on his sword seems comic in its futility, considering the despicable nature of his antagonists and of his mistress. Chapman's play, based on the actual career of Louis de Clermont, Sieur de Bussy d'Amboise, is skillfully constructed, the language poetic and compelling.

### *The Story:*

In Paris, Bussy d'Ambois was a soldier and gentleman too poor to gain favor at the court. By appointment he met Monsieur, brother of King Henry III, in a side street. Monsieur, chiding Bussy for his downcast countenance, reminded him that some of the greatest men in history had endured obscurity and exile before becoming renowned. Anxious to have ambitious and ruthless young men about him, Monsieur invited Bussy to be his man and to become a courtier. Later, Maffé, Monsieur's steward, came to Bussy and, seeing the wretched state he was in, gave him a hundred crowns of the thousand that Monsieur had sent Bussy. But Bussy, perceiving that Maffé was a proud scoundrel and knowing Monsieur's reputation for generosity, was able to talk Maffé out of the remaining nine hundred crowns. With the money in his possession, Bussy struck Maffé in payment for his insubordination. Maffé hinted that he would be avenged.

Monsieur introduced Bussy, dressed in fine new clothes, at court. As he was presented to various noble people of the court, he impressed them with his directness. The Duke of Guise jealously noted that Bussy was being quite free with his wife, Elenor, and suggested that Bussy not be so forward. Bussy, uncourtier-like, answered Guise sharply. Although warned by Monsieur, Bussy still persist-

ed in dallying pleasantly with Elenor. Having offended Guise, Bussy also bluntly incurred the enmity of three courtiers, Barrisor, l'Anou, and Pyrhot.

In the duel which followed the three courtiers and two of Bussy's friends were killed; he was the only survivor. Later he went to the court with Monsieur, who successfully won a pardon for Bussy from King Henry. Bussy thanked the king and declared that he could not avoid defending his honor. Guise was deeply offended by the royal pardon Bussy had received.

Tamyra, Countess of Montsurry, met Bussy and fell in love with him. At the same time Monsieur, making every attempt to seduce the noblewoman, gave her a pearl necklace. Later Tamyra entered a secret chamber back of her bedchamber. A friar, in league with her, brought Bussy by a secret passageway to the chamber on the pretext that Bussy was to explain to Tamyra a false report that he had killed Barrisor because the dead man had been interested in the countess. The friar, after hinting of Tamyra's love for Bussy and cautioning him to be discreet, left Bussy and Tamyra together.

Her passion for Bussy having been consummated, Tamyra expressed a deep feeling of guilt and feared that she might be discovered. Bussy assured her that he would protect her from all dishonor. As he took leave of her, again accompanied by the friar, she gave him the necklace Monsieur had given her. At daybreak Montsurry returned home to find his wife awake and fully clothed. She explained that she had not been able to sleep while he had been away on business. When he asked her to come to bed with him, she begged off, saying that the friar did not approve of making love by daylight.

Bussy, having become a great favorite of the king, declared to the court that he would be the king's own right arm in exposing sycophants, rascals, and any other unprincipled men in the realm. Grown heady with favor, he taunted

Guise, who retorted that Bussy was the illegitimate son of a cardinal. The two men were ready to settle their grudge in a duel, but the king managed to reconcile them momentarily.

Monsieur realized that he had sponsored a man who could not be manipulated. He and Guise plotted Bussy's downfall by gaining the confidence of the serving-women of the chief ladies of the court. Pero, Tamyra's maid, disclosed to Monsieur that her mistress had given herself to Bussy, but the servant was unable to reveal the identity of the person who had acted as go-between in the illicit affair.

Bussy, at the height of his power in the court, reminded his patron of Monsieur's ambition to be king. He declared that he would assist Monsieur in everything short of actually killing King Henry. Monsieur asked Bussy for his honest opinion of him; Bussy said he would give it in return for Monsieur's opinion of Bussy. Monsieur thereupon declared that Bussy was a vain, pompous, ruthless, and inconsistent man. Bussy, in return, said that Monsieur was a liar, a gossip, and the fountainhead of all cruelty and violence in France. The two, having made their disclosures of each other's worth, went together to a banquet given by the king.

During the banquet Monsieur suggested to Bussy that he pay court to Tamyra, who was reputed to be unapproachable. When Bussy pretended to have only the slightest acquaintance with her, Monsieur hinted that he knew more than he would tell. The king, sensing that violence was in the offing, beckoned to his favorite to join him, and he and Bussy left the banquet hall.

Monsieur offered to show Montsurry a letter which would reveal to him the perfidy of his wife, but trusting Montsurry refused to take the letter. His suspicions having been aroused, however, Tamyra, aided by Pero, was able to convince him that he had no cause to suspect his wife of faithlessness.

Later Bussy and Tamyra met in the secret chamber and Tamyra revealed to her lover that Monsieur knew of their meetings. The friar invoked spirits so that the two could foresee what the future might hold. Behemoth, the chief spirit invoked, re-created an image of Monsieur, Guise, and Montsurry in conference. Monsieur and Guise, having convinced Montsurry of Tamyra's passion for Bussy, urged him to force Tamyra to reveal the identity of the go-between so that Bussy might more easily be ambushed and killed. Pero came to the conferring lords and gave Monsieur a letter written by Tamyra. Montsurry, utterly confused by that time, and not knowing whom to trust, stabbed Pero. Behemoth forecast a violent end for the friar, Tamyra, and Bussy unless they were able to act with the greatest wisdom.

Montsurry returned to his house and seized Tamyra, who was in the company of the friar. Despite the friar's warning to him not to act with violence, Montsurry ordered Tamyra to write her confession. She resisted, whereupon he stabbed her repeatedly. When she still persisted in her refusal to write, he had her placed on a rack. The friar, who had left that scene of violence, returned with a sword and killed himself with it. Tamyra, tortured on the rack, confessed that the friar had been the go-between. She wrote to Bussy in her own blood that he was to come to her in the secret chamber.

Montsurry, disguised as the friar, brought hired murderers to his friends Monsieur and Guise; then he left them to lure Bussy to a carefully plotted doom.

Meanwhile the ghost of the friar appeared to Bussy and predicted a dire fate for him. When the ghost left, after declaring that it would meet Bussy in Tamyra's secret chamber, Bussy apprehensively invoked the spirit of the underworld. The spirit, appearing, told him that the friar was really dead and that Bussy should not heed his next summons from Tamyra. Bussy wanted to know who would deliver the summons.



The spirit could not answer because a stronger spirit, Fate, controlled by Monsieur and Guise, prevented that disclosure.

Montsurry, dressed as the friar, brought the letter written in blood to Bussy. Duped by the disguise and defying the malign predictions he had heard, Bussy followed Montsurry back to Tamyra.

The ghost of the friar, meanwhile, appeared to Tamyra and advised her to shout a warning to Bussy as he was brought into the secret room. When Bussy and Montsurry entered the cham-

ber, she did indeed warn Bussy. As his enemies and the hired murderers closed in on their victim, the ghost of the friar unnerved the murderers and Bussy was given time to collect himself. Having killed one of the murderers, he was about to kill Montsurry when he was shot down. Bussy, propping himself on his sword so that he might die in a defiant attitude, forgave those who had brought him to his death. After Bussy's death Montsurry banished Tamyra, the unfaithful wife.

## THE CABIN

*Type of work:* Novel

*Author:* Vicente Blasco Ibáñez (1867-1928)

*Type of plot:* Regional realism

*Time of plot:* Nineteenth century

*Locale:* The country near Valencia, Spain

*First published:* 1898

*Principal characters:*

BATISTE BORRULL, a tenant farmer

ROSETA, his daughter

THE BISHOP, Batiste's youngest son, a little boy

PIMENTÓ, the bully of the district

### *Critique:*

Although this novel presents a vivid and realistic picture of life in one corner of Spain, Blasco Ibáñez did not want himself to be catalogued as a regional novelist. Proud of his country and its efforts, he felt that he, his work, and his countrymen in general were often misunderstood, particularly by Americans. Like many other Spanish authors, also, he could not understand why Americans knew so little about Spain and its culture, and so much of his early fiction dealt with his native section of Spain. Even so, he did not want to be thought of as associated with any one district or as the chronicler of the manners of any one region. Many of his novels achieved greater popularity, but most critics believe that *The Cabin* was his major contribution to the art of the novel.

### *The Story:*

Batiste Borrull brought his family to a district near Valencia to take up a small truck farm that had lain idle for more than ten years. None of the Borrulls knew that other farmers in the district had vowed that the owners of the farm should never reap any profit from its rich soil. When Batiste and his family arrived, they knew only that the stares and lack of greeting meant that they were not welcome.

The former tenant of the farm had been a very meek old man named Barret, a farmer who would do anything to keep his land, which meant more to him than did his family. The owner of the farm, Don Salvador, lived in the nearby city of Valencia. He took advantage of Barret's meekness and his love of the land and raised the rent year after year,

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always knowing that the old farmer would somehow find a way to get the money. Charging a large amount of interest, he even lent Barret money to buy a horse when the old one died of overwork. At last the rent for the rich acres exceeded the income from the crops; Barret and his family sold all their bits of finery and used up all their savings to pay the rent, but such actions only postponed their inevitable ruin. At last the time came when they could not pay the rent.

When that fateful day arrived, Barret was forcibly put off his farm by officers of the law. The old man went berserk that night and crept off into the cane-breaks. The next day he found Don Salvador alone on the road and killed him with a scythe. He also destroyed all the crops so that the heirs of Don Salvador would not gain anything by his labors. Old Barret was imprisoned for his deed and his daughters ended up as prostitutes in Valencia. The neighbors vowed in a body that no one should farm the place and thus make it profitable for the heirs of the hateful Don Salvador. Several people before Batiste Borrull had come to take over the place, but the farmers had driven off each newcomer very shortly.

Batiste and his family stayed on the farm and worked as busily as ants for many days. While they were on their own land, not even Pimentó, the neighborhood bully, dared bother them, for the home was sacred to those simple peasants. In addition, Batiste was a very large and strong man. When he and his family ended their initial labors, the house was repaired and half of the land was under cultivation. Once again the place looked prosperous, even more so than the fields around it. To the neighbors' original prejudice was added envy.

Roseta, Batiste's daughter, went to work in the silk mills of Valencia, returning to her home each night from the city. Many of the girls from the district worked in the factory, and Roseta

quickly learned that she was not wanted in their company any more than her family was wanted in the district.

The three little boys of Batiste fared no better in school. The other boys picked on them and thrashed them at every opportunity, even though the young Borrulls gave no offense to the others.

Disaster almost overtook the family when Batiste was falsely accused before the water tribunal of taking water from the irrigation ditch when it was not his turn. For that offense he was fined heavily, and was ordered by the court not to use any water for some time. The person behind the accusation was Pimentó, the village bully. But Batiste refused to allow his crops and his family to be ruined. That same night he took his shotgun and went to the water gates. Opening the gates, he took the water his land needed. He looked so fierce that no one disturbed him, nor did anyone tell the authorities what he had done.

Although humiliated in little ways and insulted at every turn, the family prospered. They even felt that they were beginning to make some decent impression upon the farmers who hated them. But one day the schoolboys beat the smallest of Batiste's sons and threw him into a water-filled ditch. The boy, whom the family called the Bishop because of his inoffensive manners and quiet attitude, became ill from exposure and died after a lingering illness. The entire district finally took pity on the family, the neighbors feeling that they were somewhat to blame for the little fellow's death. Everyone attended the funeral, even though a few days before several of the men had wounded Batiste's horse as it stood in the fields.

For several weeks after the Bishop's death and burial, Batiste's family seemed to fit into the community life; even the bully Pimentó was pleasant to them. The harvest was ready, and Batiste's acres yielded him a fine return for the labor and love he had bestowed upon them. The barn was filled with wheat and vege-

tables to carry the family through the coming seasons. But during the festival days that followed, the people, envious of the fine harvest the newcomers had raised, began to turn against the Borrulls again.

During the festival Pimentó and two fellow rascals held a contest in the local inn to see who could sit and play cards the longest while drinking brandy. For more than two days the contest continued. Batiste, overwhelmed by curiosity and thinking he had only friends in the district, went to the inn to watch. As the contest drew to a close, with Pimentó the winner, the bully saw Batiste standing among the spectators. Utterly drunk, the bully turned upon Batiste and ordered him to leave the inn and the district immediately. Batiste, knowing the matter had to be settled sooner or later, raised a heavy stool and attacked the bully. So fiercely did he swing the stool that no one bothered him. From that day on Batiste carried his shotgun wherever he went.

One evening, while he was returning to his home, he felt that he was being

followed. As he entered a dark lane, someone shot him in the shoulder. Wounded only slightly, Batiste pursued his attacker and saw that the man was Pimentó. He followed the bully and finally wounded him seriously. Batiste, suffering from his wound, then crawled back to his cabin. No one bothered the family for several days, although the tumult a few days later told them that Pimentó had died and was being buried in the local manner.

On the night following Pimentó's funeral Batiste could not sleep well. He had weird dreams, in which it seemed that Pimentó was victorious over him. At last he awoke, to find the cabin in flames. He and his family dashed outside, saving almost nothing but their own skins. They sat helplessly and alone by the side of the road and watched their belongings and their harvest go up in flames. Knowing that their neighbors had set the blaze, the Borrulls realized that they would be forced to leave at last, unless they wished to court death. They were surrounded by an insurmountable, undying hatred.

## CAIN

*Type of work:* Drama

*Author:* George Gordon, Lord Byron (1788-1824)

*Type of plot:* Romantic tragedy

*Time of plot:* The period of Genesis

*Locale:* Outside Eden

*First published:* 1821

*Principal characters:*

ADAM, the first man  
EVE, his wife  
CAIN, and  
ABEL, their sons  
ADAH, Cain's wife  
ZILLAH, Abel's wife  
LUCIFER, the fallen angel

*Critique:*

Byron, unorthodox in his religious beliefs and bitterly critical of the mores of his society, managed to adapt this Biblical tale to an expression of his own temperament. Cain's motivation in murdering his

brother lay deeply within the murderer's tortured soul, a soul which lusted for truth but was denied fulfillment. Byron's Cain is the eternal romantic rebel, and Byron, in spite of his rationalism, his auto-



biographical egocentricity, and his invectives against society, is an original and singular artist in this poetic drama.

#### *The Story:*

While Adam, Eve, Abel, Zillah and Adah prayed to God, Cain stood sullenly by and complained that he had nothing to pray for, since he had lost immortality when Eve ate the fruit from the tree of knowledge. He could not understand why, if knowledge and life were good, his mother's deed had been a deadly sin. Abel, Adah, and Zillah urged him to cast off his melancholy and join them in tending the fields.

Alone, Cain deplored his worldly toil. Tired of the repetitious replies to all his questions, replies which refused to challenge God's will, he was no longer sure that God was good.

At the conception of this thought, Lucifer appeared to explain that Cain's mortality was only a bodily limit. He would live forever even after death. Cain, driven by instinct to cling to life, at the same time despised it. Lucifer admitted that he also was unhappy in spite of his immortality, which was a cursed thing in his fallen state. He launched into a bitter tirade against God, whom he described as a tyrant sitting alone in his misery, creating new worlds because his eternity was otherwise expressionless and boring to him. Lucifer exulted that his own condition was at least shared by others. These words echoed for Cain his own beliefs about the universe. Long had he pitied his relatives for toiling so hard for sustenance, as God had decreed when he had banished Adam and Eve from Eden.

Lucifer confessed that the beguiling snake had not been a disguise for himself; the snake was merely a snake. He predicted, however, that later generations of man would array the fall of Adam and Eve in a cloak of fable.

Cain then asked his mentor to reveal the nature of death, which held great terrors for Cain. Lucifer promised to teach Cain true knowledge if Cain would wor-

ship him. But Cain, having refused to worship even God, would not worship any being. His refusal was, according to Lucifer, in itself a form of worship.

Adah came to ask Cain to go with her, but he claimed that he must stay with Lucifer, who spoke like a god. She reminded Cain that the lying serpent, too, had spoken so. Lucifer insisted that the serpent had spoken truly when it had promised knowledge from the fruit of the forbidden tree; man's grief lay not in the serpent's so-called lie but in man's knowledge of evil. Lucifer said he would take Cain with him for an hour, time enough to show him the whole of life and death.

Traveling with Lucifer through the air, Cain, watching with ecstasy the beauty around him, insisted upon viewing the mystery of death, which was uppermost in his mind. The travelers came at last to a place where no stars glittered and all was dark and dreadful. As they entered Hades, Cain voiced again his hatred of death, the end of all living things.

In the underworld he saw beautiful and mighty shapes which, Lucifer explained, had inhabited the world and died by chaotic destruction in an age before Adam had been created. When Lucifer taunted Cain with his inferiority compared to those other beings of an earlier age, Cain declared himself ready to stay in Hades forever. Lucifer confessed, however, that he had no power to allow anyone to remain in Hades. When he pointed out to Cain that the spirits of the former inhabitants of the earth had enjoyed a beautiful world. Cain said that earth was still beautiful. His complaint was against man's toil for what the earth bore, his failure to obtain knowledge, and his unmitigated fear of death.

Cain, bewailing the trade man had made of death for knowledge, asserted that man knew nothing. Lucifer replied that death was a certainty and therefore truth and knowledge. Cain thought that he had learned nothing new from his journey, but Lucifer informed him that he had at

least discovered that there was a state beyond his own.

They discussed Cain's relative state of happiness in life, which, Cain asserted, was dependent upon his love for his family. Lucifer hinted that Abel, favored by the others and by God, caused Cain some jealousy. Cain then asked his guide to show him where Lucifer lived, or else God's dwelling place. It was reserved for those who died, Lucifer claimed, to see either one or the other, not both.

As Lucifer prepared to return his pupil to earth, Cain complained that he had learned nothing. He had, Lucifer said, discovered that he was nothing. With a warning to distinguish between real good and evil, and to seek his own spiritual attachment, Lucifer transported the mortal back to earth.

Standing over their son Enoch, who was asleep under a tree, Adah and Cain discussed their ever-present sorrow: they must all die. When Adah said she would gladly die to save her parents, Cain agreed only if his own death might save everyone else. Adah prophesied that such a gift might some day be rendered. Seeing the pair of altars Abel had erected for a sacrifice, Cain uttered his first evil thought by muttering a denial that Abel was his brother.

Abel insisted that Cain share in the sacrificial rites he was about to perform. While Cain impiously stood by, Abel

knelt in eloquent prayer. Cain's prayer was a defiant challenge to the omnipotent to show his preference for one of the altars. His own offerings were scattered to the earth, while Abel's sacrifice burned in high flames toward the heavens. In anger Cain attacked his brother's altar, and when Abel protested that he loved his God more than life, Cain struck him a mortal blow.

Adam, Eve, Adah, and Zillah, rushing to the scene of the murder, accused Cain of murdering his brother. Eve uttered loud imprecations against her guilty son. Adam ordered him to depart. Only Adah remained by his side. The Angel of the Lord then appeared to confront Cain and ask the whereabouts of his brother. The Angel predicted that henceforth Cain's hand would cultivate no growing things from the earth and that he should be a fugitive. Lest the man guilty of fratricide be the cause of another murder, the Angel branded Cain with a mark on his forehead, to warn the beholder that to kill Cain would engender a sevenfold vengeance. Cain blamed his evil deed upon Eve, who bore him too soon after her banishment from Eden, when her own mind was still bitter over the lost paradise.

Adah offered to share her husband's fate. Carrying their children with them, she and Cain traveled eastward from Eden.

## THE CANTERBURY TALES (SELECTIONS)

*Type of work:* Poem

*Author:* Geoffrey Chaucer (1340?-1400)

*Types of plots:* Chivalric romance, folk tradition, and saint's legend

*Times of plots:* Remote antiquity to fourteenth century

*Locale:* England

*First transcribed:* 1380-1390

*Principal characters.*

THESEUS, Duke of Athens

EMILY, his sister-in-law

PALAMON, and

ARCITE, her lovers

JOHN, a carpenter

ALISON, his wife  
 NICHOLAS, a clever cleric  
 ABSALOM, a parish clerk  
 A SUMMONER  
 A YEOMAN, the devil  
 A SQUIRE, of King Arthur's court  
 THE QUEEN  
 AN OLD WOMAN, the Squire's wife  
 THREE RIOTERS  
 CHANTICLEER, a rooster  
 DAME PARTLET, his favorite wife  
 A FOX  
 CECILIA, a young girl of Rome  
 VALERIAN, her husband  
 TIBURTIUS, his brother  
 ALMACHIUS, a Roman prefect

### *Critique:*

Geoffrey Chaucer, the son of a wealthy wine merchant, spent most of his life in the king's service in various capacities, some of which entailed frequent journeys to France and Italy. Actually, he served under three English kings, Edward III, Richard II, and Henry IV. It seems probable that his keen insight into human nature was the direct result of his association with people of all kinds in his various positions. In Chaucer's day England was still medieval, but in Italy the Renaissance had begun; his poetry belongs to both the Middle Ages and the new. His works can be roughly divided into three periods: the French, the Italian, and the English. *The Canterbury Tales* make his English period the most important. For these tales Chaucer used a form of language now called Middle English, language which in his day was understood by everyone, not by the learned only. Just as he used everyday language, he used everyday characters, presenting a series of portraits in poetry such as no one had attempted before. The pilgrims to Canterbury, representing all kinds of Englishmen, are revealed as real people, some noble, some coarse, some witty, some pious. While these portraits are individual, they are also typical; in them we have a picture of English life in the fourteenth century. The stories the pilgrims tell on their way to Canterbury are as varied as the characters who tell them.

Among the most common types used by Chaucer were the chivalric romance in "The Knight's Tale"; the fabliau, a farcical or bawdy story, in "The Miller's Tale" and "The Friar's Tale"; the supernatural story in "The Wife of Bath's Tale"; the sermonizing exemplum in "The Pardoner's Tale"; the beast fable in "The Nun's Priest's Tale"; and the saint's legend in "The Second Nun's Tale."

### *The Stories:*

#### THE PROLOGUE

In the spring of the year when everyone wanted to get outdoors, Chaucer met a group of people at the Tabard Inn, in Southwark, bent on making a pilgrimage to the shrine of Thomas Becket in Canterbury. Among the pilgrims were the Knight, who had behaved admirably in his lord's wars; the Miller, a jokester and a ribald clown; the gap-toothed, lusty Wife of Bath; the Friar, a wanton, merry licensed beggar; the Pardoner with a bag stuffed with pardons hot from Rome; a kindly Parson; Nuns; Priests; a Merchant; a Man of Law; a Physician; a Franklin, and others that added up to a band of thirty. The host suggested that Chaucer join them and that each, to shorten the way, tell at least one story, the pilgrim telling the best story to be treated to a fine dinner on their return to Southwark.



#### THE KNIGHT'S TALE

After Theseus, Duke of Athens, had defeated Creon at Thebes, his soldiers captured two cousins of the Theban royal house and imprisoned them for life in a high tower overlooking the duke's garden. Their names were Palamon and Arcite.

Theseus had a beautiful sister-in-law, Emily, who used to walk in the garden. Palamon and Arcite saw her there and both immediately loved her.

Soon afterward Arcite was released as a favor to an old friend of Theseus who had known Arcite for many years. Arcite, unable to stay away from Emily, changed his name and worked as a servant in Theseus' palace.

Palamon escaped from prison to be near Emily. When he and Arcite met, they agreed to fight the next day in full courtly armor, the winner to woo the girl. Theseus came upon them during the fight and persuaded them to desist. Instead, he arranged a tourney for them and one hundred knights each a year hence.

At the tourney Arcite and his knights captured Palamon, and Arcite was declared the winner. Then his horse stumbled and injured him mortally. When he died, Theseus gave Emily to Palamon, since he, as well as Arcite, was a noble youth.

#### THE MILLER'S TALE

John, a rich carpenter in Oxford, had recently married buxom and beautiful Alison. Since his wife was younger than he, he was constantly afraid of being cuckolded. John kept as a boarder in his house a lively young cleric called Nicholas who knew, among other odd information, the signs for rain and drought.

Nicholas immediately laid siege to Alison, but the wife, while she was not loath to play, feared her husband's jealousy. Nicholas spoke so appealingly that Alison promised to find time for them to be together.

Meanwhile Absalom, a young dandy, had fallen in love with Alison. He wooed

her by singing under her window and sending her gifts of all sorts. Alison would have none of him.

Nicholas prepared to trick John so that he could spend the night with Alison. He told John that all signs pointed toward a flood second only to that of Noah's time, but that he and John and Alison might be saved if the carpenter would secure three large tubs, one for each of them, to be hung under the attic roof. John was to fill each with food for a day. In the roof he was to cut a hole out of which the tubs could float when the flood came.

John worked so hard getting the tubs prepared that he fell asleep shortly after the three of them took their places. Then Alison and Nicholas crept downstairs and made merry in John's bed.

Near dawn Absalom came to the bedroom window and begged Alison's love. When she tried to send him away, he asked for a kiss. She told Nicholas she would have a little fun with her foolish suitor and she stuck her bum out of the window. Absalom's hot love being cooled, he went to a blacksmith and borrowed a hot iron. Returning to Alison's window, he begged another kiss for which he would give a gold ring. By that time Nicholas wanted to get in on the fun, and so he thrust his rump out the window. Absalom, ready with the hot iron, scorched Nicholas' buttocks. When Nicholas screamed for water to cool his scorched flesh, John awoke and, thinking the flood had come, cut the ropes holding his tub. He fell headlong into the cellar.

#### THE FRIAR'S TALE

Once there was a summoner who knew more about bribery than can be told briefly. He was on his way to summon an old widow, pretending he had a case against her, when he met a yeoman at the edge of a forest.

They swore to be blood brothers and to stay together. The summoner tried to learn some more tricks from his compan-

ion when the yeoman claimed to be a bailiff who made all his money by extortion. Then the yeoman told him that he was really the fiend from hell.

They passed a carter whose horses were mired down. As he beat the beasts, the carter consigned them to the devil. The summoner asked his companion why he did not take the animals. The yeoman explained that the carter did not really mean that speech, though he did mean the praise he heaped on the horses when they got on firm ground.

When the summoner and the devil reached the widow's house, the summoner tried to get twelve pence from her. She refused to pay a penny since she was guilty of nothing, but she begged mercy. The summoner, swearing that the foul fiend could take him if he let her off, said that he would take her new pot in payment. She consigned the summoner and the pot to the devil. The yeoman asked if that were her true desire and she said it was unless the summoner repented. Since the summoner had no intention of repenting, the devil claimed him by rights and carried him off to hell.

#### THE WIFE OF BATH'S TALE

A lusty squire from King Arthur's court ravished a girl against her will. For this deed he was condemned to death, but the queen and her ladies asked mercy for him. The king allowed the queen to decide on the lad's life or death. She decided to give the boy a year in which to find the answer to the question of what women desire most.

Although the squire traveled far and wide seeking the answer, he found none to satisfy him. Finally a horribly ugly old woman gave him an answer to take back to the queen.

When the queen received him, the boy answered her question by saying that women wanted most to have complete control over their husbands and love affairs. The queen accepted that answer and agreed that he deserved to live.

The old hag who had supplied the an-

swer asked of the queen the right to marry the squire. Scorning her because she was ugly, old, and of low birth, the squire was horrified at having to bed with a wife so foul. After lecturing him at length about gentle manners, noble deeds, and honesty, his wife finally gave him the choice of having her old, ugly, and true to him, or young and beautiful and possibly unfaithful. He sighed that he left the choice up to her. Seeing that she was then master of the situation, she commanded him to kiss her and swore to be both beautiful and true. When he looked at her in the light of day, he found her truly beautiful, and they lived in perfect joy.

#### THE PARDONER'S TALE

There was once a group of people in Flanders who were given to dissipation in all its forms, to excesses in eating, drinking, gambling, dancing, and frequenting brothels.

One morning before nine o'clock three rioters were sitting drinking in a tavern when they heard a bell tolled as a corpse was carried by. They sent a boy out to learn who had died. He returned to tell them that the dead man had been a merry friend of theirs from a neighboring town, where Death seemed to have found a home.

Swearing to be true brothers, the three rioters decided to look for and slay Death himself. Briskly they set out for the nearby town. On the way they met an old man to whom they were unduly rude. He told them they would find Death under a certain tree in the forest ahead.

When they reached the tree, they found a huge pile of gold coins. They were overjoyed at their find, but decided they had better wait until dark before they took the coins home.

One of the young men went into town for food for all. On the way he decided to kill the other two and keep all the gold for himself. He secured poison which he put into two of the three bottles of wine he bought.

Meanwhile the other two, having decided to share the gold equally, worked up a friendly tussle with the third man when he returned. In the scuffle one of the rioters brought out a dagger and killed the third one. Then the two celebrated his death with the bottles of wine. In no time all three were dead and had proved the old axiom that greed is the root of all evil.

#### THE NUN'S PRIEST'S TALE

Chanticleer was a very beautiful rooster whose crowing was the delight of the neighborhood. He lived on a widow's small farm with his seven hens. Dame Partlet was his favorite wife. She sat by him at night.

One night, after dreaming that he was being chased by a fox, he awoke frightened and trembling. Partlet insisted that dreams were all foolishness and that he needed a laxative which she would find for him among the herbs as soon as they flew from their perch in the morning. She accused him of being a coward, even after he had quoted Cato, St. Cenhelm, Macrobius, and the Bible to her. Then in the flush of a beautiful morning he made love to her and forgot the dream.

Sometime later that morning he had gone ahead of his hens to spy out some tempting food for them. There in the long grass lay a fox. Chanticleer would have run away except that the fox began to talk to him like an old friend of the family. The fox told Chanticleer that he had had the honor of entertaining Chanticleer's father and uncle in his home. Never was there such a sweet singer as Chanticleer's father, who sang so loudly that he had to close both eyes! Was Chanticleer's voice of the same caliber?

Chanticleer tipped back his head, closed his eyes, and crowed. The fox jumped up, grabbed Chanticleer by the throat, and carried him out of the yard. Chanticleer's hens made such a clatter, however, that the widow came out to investigate. She, her children, and all the

barnyard animals made a great din.

Chanticleer asked the fox why he did not spurn the animals and tell them he was already clear of them. As soon as the fox opened his jaws Chanticleer leaped high into a tree. The fox begged him to come down, but the rooster hoped never to be fooled by flattery again. The fox hoped that some day he would learn to hold his tongue when he should.

#### THE SECOND NUN'S TALE

Cecilia was a devout Christian girl in Rome. On the night of her marriage to Valerian she told him that she had a guardian angel who protected her awake or asleep. If Valerian would love her only spiritually, the angel would protect him too, but if he loved her physically the angel would kill him.

Valerian asked to see the angel to know what he should do, and Cecilia directed him to St. Urban to be baptized. After being baptized, Valerian returned home. There he found Cecilia with the angel, who carried two wreaths of roses and lilies that he put on Cecilia's head and on Valerian's. Only those who truly believed could see the wreaths. Valerian asked the angel to convert his brother Tiburtius as well.

Tiburtius came to the house and was changed in heart as soon as he smelled the flowers. He too wanted to be baptized by St. Urban.

When officers of the law in Rome heard of the conversions and miracles attributed to Cecilia and the brothers, the prefect Almachius commanded them to sacrifice to Jupiter. Imprisoned overnight, they converted their jailer and his family. Because they refused to make a sacrifice to the pagan god, Valerian and Tiburtius were beheaded. Their jailer said he saw angels carrying their souls to heaven, and many more people were converted because of his story.

Tried before Almachius, Cecilia would not deny Christ. The prefect commanded that she be burned in a bath of red flames. Because the heat did not harm



her, Almachius' emissary tried to sever her neck. He hit her three times; the law forbade a fourth try. Cecilia lived three days thereafter and continued to preach.

After asking that her house be made a church, she died. Her body was buried among the saints, and her house became the Church of St. Cecilia.

## THE CAPTIVES

*Type of work:* Drama

*Author:* Titus Maccius Plautus (c. 254-184 B. C.)

*Type of plot:* Farce

*Time of plot:* During war between Aetolia and Elis

*Locale:* Aetolia

*First presented:* c. 210 B. C.

### *Principal characters:*

HEGIO, a wealthy Aetolian

ERGASILUS, a parasite

PHILOCRATES, a wealthy Elian and prisoner of war

TYNDARUS, son of Hegio and Philocrates' slave

PHILOPOLEMUS, elder son of Hegio

ARISTOPHONTES, a prisoner of war and Philocrates' friend

STALAGMUS, a runaway slave

### *Critique:*

This drama is one of the most inoffensive from the racy pen of Plautus; for this reason it is most frequently included in play anthologies. We know also that thirty years or so after the death of the dramatist a prologue was added to the play, indicating the harmless nature of the drama and explaining the plot, a rather complicated series of mistaken identities. The plot of the drama was probably derived from a comedy by the Greek playwright Menander, as were many of Plautus' other plays. This drama, although laid in Greece, abounds in details allusive to life in Plautus' Rome. Like Shakespeare, Plautus was skilled at adapting older plays to new and alien settings. The real comedy springs not from the situation of the lost sons, but rather from the character of the parasite, a stock figure in Roman drama, who is always hungry and always looking for a free meal.

### *The Story:*

Hegio, a wealthy Aetolian, had lost a son years before, when a runaway slave named Stalagmus had carried the boy off at the age of four years. Later, during a war with Elis, his other son, Philopole-

mus, was captured and made a slave by the Elians. In an effort to regain his second son, Hegio bought up prisoners of war captured by the Aetolian army; his hope was to find a wealthy young Elian whom he could exchange for his own son. He had spent a great deal of money without finding a prisoner who might be so exchanged. Mourning his son's loss with him was a parasite, Ergasilus, a favorite of Hegio's son and the recipient of many free meals.

Finally, entirely by accident, Hegio bought a pair of prisoners, one of whom was the son stolen years before. The son, named Tyndarus, was the slave of Philocrates, a wealthy Elian prisoner. Philocrates and Tyndarus, having changed clothing and names, hoped by that ruse to get Philocrates set free to return to Elis. The ruse worked, for Hegio allowed Philocrates to return to Elis and arrange for an exchange of his own son for Philocrates' "master." Shortly afterward, Hegio, while visiting at his brother's home, found there another slave, a prisoner named Aristophontes, who claimed to be a friend of Philocrates. To satisfy himself as to the identity of his hostage and

to do a kindness to both prisoners, Hegio took Aristophontes home with him. At Hegio's home Aristophontes laid bare the ruse that had been played on Hegio. At first Tyndarus tried to carry out his plans by claiming that Aristophontes was mad, but Hegio soon became aware that Tyndarus was not Philocrates. In his anger, Hegio had Tyndarus, actually his own son, sent to the stone quarries, with orders that he was to be worked hard for the trick he had played on his new owner.

In the meantime poor Ergasilus, the parasite, was going hungry in the absence of his patron, Philopolemus, although Hegio occasionally gave him a frugal meal. Ergasilus was the victim of a move on the part of the wealthy Aetolians to pay no attention to the parasites, thus forcing those rather unwelcome individuals to earn an honest living in some way or other.

Eliau Philocrates was an honest man who had loved his slave Tyndarus, for the two had been companions since childhood. Upon his return to Elis he arranged for the exchange of Philopolemus in return for his own freedom. He also decided to go with Philopolemus to Aetolia to regain his slave Tyndarus. He had promised, through the false Philocrates, to pay a sum of money as bail for Tyndarus' return.

The first person to see Philocrates and Philopolemus was the parasite Ergasilus. Realizing that the news was money in his wallet and food in his stomach, he rushed headlong to tell Hegio the tidings. Overjoyed, Hegio promised to give Ergasilus his board for the rest of his life and, for one meal, to give Ergasilus free rein in the kitchens. While Ergasilus rushed to

have a feast prepared, Hegio went to the harbor to meet Philopolemus and the former prisoner, Philocrates. Hegio's joy knew no bounds when he embraced his son.

As soon as he returned to his house, Hegio sent for Tyndarus and had him released to his master Philocrates, without payment of the money he had once demanded for Tyndarus' freedom. While they were waiting for Tyndarus, Hegio questioned Stalagmus, his former slave, who had been recaptured at Elis and returned by Philocrates. Hegio hoped to discover what had happened to his other son. Stalagmus told how he had kidnaped Hegio's son and taken him to Elis. There, he said, he had sold the young boy to Philocrates' father. Philocrates then related how the little boy had been given to him as a companion and play fellow and had later become his valet. By the time Tyndarus had returned from the Quarry, the riddle had been solved. He was welcomed, not as a slave, but as a free man, the brother of Philopolemus, and Hegio's son.

Tyndarus was overjoyed by his good fortune. Hegio, anxious to punish Stalagmus for the kidnaping and to make amends to his long-lost son, gave the kidnaper over to Tyndarus to be punished. Tyndarus sent immediately for a blacksmith to strike off his own chains, which were exceedingly heavy, and had them placed on Stalagmus; he promised that unworthy person a life of hard labor and harsh treatment. Stalagmus philosophically accepted his fate; he had been born a slave, and he could expect to die a slave as well.

## CASTE

*Type of work:* Drama

*Author:* Thomas William Robertson (1829-1871)

*Type of plot:* Social criticism

*Time of plot:* Nineteenth century

*Locale:* England

*First presented:* 1867

*Principal characters:*

THE HONORABLE GEORGE D'ALROY, a young man of social position  
MARQUISE DE ST. MAUR, George D'Alroy's mother  
ESTHER ECCLES, an actress loved by George D'Alroy  
ECCLES, Esther's drunken father  
POLLY, Esther's sister  
CAPTAIN HAWTREE, George D'Alroy's friend  
SAM GERRIDGE, Polly's fiancé

*Critique:*

Robertson is famous in the history of nineteenth-century British drama for his efforts to introduce naturalism in dialogue, feeling, and situation. He felt that British drama needed plays which would reflect the life of the times without artificialities of plot and violence of passion. Critics failed to appreciate his pioneering in realistic drama, but the contemporary theatergoers patronized productions of his dramas in large numbers. To the reader of today, accustomed to extreme realism in both fiction and drama, Robertson's plays seem rather conventional, unless one remembers that he was a pioneer and his work was revolutionary at the time. When compared to the drama of the 1920's and later, the realism of *Caste* may seem questionable, the stage business lacking in finesse, and the dialogue stilted. But in a historical analysis, plays like this are important for the changes they mark in the development of the drama.

*The Story:*

Captain George D'Alroy, whose mother was married to a French marquis, fell in love with a beautiful dancer named Esther Eccles. Despite his mother's pride in rank and family, he was resolved to marry the girl, but his good sense warned him that the marriage might result in his mother's unhappiness. In an effort to prove he was right in wishing to marry her, in spite of her place in a lower level of society, D'Alroy took his friend, Captain Hawtree, to see Esther at her home.

Hawtree agreed that Esther was a charming girl. Indeed, he himself was quite charmed with Esther's sister Polly. He warned D'Alroy, however, that the differences in social position and culture

were too great to be bridged; he pointed out what D'Alroy wished to overlook—that Esther's father was a confirmed drunkard and loafer and that Polly was satisfied to marry a petty tradesman. Hawtree tried to make D'Alroy see that such people could never be acknowledged as the relatives of the daughter-in-law of the Marquise de St. Maur and the wife of an officer in a good regiment.

When Hawtree recommended that D'Alroy take a leave of absence from the regiment and travel to the West Indies in an effort to forget Esther, D'Alroy said that he had already tried unsuccessfully to stay away from her. He said also that he would rather be dead than give her up for good. D'Alroy pointed out that the girl's love for him was worth more than a title, at which statement Hawtree only smiled.

Captain D'Alroy, refusing to listen to his friend's well-intended advice, married Esther, and the newly married pair moved into good lodgings. A few weeks after the wedding D'Alroy's regiment was ordered to service in India. The captain did not know how to break the news to Esther. When the day of departure arrived, he still had not told her. To add to the complications, he had word that his mother, the marquise, was coming to bid him goodbye. Before he could tell Esther, his mother arrived. Afraid to let his mother meet Esther, D'Alroy had her hide in a bedroom. Overhearing the conversation, Esther learned that her husband would embark within a few hours. Unable to contain herself, she burst into the room. The marquise misunderstood at first and thought that Esther was her son's mistress. When she learned that the



girl was his wife, however, she was only slightly mollified. Then Esther's drunken father came in, accompanied by Polly's tradesman-fiancé, Sam Gerridge. The marquise was dismayed.

A few months after D'Alroy's departure for India, Esther gave birth to a son. While she was still convalescing, word came that D'Alroy had been captured by Sepoys and undoubtedly killed. In addition, Esther was in need of money. Her father, entrusted with the money D'Alroy had left to provide for her, had spent the funds on drink and horse-racing. Too proud to ask her mother-in-law for help, Esther lived in real poverty. When the marquise heard of Esther's sad straits, she offered to take the baby and rear it as a grandson of the nobility ought to be reared. Too spirited and loving to accept the offer, Esther indignantly showed the marquise to the door.

Esther then tried to get work as a dancer, but the theater managers, knowing her story, took advantage of her plight and refused to pay her even a living wage, so that she and the baby were forced to rely on financial help from Polly's fiancé, who had but little money of his own, and on an unexpected check from Hawtree. Esther felt truly degraded when she found her father stealing the baby's gold necklace in order to pawn it for money to buy liquor.

Captain Hawtree, who had been promoted to a majority, returned from India and went to see what he might do to help his friend's widow. He had not even guessed the extent of Esther's difficulties. The sight of him was too much for her. She became ill and had to be put to bed. Polly then invited Hawtree to stay for tea with her and her fiancé. While they sat at tea, D'Alroy himself, much to everyone's surprise, came to the house.

D'Alroy told that after his capture he had been befriended by a native whom he had helped some time before. With the assistance of the native and his own daring in killing a guard with his bare hands, D'Alroy had managed to escape not long after Hawtree left India.

D'Alroy was surprised to learn that he was the father of a son. Overjoyed, he swore that he would buy the boy a pony the next day. As soon as his first rapture at seeing his child was over, D'Alroy wanted to see his wife, but Polly was afraid that the shock of seeing her supposedly dead husband might kill Esther. Polly asked D'Alroy to leave the room until she could break the good news gently to her sister.

Esther was a sensitive woman, and it took only a hint from Polly to let her know the news was about D'Alroy. As soon as she guessed, D'Alroy rushed into the room and took her in his arms. Scarcely a minute afterward, D'Alroy's mother also arrived. Pleased with D'Alroy's return, she forgave him his marriage to a commoner and agreed to accept her son's wife and the child without further regard for Esther's inferior social rank.

Highly pleased with his mother's change of heart and the splendid way in which Esther had cared for herself and the child during his absence, despite the many terrible difficulties she had faced, D'Alroy told Hawtree that Esther had proved caste of no importance. He said Esther had proved that a woman with brains could surmount a crude and vulgar background and make herself capable of being accepted by the highest classes of society.

In her own happiness Esther felt somewhat sorry for her sister, who was content to marry a tradesman. Polly thought, on the other hand, that she would be happier than Esther could possibly be.

## CAVALLERIA RUSTICANA

*Type of work:* Story

*Author:* Giovanni Verga (1840-1922)

*Type of plot:* Naturalism

*Time of plot:* Mid-nineteenth century

*Locale:* Sicily

*First published:* 1880

*Principal characters:*

TURIDDU MACCA, a Sicilian peasant

LOLA, his former sweetheart

ALFIO, her husband

*Critique:*

Verga's stories of Sicilian peasant life are deeply moving in their realism and dramatic vigor. Best known of his shorter pieces is "Cavalleria Rusticana—Rustic Chivalry"—a story of swift passions, violence, and revenge, on which Pietro Mascagni based his famous opera of the same title. In all his work Verga revealed his sympathy for the ignorant and down-trodden poor, and sorrow for the humble and innocent wronged by the wise and the worldly. He was unsparing in his realism, however, in showing how the vulgar and greedy peasants destroyed others of the same class. His concise style and the disciplined feeling of his work mark him as one of the important fore-runners of contemporary Italian literature.

*The Story:*

When Turiddu Macca returned from soldiering, he swaggered like a hero through his tiny Sicilian village. Each Sunday he wore his rifleman's uniform and a red cap with a tassel that swung jauntily about his shoulders. In addition, he smoked a pipe with a figure of the king on horseback carved on the bowl. In short, he cut a dashing figure as he strutted about the town square, and the girls eyed him approvingly and longingly if they passed him on their way to or from mass. Small boys tagged at his heels and begged him to tell stories of the faraway places he had seen.

But Turiddu had eyes only for Lola, Master Angelo's daughter, who had given him her handkerchief and wept many tears when he went away to be a conscript. While he was away, however, she had been betrothed to Alfio, a young carter who had four mules in his stable. Turiddu

was enraged when he heard the news on his return, and he swore that he would have revenge on the man who had stolen his sweetheart. Although he lingered day after day in the neighborhood of Master Angelo's house, Lola neither appeared on the balcony nor went to mass. Unable to speak to her, Turiddu had to content himself with singing derisive songs under her window. The neighbors began complaining instead of laughing after a while; they felt the time had come for him to end his caterwauling ways and earn money to support his widowed mother, Mistress Nunzia.

At last Turiddu came face to face with Lola as she was on her way home from church. She answered his reproaches by saying that she was soon to marry Alfio. Turiddu angrily declared that their friendship was at an end.

The first Sunday after her wedding Lola appeared on the balcony of her new home, her hands outspread against her dress so that the neighbors could see the gold rings that Alfio had given her. That show of wealth was an added insult to Turiddu, a peasant so poor that Mistress Nunzia had been forced to sell their vineyard while he was away.

In order to make Lola jealous, Turiddu went to work for Master Cola, the vine grower, whose house was directly across from Alfio's. Before long Turiddu was making pretty speeches to Santa, his master's unmarried daughter. When the girl asked him pertly why he did not keep his compliments for Lola, he told her that his former sweetheart was not even fit to carry Santa's shoes. And Santa was greatly pleased by his rustic gallantry, in spite of her father's disfavor. Every evening, after

Master Cola had closed the door behind his young workman, Santa would show herself at her window and stand there talking with Turiddu until long after bedtime. Because the two houses stood so close together, Lola, loitering on her balcony night after night, overheard, as Turiddu intended, his protestations of love to Santa.

One day, unable to control herself any longer, Lola called down to ask her old lover why he no longer greeted her as a friend. At the time Alfio was away showing his mules at country fairs. Turiddu gave the watchful neighbors, especially Santa, much to talk about when he went to see Lola in secret during her husband's absence. Santa, jealous, closed her window in his face.

When Alfio came home, he brought Lola a new dress to wear on feast days. Santa, meeting him, scoffed at the fine gift. Lola, she said, had been seeing Turiddu Macca at night while her husband was away.

Now that Alfio was back, Turiddu no longer loitered near Lola's balcony. Disconsolate, he spent his days and nights carousing with his friends at the tavern. On Easter eve Alfio went to the inn, where Turiddu and his friends were feasting. When Alfio refused the wine offered him, Turiddu knew that they must fight. Solemnly the two men exchanged the kiss which was Alfio's challenge to a duel, and Turiddu bit the carter's ear as a sign that he would meet his rival in mortal combat.

They agreed to fight at sunrise in a thicket of prickly pears not far from the village.

That night Turiddu told his mother that he might be going on another long journey. Taking the old clasp knife which he had hidden under the straw when he went soldiering, he started off down the road before daybreak. Mistress Nunzia, who had risen early with the excuse of feeding her chickens, watched him go. Meanwhile Alfio had left Lola in tears, for she realized what her husband intended and that she was to blame.

The two arrived at the appointed meeting place at sunrise. Turiddu frankly admitted that he was in the wrong and deserved to die. He declared, however, that he intended to kill Alfio like a dog, in order to spare his mother more grief and tears. The carter threw off his coat and dared Turiddu to strike his hardest with his knife. Turiddu took the first thrust in his arm before he stabbed Alfio in the groin. The wounded carter told Turiddu to open his eyes wide so that he would be ready for the next blow. Then Alfio picked up a handful of dust and threw it into his rival's face. Blinded, Turiddu shouted and leaped backward. While he was groping for his enemy, Alfio stabbed him in the stomach and the throat.

Mortally wounded, Turiddu fell among the prickly pears. With blood gurgling from his throat, he died before he could call his mother's name.

## CELESTINA

*Type of work:* Novel

*Author:* Fernando de Rojas (1475?-1538?)

*Type of plot:* Tragi-comedy

*Time of plot:* Fifteenth century

*Locale:* Spain, probably Toledo

*First published:* Burgos edition, 1499; Seville edition, 1502

*Principal characters:*

CALISTO, a young nobleman

MELIBEA, his beloved

PLEBERIO, her father

ALISA, her mother

CELESTINA, a procuress

ELICIA, and



AREUSA, girls in Celestina's house  
SEMPRONIO, and  
PÁRMENO, Calisto's servants

### Critique:

Although written in dramatic form, with conventional division into acts, this work is regarded as a novel in dialogue because its excessive length and frequently shifting scenes make performance impossible on any stage. In the 1499 version the story consisted of sixteen acts, increased to twenty-one in 1502, and at a considerably later date to twenty-two. Some doubt has been cast upon the authenticity of certain of these additions. Although the work was published anonymously, Rojas is generally accepted as the author, the chief evidence being an acrostic poem containing his name to which one of his early publishers first called attention, as well as several legal depositions made about 1525. The writer declared that he found the first act and amused himself by completing the story at the rate of an act a day during a two-week vacation at the University of Salamanca. His purpose, besides providing pleasant philosophy and instruction to young people, was to warn against the tricks of bawds and designing servants. Originally called *The Comedy of Calisto and Melibea*, the novel was rechristened with the name of its bawdy chief character, the old go-between, Celestina. In spite of its cynical realism and frank descriptions of life among prostitutes, *Celestina* is essentially the story of an idealistic and romantic love. Along with their coarse language, even the servants cite philosophy and quote the ancient philosophers. The book has appeared in many editions and a number of translations, including the first translation into English of any Spanish book, and it has had a tremendous influence upon all succeeding writing in Spain.

### The Story:

One day, while pursuing his stray falcon, Calisto entered a strange garden where he saw and fell in love with a

beautiful young girl named Melibea. His eagerness to take advantage of her gentle innocence shocked her and she angrily drove him away.

Calisto went home desolate and ready to die, his only comfort being the melancholy tunes he played on his lute. One of his servants, Sempronio, let him suffer for a time before he suggested that his master seek the aid of Celestina, a procuress, with whose servant, Elicia, Sempronio himself was in love. At Calisto's command the servant hurried to Celestina's house to summon the old bawd. He and the procuress agreed to work together to cheat lovesick Calisto. The young nobleman had another servant, Pármeno, who had once worked in Celestina's house. He told his master of the bawd's evil reputation throughout the city and warned him against her.

Ignoring the warning, Calisto welcomed Celestina and offered her gold to act as a go-between in his suit. While he was upstairs getting the money for her, Celestina tried to win Pármeno to her side by assuring him that she was interested in his welfare because of her fondness for his mother. She also promised to help him in winning the affections of Areusa, whom he coveted. Pármeno, knowing her tricks, was not entirely convinced.

Calisto, unable to control his impatience to make Melibea his own, sent Sempronio to hurry Celestina in her efforts. Refusing to consider Pármeno's suggestion that he court Melibea honorably instead of trusting a notorious go-between, he did, however, order his horse so that he could ride past her house. He rode away after further criticism of Pármeno for trying to cross his desires, harsh words which made the servant regret his decision to remain faithful to his young master.

When Sempronio arrived at Celestina's

house, he found her making a love charm. While she was busy, he and Elicia made love. Then Celestina, who had weighed the threat to her life from Melibea's father against the gold that grateful Calisto would pay her, went to talk to Melibea. Lucrecia, a servant in the household, saw the go-between coming and warned Melibea's mother against Celestina, but Alisa thought the woman no more than a vender of sewing materials, hair nets, and feminine make-up. Trustingly she asked Celestina to stay with Melibea while she herself went to visit a sick sister.

Celestina first told Melibea that she had come in behalf of a sick man. After purposely confusing the girl, she finally explained that all Calisto wanted was a rope belt that had been taken on pilgrimages to Rome and Jerusalem and a copy of a prayer by Saint Polonia, supposed to cure toothaches.

Ashamed of what she thought had been unjust suspicions of the old bawd, Melibea gave her the rope girdle and promised to copy off the charm so that it would be ready by the next day. Before she left the house Celestina won Lucrecia to her side by promising to sweeten the maid's breath and to make her a blonde. Going to Calisto's house, the procuress boasted of her success, and the grateful lover promised her a new cloak. By that time Pármeno had decided to accept Celestina's offer and help her in her scheme. He suggested that he accompany her home. On the way he demanded that she make arrangements to have him spend the night with Areusa. Celestina took him to her house, where Areusa was in bed, and persuaded the girl that Pármeno would comfort her during her sweetheart's absence.

The next day, while the servants were dining at Celestina's house, Lucrecia arrived with word that her mistress was ill and wished to see the procuress. The bawd went at once to Pleberio's house, where she discovered that Melibea's disease was lovesickness for Calisto. Celestina

promised to cure the malady by having Calisto call at Melibea's door at midnight.

When she reported this latest development to Calisto, her news won his regard so completely that he gave her a gold chain. Having no intention of dividing it with her partners, she refused to agree when Sempronio and Pármeno demanded their share. While they quarreled, she screamed for the police. The servants silenced her forever, but her screams had been heard. Sempronio and Pármeno tried to escape through a window but were injured in the fall. The authorities beheaded them on the spot.

In the meantime Calisto had gone to Pleberio's house, where he found Melibea eagerly awaiting him. While the lovers talked through the door, his cowardly attendants, who were supposed to be guarding him, ran away from imaginary enemies. The confusion awoke her parents, but Melibea explained that Lucrecia had made the noise while she was getting a drink for her mistress.

The next morning Calisto awoke happy, only to be saddened by news of Sempronio's and Pármeno's fate. The thought of seeing his beloved in her garden that night was enough to make him forget what had happened, however, except for a fleeting thought that Celestina's bawdery was now punished.

With another servant to carry a ladder, he went that night to the garden and climbed over the wall. Melibea was waiting for him. When the time for parting came, hours later, she lamented the loss of her maidenhood. Calisto mourned only the shortness of their time together.

Grieved by the loss of their servant sweethearts, Elicia and Areusa were determined to revenge their deaths. By pretending to be in love with Sosia, another of Calisto's servants, Areusa learned that the lovers were meeting secretly each night in Pleberio's garden. Because he was eager for her favors, Sosia was willing to join in the plot. Neither he nor the girls

were strong enough for violence, however, and so they played up to a scoundrelly soldier and murderer named Centurio. Elicia, who had taken over Celestina's house after the old bawd's death, had Areusa offer herself to Centurio if he would go into the garden and kill, or at least beat up, Calisto. At first the bully agreed, but prudent reconsideration convinced him that he would be unwise to meddle in the affair. Instead, he arranged to have several friends go to the garden and make a noisy but harmless commotion.

Pleberio and Alisa, meanwhile, talked over plans to marry off their daughter. Overhearing their conversation, and conscience-stricken because she had spent every night of the past month with Calisto, Melibea almost confessed her wrongdoing to her unsuspecting parents.

Once more Calisto went to the garden

with his servant and ladder and made his way over the wall. A short time later Centurio's friends arrived and pretended to get into a fight with Sosia in the street outside. Calisto was aroused by the disturbance. In spite of Melibea's fears he started hastily over the wall in order to go to the aid of his servant.

He fell from the wall and was killed. Lucrecia, frightened by the vehemence of her mistress' sorrow, awoke Pleberio and Alisa. Melibea, meanwhile, had climbed to the roof of the house. There she reflected upon the effect her actions would have on her parents. Her resolve to die unweakened by their pleadings, she compared herself to many parricides of antiquity, confessed her misdeeds, and bade them farewell. Then she leaped to her death. Pleberio carried her shattered body into the house, where he and Alisa sat alone in their grief.

## CÉSAR BIROTTEAU

*Type of work:* Novel

*Author:* Honoré de Balzac (1799-1850)

*Type of plot:* Naturalism

*Time of plot:* Early nineteenth century

*Locale:* Paris

*First published:* 1837

### *Principal characters:*

CÉSAR BIROTTEAU, a perfumer

CONSTANCE, his wife

CÉSARINE, their daughter

ANSELM POPINOT, assistant in the perfumery

FERDINAND DU TILLET, a discharged assistant

PILLERAULT, Constance's uncle

### *Critique:*

Opinion has always differed greatly as to the place of *The Rise and Fall of César Birotteau* among Balzac's novels. As with much of his work, the action is frequently slowed by long retrospective accounts of the past, and the preoccupation with the legal details of bankruptcy has proved boring to many readers. Some of the main characters, shown by their creator in a flat light, tend to represent types rather than to become real people. But at the same time the novel is marked by scenes of

inspired writing. César in the end is an honorable man, and we have a good deal of sympathy for his trials.

### *The Story:*

César Birotteau was a strong peasant lad employed by Ragon in his perfumery. He ran errands, cleaned and nailed boxes, and submitted to the gibes and impositions of the other employees. Often he was tired out after the day's work, but his strong constitution and peasant stubbornness



made him persist in learning his trade. His life was a little easier after Ursule, the Picard cook, began to look after his needs.

César, influenced by Ragon and his wife, became a Royalist. As a member of the guard he fought in some of the street skirmishes against Napoleon. When he was wounded in the thigh, rumor said that Bonaparte himself had fired the shot. This wound was César's claim to distinction; he never wearied of telling the tale of his military exploits.

César was twenty years old when he met Constance Pillerault, a shopgirl in a nearby store. By patient attendance and much admiration César won her hand with the approval of her uncle and guardian, a well-to-do ironmonger. His own modest savings and her dowry enabled him to buy a controlling interest in the perfumery. By the time he was twenty-one the peasant boy possessed a wife and a business, and when his daughter Césarine was born he counted himself a happy man.

In spite of his rather narrow outlook, César was an honest businessman who treated his employees well. Only once did he have any trouble. Du Tillet, his chief assistant, tried to seduce Constance and then stole three thousand francs. César himself made up the loss and discharged du Tillet. Although he tried to temper justice with kindness, he made a deadly enemy in du Tillet.

Working with Vauquelin, a chemist, César discovered a new bleaching agent and began to market his discovery both as a paste and as a lotion. By judicious advertisements of his perfumes and cosmetics he began to prosper. With increasing sales and with Constance to guard the cash register, César soon had the reputation of being a rich man. Anselm Popinot, his new assistant to replace du Tillet, was lame, but he was a hard worker and much attracted to Césarine.

Again by chance César learned that hazel oil had been used by the ancients in dressing the hair, and Vauquelin assured him that the oil was harmless as long as

it was applied to the scalp. César saw in his new discovery an opportunity to increase his sales further. He set up a new company, with Popinot in charge, to extract the oil from hazelnuts and to enter the oil in competition with the Macassar hair-dressing popular at the time. Because of Popinot's shrewdness and industry, and his willingness to stint himself for his employer, the new company prospered.

After the Restoration, César was made a deputy-mayor; from that time on he thought of himself as a public figure. His self-esteem grew even greater when he was decorated with the Legion of Honor. To celebrate these honors he decided to remodel his house and give a grand ball. Constance was opposed to the great expense. She had vague premonitions of disaster from César's dreams of magnificence, but she finally allowed her husband to go ahead with his plans. The ball was a great social success and César thought little of the cost as he listened to the compliments of his guests. He was too puffed up with his own importance to realize that most of the government officials and minor nobility were laughing at him behind his back.

The ball marked the end of his rise to wealth. Du Tillet, meanwhile, looked for a way to get even with his former employer. Since his discharge he had become a shady financier and had acquired a reputation for moneymaking. Although no one suspected it, the money had come from the Roguins. Roguin, the notary, and his wife had been estranged for some time, and the foolish husband had become infatuated with a famous courtesan, La Belle Hollandaise. By making love to both the wife and the courtesan, du Tillet got funds from each, money originally earned by Roguin.

Du Tillet set up Claparon, a dissolute drummer, as a dummy banker and began to work out his plot. Against the advice of his wife, César was induced to join Roguin and Ragon in a land speculation venture, but the money paid to Claparon eventually reached the pockets of du Tillet. Un

fortunately César got no receipt for the three hundred thousand francs he turned over to Roguin for investment in the scheme.

Because the ball and the remodeling had cost César more than he had expected, he was hard pressed to meet his bills. Then Roguin absconded with part of the money which was supposed to have been invested in the land speculation. It was the final blow to César's financial standing. He began a dreary round of bankers and money-lenders, but no one would lend him money. Du Tillet hypocritically pretended sympathy for his plight and gave him a letter of recommendation to a famous banker. But he signed his name in such a way that the banker knew that the recommendation meant nothing. Du Tillet, meanwhile, had bought cheaply César's holdings in the land speculation.

At last César was forced to accept the inevitable. He told the whole story to his wife and began to go through the proceedings of bankruptcy under the guiding hand of old Pillerault. He gave up all his assets, even his two watches, and his wife surrendered her jewelry. When the long process was over, the creditors were happy to realize sixty cents on the dollar. His disgrace was not as great as du Tillet had hoped it would be, but as long as he morally owed money César refused to wear the red ribbon of the Legion of Honor.

He got a position in the government and lived with Pillerault. All his salary went to pay back the remaining forty percent of his debts. Constance went to work as a bookkeeper with Popinot, whose business was prospering. Césarine found a job with a draper. The two women also saved their salaries to pay off the debts.

Popinot and Césarine had spoken of

their love, but César would not agree to a wedding until he had repaid all he owed. Popinot worked all the harder to increase his profits, for César was still a silent partner in the hazel oil concern.

At last came the day when César was completely free of all financial obligations. It was a proud day for him. The news got to the king, who was much affected by César's honesty. He gave the former perfumer six thousand francs from the royal purse as a mark of favor.

Célestin, one of César's old assistants, was now running the perfumery. He had kept the Birotteau's apartment intact, and Constance was secretly arranging to move her family back into their old rooms. Also in secret the banns for Popinot's and Césarine's wedding had been published. When the whole legal tangle was straightened out and César had been readmitted to full citizenship, Pillerault went with him to the Exchange. There César was congratulated on every hand as a really honest man. Du Tillet was forced to stand by and hear fulsome praise for the old enemy he had helped to ruin.

Old Pillerault then took César back to his old home. There they found a ball in progress. Constance and Césarine were welcoming the same guests they had invited so long ago.

The shock was too much for César. As he was cordially greeted by the distinguished guests, his mouth filled with blood and he collapsed. Constance called for the doctor and the priest, but already a film was covering her husband's eyes. Constance pillowed his head on her breast while the priest held his hand. A blood vessel in his lungs had burst and the aneurism stopped his breath. So died a commercial martyr.

## THE CHERRY ORCHARD

*Type of work:* Drama

*Author:* Anton Chekhov (1860-1904)

*Type of plot:* Impressionistic realism

*Time of plot:* Early twentieth century

*Locale:* An estate in Russia

*First presented:* 1904

*Principal characters:*

MADAME RANEVSKAYA, a landowner  
ANYA, her daughter  
VARYA, her adopted daughter  
GAEV, her brother  
YASHA, a valet  
DUNYASHA, a maid  
FIERS, an old footman  
LOPAKHIN, a merchant  
CHARLOTTA, a governess  
PISCHIN, a landowner  
TROFIMOV, a student

*Critique:*

*The Cherry Orchard* is Chekhov's best-known play. In this work his characters are not tragic in the usual sense of the word because they are incapable of any great heroic action. But for what they are he sees them clearly and sees them whole, in their frustrations, jealousies, and loves. In addition to his subtle characterizations, he has caught in Madame Ranevskaya's household a picture of the end of an era, the passing of the semi-feudal existence of Russian landowners on their country estates.

*The Story:*

When Madame Ranevskaya's little son, Grisha, was drowned only a year after the death of her husband, her grief was so overwhelming that she was forced to go to Paris in order to forget, and she remained away for five years. The Easter before her return to her estate in Russia, she sent for her seventeen-year-old daughter Anya to join her. To pay the expenses of her trip and that of her daughter, Madame Ranevskaya had been forced to sell her villa at Mentone, and she had nothing left. She returned home to find that her whole estate, including a cherry orchard, so famous that it was mentioned in the Encyclopedia, was to be sold at auction to pay her debts. Madame Ranevskaya was heartbroken, but her old friend Lopakhin, a merchant whose father had once been a serf on her ancestral estate,

proposed a way out. He said that if the cherry orchard were cut down and the land divided into lots for rental to summer cottagers, she would be able to realize an income of at least twenty-five thousand roubles a year.

Madame Ranevskaya could not endure the thought that her childhood home with all its memories should be subjected to such a fate, and all the members of her family agreed with her. Her brother Gaev, who had remained behind to manage the estate, was convinced that there must be some other way out, but none of his ideas seemed feasible at the moment. It would be fine, he thought, if they all came in for a legacy, or if Anya could be wed to a rich man, or if their wealthy aunt could be persuaded to come to their aid. But the aunt did not entirely approve of Madame Ranevskaya, who, she felt, had married beneath her.

The thought that Gaev himself might do something never occurred to him; he went on playing billiards and munching candy as he had done all his life. Others who made up the household had similar futile dreams. Varya, an adopted daughter, hoped that God might do something about the situation. Pischin, a neighboring landowner, who had been saved financially when the railroad bought a part of his property, advised a policy of waiting for something to turn up.

Lopakhin, who had struggled hard to



attain his present position, was frankly puzzled at the family's stubborn attitude. He had no illusions about himself; in fact, he realized that, compared with these smooth-tongued and well-mannered aristocrats, he was still only a peasant. He had tried to improve himself intellectually, but he fell asleep over the books with which he was supposed to be familiar.

As he gazed at the old cherry orchard in the moonlight, the cherry orchard which seemed so beautiful to Madame Ranevskaya, he could not help thinking of his peasant ancestors, to whom every tree must have been a symbol of oppression. Trofimov, who had been little Grischa's tutor, and who was more expressive than Lopakhin, tried to express this thought to Anya, with whom he was in love.

The cherry orchard was put up at auction. That evening Madame Ranevskaya gave a ball in the old house, an act in keeping with the unrealistic attitude of her class in general. Even her aged servant, Fiers, supported her in this view by his loyalty to her and her brother. Lopakhin arrived at the party with the news that he had bought the estate for ninety thousand roubles above the mortgage. When he announced that he intended to cut down the orchard, Madame Ranevskaya began to weep. She planned to return to Paris.

Others were equally affected by the sale of the cherry orchard. Gaev, on the basis of the transaction with Lopakhin, was offered a position in the bank at six thousand roubles a year, a position he would not keep because of his laziness. Madame Ranevskaya's servant, Yasha, was delighted over the sale because the trip to Paris would mean for him an escape from the boredom of Russian life. But for Dunyasha, her maid, the sale meant the collapse of her hopes of ever marrying Yasha, and a lifelong bondage to Yephodov, a poor, ineffectual clerk. To Varya, Madame Ranevskaya's adopted daughter, it meant a position as housekeeper on a nearby estate. To the landowner, Pischin, it was the confirmation of his philosophy. Investigators had found valuable minerals on his land, and he was now able to pay his debt to Madame Ranevskaya and to look forward to another temporary period of affluence. Fiers alone was unaffected. Departure of the family was the end of this old servant's life, for whatever it had been worth, but he was more concerned because Gaev, his master, had worn his light overcoat instead of a fur coat when he escorted the mistress, Madame Ranevskaya, to the station.

## CHILDREN OF THE GHETTO

*Type of work:* Novel

*Author:* Israel Zangwill (1864-1926)

*Type of plot:* Ethnocentric realism

*Time of plot:* Nineteenth century

*Locale:* London

*First published:* 1892

### *Principal characters:*

MOSES ANSELL, a pious Jew

ESTHER, his daughter

HANNAH JACOBS, a beautiful young Jewess

REB SHEMUEL JACOBS, her father, a rabbi

DAVID BRANDON, in love with Hannah

MELCHITSEKEK PINCHAS, a poor poet and scholar

MRS. HENRY GOLDSMITH, Esther Ansell's benefactress

RAPHAEL LEON, a young journalist

THE REVEREND JOSEPH STRELITSKI, minister of a fashionable synagogue

DEBBY, a seamstress

### Critique:

*Children of the Ghetto, A Study of a Peculiar People* is a story of the Jews of London, a novel which at the time of its publication uncovered a new vein of English fiction. The ghetto, as here presented, was a separate community continually struggling with the influx of destitute Poles, and the fierce, surging life within—a life both comic and tragic—was regulated by the canons of strict orthodoxy. In one sense this work is not a novel. There is no central plot, only a series of loosely grouped episodes, and the numerous characters are only vaguely connected in many instances. Although Zangwill wrote from a parochial point of view, the book is valuable for its descriptions of seething life, its study of racial strivings and discontents, and its warm, sympathetic character sketches.

### The Story:

Moses Ansell accepted poverty as the natural condition of the chosen people. A pious man, he observed all the rituals of his religion, but even his meek wife, before she died, realized that he should have spent less time in prayer and more time working. His family consisted of Esther, a serious young girl, two smaller sons, a little daughter, and their complaining grandmother. The Ansell's lived in one room in the ghetto. When the mother died, Benjamin, an older son, had been put in an orphanage.

One night Esther returned from the soup kitchen with a pitcher of soup and two loaves of bread. At the doorway of their room she fell and the soup spilled. The hungry family snatched at the bread. Becky Belcovitch, from the floor below, came to complain that the soup had leaked through the ceiling. When the Belcovitches heard what had happened, they sent up their own rations to the Ansell's.

Malka Birnbaum was the cousin of Moses' dead wife. Occasionally, when the Ansell's grew too hungry, she would give Moses a few shillings and berate

him for his pious ineptitude. Malka had two daughters, Milly and Leah, by her first husband. Milly was married. Leah had become engaged to Sam Levine, a commercial traveler.

At the feast of redemption for Milly's infant son, Sam pretended that he had forgotten to give Leah a present. He took from his pocket an expensive ring and held it up for all to admire. Playfully he slipped it on the finger of Hannah Jacobs, the beautiful daughter of Reb Shemuel, while he repeated the words he had memorized for his marriage to Leah. The horrified company realized at once what Sam was too secular to understand; he and Hannah were married according to the law. Hannah and Sam arranged for the ritualistic formality of a divorce after his next trip.

As compensation, Sam and Leah took Hannah to the Purim ball. There Hannah was greatly taken with David Brandon, a young South African immigrant who no longer observed orthodox practices. Hannah already had an earnest suitor, an impoverished poet and scholar named Pinchas. Although Reb Shemuel listened favorably to his bid for Hannah's hand, the indulgent rabbi refused to force his daughter to marry anyone she did not love.

Sugarman, the marriage broker, had a daughter, Bessie, who was in love with Daniel Hyams, but there was no talk of marriage because Daniel supported his aged parents. When the father saw that Daniel remained unmarried because he could not keep up two households, the old man pretended to receive word from a brother in America. With borrowed money the two old people took steerage passage for New York.

Sugarman, seeing that Becky Belcovitch was of an age to marry, thought he could arrange a match with Shosshi Shmendrik, a street hawker. Bear Belcovitch, her father, gave his consent. Becky, having other ideas, tried never to be at home when Shosshi came courting.

One day Shosshi stationed his barrow in front of Widow Finkelstein's store. Because he started to leave without paying his sixpence rent, the determined widow harangued him in the street and continued the argument at his house. When she admitted to owning two hundred and seventeen golden sovereigns as well as her shop, Shosshi fell in love with her. Their marriage was a great success.

The disconsolate Pinchas met Wolf, a Jewish labor leader. When starving sweatshop workers struck for higher wages, Pinchas persuaded Wolf to let him address the strikers. In a speech filled with Messianic delusions, he asked them to support his candidacy for Parliament. In disgust the workers threw him out.

Occasionally Benjamin Ansell came to see his family, but he did not get on well with them. Only Esther, who had dared to look into a New Testament, sympathized with him. Word came from his school that the boy had pneumonia. In his dying delirium Benjamin spoke only Yiddish, and Moses, sitting by his bedside, rejoiced that his son died a real Jew.

When Hannah and David planned to marry, Reb Shemuel was apprehensive of her suitor's orthodoxy. David assured the rabbi that his family was orthodox and that he himself was a *cohen*, a priest. But Reb Shemuel declared they could never marry. Hannah had been divorced, and the law forbade a *cohen* to take a divorced woman. Hannah and David planned to run away to America. But after she had accompanied her father to the *Seder* services, Hannah realized the old ways were too strong for her to break. Heartbroken, she renounced David forever.

Ten years later wealthy Mrs. Henry Goldsmith entertained at a *Chanukah* dinner. Most of the guests were artists and intellectuals who had drifted away from the strict practices of Old Jewry. Among them was Raphael Leon, a young journalist. One topic of conversation was *Mordecai Josephs*, a new novel scandalous to West End Judaism, written by

an unknown author named Edward Armitage. Sidney Graham, a young dilettante, praised the novel but criticized the crudity and immaturity of the writer. Raphael noticed that a shy, dark girl followed the conversation closely but said nothing.

The girl was Esther Ansell. Mrs. Goldsmith, after packing old Moses and the rest of his brood off to America, had adopted Esther and educated her. A graduate of London University, Esther was trying to decide upon a career. Unknown to all, she was Edward Armitage, the author of *Mordecai Josephs*.

Raphael's interest in her continued after he became editor of a Jewish paper, *The Flag of Judah*, financed by Mr. Goldsmith. Pinchas, the neglected poet, aspired to become a contributor. Raphael, unwilling to compromise between his principles and the wishes of his sponsor, was unhappy in his work.

At the theater Esther encountered Leonard James, the snobbish, vulgar brother of Hannah Jacobs. A short time later Leonard went to see Esther. They quarreled and he reminded her that her family had always been *Schnorrers*, beggars. Esther, feeling that he might be right, decided to abuse the generosity of the Goldsmiths no longer. When Raphael called, she told him her decision and announced that she was Edward Armitage.

Dissatisfied with himself, Raphael had an interview with the Reverend Joseph Strelitski, a fashionable minister who was, like Esther, of humble origins. Regarding himself as a hypocrite, a slave to wealth and outmoded ritual, Strelitski intended to resign his pastorate and go to America. Encouraged by his and Esther's examples, Raphael felt relieved when Mr. Goldsmith fired him and made Pinchas editor of the paper.

Esther, meanwhile, had returned to the ghetto to stay with Debby, a seamstress she had known years before. Surrounded by friends of her childhood, she felt herself drawn by family ties; she would go



to America. She was glad when her publisher told her that her novel promised to be a success, for she would not go to her family empty-handed. On a ship loaded with Jewish emigrants she and

Strelitski sailed for America. But there was no deep sadness in the parting when Esther said goodbye to Raphael. He would come to her later.

## CHITA

*Type of work:* Novel

*Author:* Lafcadio Hearn (1850-1904)

*Type of plot:* Exotic romance

*Time of plot:* Nineteenth century

*Locale:* Louisiana coastal waters

*First published:* 1889

### *Principal characters:*

FELIU VIOSCA, a fisherman

CARMEN VIOSCA, his wife

CHITA, a foundling

DR. JULIEN LA BRIERRE, her father

### *Critique:*

Hearn's method of telling a story, his purpose, and his literary style are always distinctive. The style is always abrupt, an almost disdainful attitude on the part of the writer, as if he scorned any communication between himself and the reader. *Chita: A Memory of Last Island* is more, however, than a straight narrative. It is both poetry and story, for grained into the plot development is the exotic and dramatic description of the islands of the Louisiana coast and of a devastating hurricane that occurred there in the middle of the nineteenth century.

### *The Story:*

Southward from New Orleans one passes settlements of many nationalities and races, Western and Oriental. Beyond lies an archipelago, the islands of which are Grande Pass, Grande Terre, and Barataria. Still to the south lies Grande Isle, a modern bathing resort, the loveliest island in the Gulf of Mexico. Last Island, forty miles west of Grande Isle, is now desolate, but at an earlier time it was the most popular of the group and a fashionable resort. The hotel there was a two-story timber structure with many apartments, a dining-room, and a ballroom. One night the sea destroyed it.

On the northwest side of each island are signs of the incessant influence of the wind and sea, for the trees all bend away from the water. All along the Gulf coast, and on the island beaches, are the ruins of hurricanes, skeletons of toppled buildings and broken tree trunks. The land itself is being eaten away.

The innocent beauty of summer on these islands is impossible to express. Years ago Last Island was immersed in the azure light of a typical July. It was an unusually lovely summer and the breathless charm of the season lingered on. One afternoon the ocean began to stir and great waves started to hurl themselves over the beaches, giving warning on Last Island that a hurricane was brewing. The wind, beginning to blow, continued for a few days to stir the water. A steamer, the *Star*, due that day, was not expected to arrive.

Captain Abraham Smith, an American, knew the sea and he knew his ship. Sensing that he might be needed, he had sailed for Last Island. As he approached he saw the storm rising. He ordered the excess weight of the *Star* tossed overboard to help her ride out the storm. On the island, however, the guests at the hotel continued to dance until they noticed water at their feet and the building began to be buffeted

by the waves. Captain Smith spent the night rescuing as many as he could. Buildings were ripped apart, the shores were lashed by wind and wave, lakes and rivers overflowed, and by daybreak countless corpses floated on the stormy sea.

When the hurricane subsided, scavengers came to claim whatever plunder could be salvaged from the ruins and from the bodies of the dead.

On a tiny volcanic island lived Feliu Viosca, a fisherman, and his wife Carmen. On the night of the terrible storm Carmen was awakened by the noise. Afraid, she aroused her husband, whose calmness comforted her, and he ordered her to return to sleep. In her dreams her dead child, dark-eyed Conchita, came to her.

The next day the fishermen, gathered at the shore, stood watching the wreckage and the bodies floating past. A flash of yellow caught Feliu's eye. In a moment he had stripped and was swimming out toward a child, still alive, clinging to her drowned mother. Feliu managed to rescue the baby and swim back to shore.

The half-drowned child was taken to Carmen, whose skillful hands and maternal instincts nursed the little girl into a warm, sound sleep; there was hope she would survive. Her yellow hair had saved her, for it was the flash of sun on her tresses that had caught Feliu's eye.

Captain Harris, of New Orleans, along with several other men, was sailing up and down the coast in search of missing persons, dead or still alive after the storm. Ten days after the rescue of the girl, Harris came to Viosca's wharf. Hardly able to communicate with the men, Feliu told them the story of his heroism, but cautioned them that if they wished to question the child they must proceed gently, since she was still not fully recovered from shock.

The child's Creole dialect was not comprehensible to anyone there until Laroussel, a Creole, began to question her. In her broken speech she told him that her Creole name was Zouzoune, her real one Lili. Her mother was called Adele

and her father Julien. Nothing more could be determined. Realizing that the child's relatives might never be found, Harris decided to leave her with Feliu and Carmen, who promised to give her excellent care. Laroussel gave the little girl a trinket that had caught her eye. Although other searching parties stopped to see Feliu's waif, the child's identity remained a mystery. Meanwhile, near another island, a pair of bodies drifting in the sea had been identified as those of Dr. Julien La Brierre and his wife Adele. The doctor had survived, however; six months later he was in New Orleans looking at his own epitaph and that of his wife.

Dr. La Brierre had grown up in New Orleans. In maturity, to please his father, he had studied medicine in Paris. After his return to New Orleans he had fallen in love and had been wounded in a duel with a rival named Laroussel. Following the death of his father and mother, Julien had married Adele, and Zouzoune was born.

On the lonely island the small child, now called Chita, had become a member of the Viosca family. Gradually she adapted herself to the ways of her foster parents.

Years later Dr. La Brierre was practicing in New Orleans, a lonely and kindly physician. One year Edwards, an elderly patient of his, went to Viosca's Point, which Captain Harris had recommended for the sick man's recovery. While there, Edwards suffered a stroke. Hurriedly summoned, Dr. La Brierre arrived too late to help his patient.

Before the doctor could set out for home, he too became ill. Carmen nursed him. In the vague consciousness that accompanied his malady, the doctor saw Chita, whose resemblance to his dead wife greatly excited him. In his delirium he called out to Zouzoune, to Adele, while Carmen tried to calm him.

Reliving the horror of the hurricane that had taken Adele and Zouzoune from him, the sick man died.

## THE CHOUANS

*Type of work:* Novel

*Author:* Honoré de Balzac (1799-1850)

*Type of plot:* Historical romance

*Time of plot:* 1799

*Locale:* Brittany

*First published:* 1829

### *Principal characters:*

MARIE DE VERNEUIL, natural daughter of a duke

THE MARQUIS DE MONTAURAN, leader of the Chouans

MARCHE-À-TERRE, a Chouan

FRANCINE, Marie's maid

CORENTIN, agent of the Republic

MADAME DU GUA SAINT-CYR, a royalist in love with Montauran

HULOT, soldier of the Republic

### *Critique:*

*The Chouans* was the first of Balzac's novels to gain recognition. It shows much unevenness in structure and the characters are but shallowly motivated; the action scenes, however, are well written. An obscure chapter in French history comes to life in this imitation of Scott's historical novels. Although few readers of Balzac are likely to place *The Chouans* high among his works, the author himself had the novel reprinted as part of *The Human Comedy* to represent "Scenes of Military Life." As such, it has a definite place in Balzac's work, aside from the picture presented of the struggles of the young Republic.

### *The Story:*

The French Republic, in the years after the Revolution, had many enemies. Abroad, the remaining monarchies watched with cold disapproval the new government; at home, the survivors of the old aristocratic regime intrigued with all the dissident groups at odds with the central government in Paris. In Brittany peasants and smugglers, who came to be called Chouans, finally joined the aristocrats in guerrilla warfare against the Republic.

To put down the outbreak, Hulot, who commanded the Republican garrison at Mayenne, was on his way from Fougères with his conscripted Bretons. He was uneasy, for the Chouans were

active and they would make every effort to rescue their comrades. When the Chouans did attack, he was partly prepared. Although the conscripts all got away, Hulot's vigorous defense got his Republican troops safely back to Mayenne. A short time later Hulot was ordered to escort the mail coach from Mayenne to Montagne. Passengers in the coach were Marie de Verneuil and her pretty maid Francine, who had become objects of great curiosity when they stopped at the inn in Mayenne. With them was a third traveler, Monsieur Corentin, a small, secretive man whom Hulot suspected of being a secret agent for the Republic. At Alençon the two women accepted an invitation to breakfast with Madame du Gua and her supposed son, the Citizen du Gua Saint-Cyr. Marche-à-Terre, a Chouan skulking nearby in his rebel uniform of goatskin, observed the party with distrust and sent to Madame du Gua a message warning her to beware of Marie, whom he suspected of being a Republican spy.

Hulot was also uneasy. He was sure that Madame du Gua's son was really the Marquis de Montauran, called Gars, the fiery leader of the Chouans. At last he forced his way into the dining-room to question the man. Marie, attracted to the handsome young man, came to his aid by producing a paper, countersigned by the Paris ministry, which notified all local au-



thorities to obey the bearer. Ordered to retire, the old soldier was furious at having to obey a woman. A loyal Republican, however, he let the son go and announced his intention to resign his commission.

Since all were bound for Fougères, the next day Madame du Gua and her son set out in a carriage with Marie and Francine. Marie's letter had procured them an escort of soldiers to guard them through the dangerous Chouan territory. Once while they were ascending a long hill, Marie and the son walked up behind the coach. Their bearing was almost lover-like, and Madame du Gua seemed strangely jealous for a mother. Marie had little success in learning who the son really was. She in her turn was reticent about her own past.

The Chouans under an aristocratic leader ambushed the coach but were driven off by the Republican guard. The Chouan chief took the opportunity to whisper a warning against Marie to young du Gua.

After the excitement Madame du Gua announced that they were close to the family estate at Vivetière, and she and her son invited their companions to spend the night at the chateau. When the son promised safety for Marie and Francine and supper for the guards, the whole party went to the castle. Once inside, Marie saw that the hall was filled with insurgents who had come to lay plans for continuing the war against the Republic. Marie then realized that Madame du Gua's supposed son was in reality the Marquis de Montauran, the famous Gars. She knew also that she had fallen in love with the handsome rebel.

In spite of Montauran's promise of safe conduct, the jealous Madame du Gua ordered an attack on the Republican guard. Under the fierce Marche-à-Terre the Chouans massacred the guards and took Marie and Francine prisoner. Marche-à-Terre, however, saved Francine, whom he recognized as his former sweetheart. He was also able to rescue Marie, after

Madame du Gua had turned the girl over to the smugglers, and the two women were returned to Fougères in the coach.

In Fougères, Corentin rented a house for Marie and installed her as a great lady. She was tormented by her memories of Montauran and wondered if he really loved her. While walking near the city limits, she saw Madame du Gua and Montauran with a band of skulking Chouans. When Madame du Gua tried to kill Marie with a rifle shot, while Montauran looked on, Marie's love for him turned to hatred and a desire for revenge.

Marie tucked a jeweled dagger in her bodice and set out to kill Montauran. During her search she ran from some roving Chouans and took refuge in a cellar. In an abandoned scullery she found Marche-à-Terre and his band torturing a miser to get his gold. After helping the miser to escape, she was told of a nearby sanctuary, the cottage of Galpe-Chopine, who worked both for the Republicans and the Chouans. Galpe-Chopine's wife Barquette helped Marie to return to Fougères.

When Marie learned that the Chouans planned to give a ball, she resolved to attend. She induced Galpe-Chopine to guide her to St. James, where the aristocrats were gathering. By her great beauty Marie attracted the admiration of all the men, and when she told that she was the daughter of the Duke de Verneuil she removed the smirch on her reputation. Montauran, fascinated anew, escorted her from the ball.

Marie told Montauran her true story. Although she was only the natural daughter of the duke, she had been recognized by him. Unprovided for after his death, she had accepted the guardianship of a seventy-year-old friend of her father. Then, to her horror, she was accused of being the old man's mistress. After two years of adventures she became the wife of Danton. When he died she entered the service of the Republic. Her present mission was to win the love of Montauran

and betray him to the government. Montauran, even after hearing her story could not restrain his love for her.

In Fougères, Corentin, now revealed as an agent of the Republic, determined to use Marie as a lure to draw Montauran to his death. The lovers finally decided to get married and flee the intrigues of France. A priest was procured and a small altar was set up in Marie's drawing-room. Then Marie sent word through Barquette to Montauran. Under cover of dense fog Montauran slipped into Fougères and the marriage ceremony was solemnized. But Corentin, who had been on the lookout, warned Hulot, commander of the Republican garrison, that the rebel leader could

be captured easily. Hulot stationed a heavy guard around Marie's house, but because of the fog he could not be sure that Montauran was actually in the drawing-room.

In the morning Marie, seeing the guard, roused her husband. Montauran, in Chouan clothes, attempted to escape over the wall but was shot and captured. Marie, meanwhile, had put on Montauran's dress uniform and had gone out the street door. She too was shot down. The lovers, carried to the barracks, died there.

Disgusted with spies and intrigues, Hulot drove Corentin out of town.

## CINQ-MARS

*Type of work:* Novel

*Author:* Alfred Victor de Vigny (1797-1863)

*Type of plot:* Historical romance

*Time of plot:* Seventeenth century

*Locale:* France

*First published:* 1826

### *Principal characters:*

HENRI D'EFFIAT, Marquis of Cinq-Mars and a conspirator against Richelieu

CARDINAL RICHELIEU, Minister of State

LOUIS XIII, King of France

ANNE OF AUSTRIA, Queen of France

MARIE DE GONZAGA, beloved of Henri Cinq-Mars

FRANÇOIS AUGUST DE THOU, fellow conspirator with Cinq-Mars

### *Critique:*

Alfred de Vigny, poet and novelist, began this novel while he was still a lieutenant in the French army, before he settled down, after leaving military service, to make art, rather than war, his profession. However, the novel was not Vigny's only important contribution to French literature; he is also highly regarded for his poetry, much of which is written on themes of Christian religious tradition. His novel he based on true incidents in the history of the reign of King Louis XIII, and the novel parallels fact in the story of the conspiracy in which Cinq-Mars was involved. The characterization of Richelieu is an outstanding feature of the book. In this respect Vigny's writing

differs from that of many twentieth-century historical novelists, most of whom hang a purely fictitious set of characters and a fictitious plot on the merest thread of historical background, bringing in, briefly, an actual person to give some semblance of reality to the story. *Cinq-Mars* has been called the first French historical novel.

### *The Story:*

One June day in 1639, at the chateau of Chaumont in Touraine, young Henri d'Effiat, Marquis of Cinq-Mars, took leave of his family and set out, at the request of Cardinal Richelieu, Louis XIII's chief minister, to join the king's forces at the

siege of Perpignan. Shortly after he left, a guest of his mother's, the Marshal Basompierre, was placed under arrest at Richelieu's order, and sent in chains toward Paris and the Bastille. Young Cinq-Mars tried to release the marshal, but the haughty old soldier refused to be rescued. As if his flouting of the king's officers were not enough for a day, Cinq-Mars returned under cover of night to the chateau to bid goodbye again to Marie de Gonzaga, the beautiful Duchess of Mantua, who was staying with Cinq-Mars' mother at the chateau. He returned to bid her farewell again because the two, despite the differences of their stations, were very much in love.

Finally leaving Chaumont, Cinq-Mars, accompanied by a few servants, set out for Loudun. Upon his arrival, he found the town in a turmoil because a local clergyman, a monk named Urbain Grandier, was under trial as a magician. Charges against the monk had been made by order of Richelieu, who wished to do away with the independent cleric. The Abbé Quillet, Cinq-Mars' former tutor, had taken the clergyman's part and was just about to leave Loudun in secret, fearful for his own life. At the execution of Grandier, Cinq-Mars discovered that the man's assassins, for they were but that, had given him a red-hot cross to kiss. Seizing the cross, Cinq-Mars struck the judge's face with it, thus earning the enmity of one of Richelieu's most trusted agents.

After the execution Cinq-Mars hastened on his way to Perpignan. In the meantime, however, Cardinal Richelieu was making plans to use Cinq-Mars as a tool in undermining the authority of the king. The report of his agents about Cinq-Mars' actions with regard to the king's officers and Richelieu's agents made no difference to the cardinal, who felt he could shape the young man to his own ends.

Shortly after his arrival at Perpignan, Cinq-Mars was asked to join in a duel between a monarchist sympathizer and a

cardinalist sympathizer, and on the monarchist's side. Immediately after the duel he found himself in the thick of an attack on the walls of the besieged city, along with the members of the king's own guard. He behaved so valiantly in the struggle that the captain of the guard introduced Cinq-Mars to the king, much to the disgust of Cardinal Richelieu, who himself had planned to introduce Cinq-Mars to the monarch.

The king took an immediate liking to Cinq-Mars, who had suffered a wound in the battle, and he made the young man an officer in the royal guards. During the battle Cinq-Mars had befriended the son of the judge whom he had struck with the cross at Loudun, and thereby he made a new friend, for the son was a bitter enemy of his father and hated all that his father and Richelieu stood for. At Perpignan, Cinq-Mars also renewed a friendship with a young aristocrat named de Thou, who was later to stand as close to him as a brother.

Two years passed. At the end of that time Cinq-Mars had become the confidant of Louis XIII, an important officer in the court, and the open and avowed enemy of Richelieu. He hated the minister of state for what Richelieu was doing to France, but more important was the fact that Cinq-Mars was ambitious to win for himself honors and posts that might allow him to marry Marie de Gonzaga, who was being prepared against her will to become the Queen of Poland.

To accomplish his ends, Cinq-Mars had earned more and more of the king's confidence and had improved his influence with the nobility and the army. He also had gained the support of the Duke de Bouillon, who had been estranged from the king by Richelieu. De Bouillon was a strong support, for he had an army of his own in southern France. Cinq-Mars also gained the support of Gaston d'Orleans, the king's brother and another of Richelieu's enemies, and of Anne of Austria, the queen, who wished to protect her children, including the fu-



ture Louis XIV, from the hatred and ambitions of Richelieu. The success of the plan to depose the minister lay in gaining the king's support for the plan and in securing aid from Spain. Cinq-Mars and his fellow conspirators were forced to deal with Spain on their own initiative, for neither King Louis nor his queen could assume responsibility for bringing Spanish troops into France. In addition, Louis XIII had for so long been under the influence of Cardinal Richelieu and his agents that he had little mind of his own and knew almost nothing of the problems, great and small, which daily beset those who guided the kingdom of France in those turbulent years of the 1640's.

Cinq-Mars, taking his chances, signed a treaty with Spain and sent a copy, concealed in a hollow staff, with a trusted messenger to Spain. Then he approached the king and secured the royal permission to revolt against Richelieu, after convincing the king that the revolt was not against the crown. Immediately afterward, as he was leaving the monarch's apartments, Cinq-Mars realized that an agent of the cardinal was on his way to seek an audience with King Louis. All Cinq-Mars could do was hope that the king would hold to the promise he had given the conspirators.

In order to insure his union with Marie de Gonzaga, Cinq-Mars had the duchess and himself affianced by a clergyman, an

act which at that time was the equivalent of legal marriage. But in so doing Cinq-Mars revealed all his plans to the girl in the presence of the priest. Soon afterward he learned that the priest was not his own agent but a spy of Richelieu. Realizing that his plans were endangered, Cinq-Mars immediately went to Perpignan, which was to be the scene of the revolt.

Richelieu had all the time known what was afoot and had made his own plans. Having won over the armies, he knew he had nothing to fear in that quarter. He had also arranged that Marie de Gonzaga, in spite of her love for Cinq-Mars, was to become Queen of Poland. All that was left was to finish off Cinq-Mars and the other conspirators and prevent the treaty from reaching Spain. The messenger carrying the treaty was intercepted in the Pyrenees by the cardinal's agents and killed. In order to gain control of the conspirators, Richelieu pretended to resign his post as minister. King Louis realized within a few hours that he did not know enough about the affairs of the kingdom to rule France. He called back Richelieu and granted the minister's request to do as he pleased with the conspirators. Gaston d'Orleans was banished, while Cinq-Mars and de Thou were arrested at Narbonne, tried at Lyons by a secret court appointed by Richelieu, and beheaded. Marie de Gonzaga, pawn of the cardinal's political schemes, became Queen of Poland.

## THE CLOSED GARDEN

*Type of work:* Novel

*Author:* Julian Green (1900- )

*Type of plot:* Psychological realism

*Time of plot:* 1908

*Locale:* France

*First published:* 1927

### *Principal characters:*

ANTOINE MESURAT, a retired teacher

ADRIENNE, his daughter

GERMAINE, her invalid older sister

DR. DENIS MAURECOURT, a physician

MADAME LEGRAS, a neighbor

### Critique:

It has been said that the inspiration for *The Closed Garden*—Adrienne Mesurat in the original edition—was a painting by Utrillo. Certainly the novel has the sunlit yet melancholy dullness we find in many of Utrillo's street scenes. Julian Green has also been compared with Emily Brontë for the intensity of his atmosphere and with Balzac for his realistic rendering of French provincial life. But these comparisons are true only in part. Green is himself first of all, with his own powers and compelling insights. In this novel there is a constant clashing of motives and wills among members of a single household; and the limitation of characters and scene gives added force to the story of Adrienne Mesurat, who falls in love with a man to whom she had never spoken, commits a crime of violence, and goes mad. Julian Green's mastery of his somber theme makes this novel a classic of its kind, just as the writer himself, born in Paris of American parents, is one of the most distinguished writers of his literary generation abroad.

### The Story:

Adrienne Mesurat lived with her father, a retired writing-master, and Germaine, her invalid older sister, in a small, ugly villa in the country town of La Tour l'Evêque. The routine of the household was simple, for Antoine Mesurat lived only to indulge his own quiet tastes. Three meals a day, his morning and evening walks, his favorite newspaper, an occasional game of *trente-et-un*—these were his pleasures. In his tranquilly stubborn manner he was a complete domestic tyrant, and the idea that his daughters might be unhappy with their lot never crossed his mind.

There had been a time when callers came to the villa, for the Mesurats owned enough property to attract young men of the district. But old Mesurat considered

his daughters superior to the sons of provincial tradesmen and lawyers and laughed complacently at their proposals of marriage. Finally the visits ceased. In the uneventful round of Adrienne's days a strange passerby in the street, local gossip her father brought back from his walks, and the succession of tenants who each summer rented the Villa Louise on the corner became items for speculation and comment. So matters might have gone on indefinitely if Adrienne had not, in the summer of her seventeenth year, fallen suddenly in love.

She had been gathering flowers beside a country road when a carriage passed her and she saw in it a slight man of middle age, who half lifted his hat as the vehicle went by. Adrienne recognized him as Dr. Maurecourt, a recent arrival in the town. A feeling of gratitude and adoration filled her because he had noticed her. For the rest of the summer she walked the same road every day, but the doctor never rode that way again.

At last Adrienne hit upon another plan. Each night, after Germaine had gone to her room and Mesurat had settled himself in the parlor for his evening nap, she would steal out of the house. From the corner on which the Villa Louise stood she could see the front of the Maurecourt dwelling, and the sight of its lighted windows gave her a deep feeling of happiness. Once she saw Maurecourt on the street. Later she felt that she had to see him again at any cost. One day, while cleaning, she discovered that she could also watch his house from the window of Germaine's room. As often as possible she went there and sat, hoping to see him enter or leave by his front door.

Germaine, surprising Adrienne in her bedroom, became suspicious. That night the older sister was awake when Adrienne returned quietly from her evening vigil. Mesurat, informed of what had happened,

ordered Adrienne to play cards with him after dinner the next day. Under her father's suspicious gaze, she played badly. Enraged, he accused her of stealing out nightly to meet a lover. From that time on she was allowed to leave the house only when she went walking with her father. Again she saw Maurecourt on the street. Thinking that if she were hurt he would be called to attend her, she thrust her arms through the windowpane. Her father and sister bandaged her cuts, much to her despair.

Germaine's sickness grew worse. Mesurat, refusing to acknowledge her serious condition, insisted that she get up for her meals. One morning, after he had berated her at breakfast, Germaine confided her intention of leaving home, and she borrowed five hundred francs from Adrienne's dower chest to pay her fare to a convent hospital. Adrienne was glad to see her sister go; she hoped to occupy the room from which she used to watch Maurecourt's house. Mesurat, surprised and furious, was puzzled to know how Germaine had arranged for her flight and where she had secured money for her train fare.

In June, Madame Legras had become the new tenant of the Villa Louise. Adrienne and her father had met the summer visitor at a concert and Madame Legras had invited the young girl to call. After Germaine's flight Adrienne went to see her new neighbor. Madame Legras was affable but prying. Confused by questions about a possible lover, Adrienne had a strange attack of dizziness.

That night Mesurat angrily ordered her to produce her dower box. Seeing that five hundred francs were missing, he accused her of plotting with Germaine to outwit him. While he stood reviling her from the head of the stairs, Adrienne ran against him in the dark. He fell into the hall below. Dazed and frightened by her deed, Adrienne went to bed.

The cook stumbled upon Mesurat's body the next morning, and Madame Legras, aroused by the disturbance, sum-

moned Maurecourt. Although there were some whispers that the old man's end might not be all it seemed, the verdict was one of accidental death. Germaine did not return for the funeral. Before long Adrienne, to her dismay, found herself lonelier than ever. A feeling of lethargy possessed her much of the time. When the prioress wrote asking for money in Germaine's name or lawyers sent legal papers for her signature, she disregarded them. Nothing seemed to matter except the time she spent with Madame Legras, who had assumed a protective attitude toward the girl. But at last Adrienne began to realize that Madame Legras suspected the truth about Mesurat's death, and her sly looks and pointed remarks seemed intended to lead the girl into a trap.

One day Adrienne decided to go to Montfort. There, walking the streets, she imagined that people were staring at her. She spent the night in Dreux, where a young workman accosted her. Later, frightened because she did not remember why she had gone away, she returned to La Tour l'Evêque after sending Maurecourt a card telling him of her unhappiness.

Shortly after her return she collapsed and had to be put to bed in the Villa Louise. Madame Legras, undressing her, found a love letter which she gave to the doctor when he came in response to her summons. That night Adrienne awoke and went back to her own home. Maurecourt went to see her there the next day. When she confessed her love, he told her that he was sick and soon to die. Overcome by his visit, she was barely able to rouse herself when Madame Legras appeared and demanded an immediate loan in order to pay some pressing debts. While she looked on helplessly, the woman emptied the dower chest of its gold coins. Then she removed the watch and chain Adrienne was wearing and dropped them into her purse.

A short time later, when the cook brought word that Madame Legras had left town very suddenly, Adrienne real-



ized that the servant also knew her guilt. Dazed, she sat vacant-eyed when Maurecourt's sister called to reproach her for her shameless behavior. At nightfall she left the house and wandered toward the lighted square, where a fête was in

progress. Suddenly she turned and ran toward the dark countryside. There some peasants found her a few hours later. She could not tell them her name. She was mad.

## THE COCKTAIL PARTY

*Type of work:* Drama

*Author:* T. S. Eliot (1888- )

*Type of plot:* Social criticism

*Time of plot:* Mid-twentieth century

*Locale:* London

*First presented:* 1949

### *Principal characters:*

EDWARD CHAMBERLAYNE, a lawyer

LAVINIA, his wife

JULIA, a meddling woman

CELIA, a sensitive young woman

PETER, in love with Celia

ALEX, a meddling man

SIR HENRY HARCOURT-REILLY, at first unidentified

### *Critique:*

*The Cocktail Party*, a verse play, was an immediate success on Broadway. The style, the clever comedy, the sharp social criticism—all were factors in its ready acceptance. That Eliot's intelligent comedy should win a wide audience is another token of his place among men of letters. The penetrating social analyses concern the present fetish of psychiatry, the dullness of cocktail parties and those who give them, and the meaning of success. Although the play is a comedy, Eliot has used it to give new light on contemporary civilization.

### *The Story:*

The Chamberlaynes were giving a cocktail party in their London flat. The atmosphere was somewhat strained because Lavinia, the hostess, was not there, and Edward, her bumbling husband, hastily invented a sick aunt to account for her absence. Alex, as usual, had an exotic story to tell, for he traveled widely and knew everyone. Julia, a sharp-eyed and sharp-

tongued family friend, missed the point of his tale and wondered why Alex and the Maharaja were up a tree. Julia usually missed the point of stories she heard.

The assembly demanded that Julia give her inimitable imitation of Lady Kloomtz and the wedding cake. They had all heard the story before, except possibly Edward, who forgot stories, and an unidentified and unintroduced guest. Somehow Julia got off on a family who had a harmless son, and the story never did get told. The harmless son was a fascinating person: he could hear the cries of bats. Then Peter had to tell of a scenario which he had written and which, unfortunately, never was produced.

To Edward's relief, the guests prepared to leave. Only the stranger remained. He drank gin with Edward for a while, and Edward was compelled to confide in him. Lavinia was not really at her aunt's house; she had simply left with no explanation. The stranger pointed out that her leaving might be a blessing, since Lavinia was

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demanding and practical. But Edward was uneasy, without knowing exactly why he wanted Lavinia back. The stranger promised that the erring wife would return within twenty-four hours if Edward would ask for no explanations. He warned also that both Lavinia and Edward might be greatly changed. The stranger, full of gin, broke into song as he left the apartment.

Julia, returning for her glasses, had Peter in tow. The glasses were in Julia's bag all the time, and she departed again, leaving behind an agitated Peter. The young man wanted to confide in Edward. He had fallen in love with Celia after attending many concerts with her, and she had been very friendly. Lately, however, she had been unresponsive. He asked if Edward would intercede for him.

At this juncture Alex came gaily back. Edward was irritated. He asked Peter and Alex to lock the door when they left so no one else would wander in. Alex archly went to the kitchen, intent on whipping up a meal for the lone Edward. He succeeded in using up all the fresh eggs in some outlandish concoction.

At last, after answering the phone several times, Edward settled down in solitary comfort to play patience. Then the doorbell rang and in came Celia. She had divined that Lavinia had left Edward, and now she thought it would be a good time for Edward to seek a divorce so that he and Celia could marry. Edward agreed, but in spite of his repeated assurances of continued love, Celia was uneasy, for she sensed a change in him. Edward then confessed that Lavinia was coming back and that he almost wanted her back. He scarcely knew why, for until his wife left he had wanted only Celia. Celia was discomfited at her faint-hearted lover. When Julia returned once more, this time to invite Edward to dinner, Celia escaped into the kitchen. There, under pretext of getting a lunch for the lone Edward, she ruined Alex's concoction completely.

The next day the stranger returned. Again he warned Edward that by wanting Lavinia to return he had set in motion

forces beyond his control. When she returned, she would be a stranger and Edward would be a stranger to her. But since Edward had made his choice he had to abide by it. After admonishing Edward to receive any visitors who might come, the mysterious stranger left by the back stairs.

Celia was the first to arrive. She had come at Julia's request, apparently in response to a telegram from Lavinia. While they were together, Celia had a chance to look at Edward carefully; he seemed to her only a rather comic middle-aged man. She could laugh now at her infatuation.

Peter arrived in response to Alex's invitation. Alex had also received a wire, ostensibly from Lavinia. He had time for some reproachful remarks to Celia and then announced he was leaving for Hollywood.

Lavinia herself arrived next, surprised to find Peter and Celia and disclaiming any knowledge of telegrams to Alex and Julia. When the latter two got there, the mystery deepened. At length the guests departed and Lavinia turned expectantly to Edward. But he had little to say. He reproached her for her overbearing ways, and she twitted him for being unable to make decisions. When she suggested Edward was on the verge of a nervous breakdown, he was angered but interested in the possibility. He resolved stoutly not to visit any doctor Lavinia might recommend, and stalked off to his club.

In Sir Henry's offices, preparations were being made to receive patients. The first was Edward, who was surprised to see that Sir Henry was his mysterious stranger. In the consultation Edward told why he had wanted Lavinia back: she had dominated him so long that he was incapable of existence without her. Sir Henry then brought in Lavinia, the better to have the whole problem threshed out.

During the conversation it was revealed that Lavinia had left because of Edward's disgraceful affair with Celia. Edward, somewhat shaken to learn that she had known of the affair, grew confident again when Lavinia confessed she had been in-

fatuated with Peter. Sir Henry diagnosed their trouble as mutual fear: Edward was afraid he could not make successful love to any one and Lavinia was afraid she was completely unlovable. The doctor assured them that they had every requirement for a successful life together. They had a mutual fear and hatred of each other, and both were quite mediocre people. They left, moderately reconciled.

Julia arrived at the doctor's office to ask how successful her scheming had been. It had been she who had induced Sir Henry to step in, and Alex had abetted her.

Celia also came in for a consultation. She had vague feelings of guilt and sin and wanted to take a rest cure. After talking with her, Sir Henry recognized that she was an outstanding person, that her

destiny called her. He advised her to be at ease and do whatever she had to do.

Two years later the Chamberlaynes were giving another cocktail party to many of the old crowd. They were smugly settled in their mediocrity and even made a pretense of being in love. To them the inanities of cocktail parties were their measure of social standing. Peter came in hurriedly. He had been a great success in America. He now had money and renown of a sort. His destiny had been a material one. Alex arrived next. He was just back from bearing the white man's burden on a tropical island. He reported Celia's death. Celia had been a nurse on the island. She had been killed in a native rebellion. Her destiny had called her to martyrdom for the love of humanity.

## THE COLLEGIANS

*Type of work:* Novel

*Author:* Gerald Griffin (1803-1840)

*Type of plot:* Domestic tragedy

*Time of plot:* Late eighteenth century

*Locale:* Ireland

*First published:* 1828

### *Principal characters:*

EILY O'CONNOR, a beautiful girl of the lower classes

HARDRESS CREGAN, a spirited young man of wealth

ANN CHUTE, a young woman of the upper classes, in love with Cregan

KYRLE DALY, a college friend of Cregan, in love with Ann Chute

DANNY MANN, Cregan's villainous servant

MRS. CREGAN, Hardress Cregan's mother

### *Critique:*

Gerald Griffin was a dramatist and poet as well as a novelist, but his chief claim to fame is *The Collegians*, which was extremely popular in the years immediately after its publication. The story is more familiar to Americans in drama form, having been dramatized by Dion Boucicault under the title of *The Colleen Bawn*, a play which capitalized upon the melodramatic qualities of the novel. Griffin attempted to do for the Irish and Ireland what Sir Walter Scott had done in portraying Scotland and the Scottish people, and like Scott, Griffin was intensely interested in the folk traditions, customs, and personalities of the people about

whom he wrote. The pages of *The Collegians* are filled with items of Irish folklore and more than a little attention has been paid to capturing the language of the peasants.

### *The Story:*

Hardress Cregan and Kyrle Daly had been companions in their college days, in spite of the fact that Kyrle was of the middle classes and Hardress was the son of an Irish gentleman. Their respective ranks were close enough, however, so that they could respect one another and not be ashamed of their friendship. After leaving college they maintained the same



close relationship, for they lived not far from each other. In fact, Kyrle, who had begun the study of law, became a suitor for the hand of Hardress' cousin, Ann Chute, a suit in which Kyrle had the good will of his friend.

Hardress Cregan, a spirited young man, lived more for sports and good times; he was actually shy in the presence of women, although he was bold enough in the face of danger. He was also disdainful of people from the lower classes. As an example of his attitude for them, one morning Kyrle's family watched from a window of their house as Hardress ran down some fishermen with his yacht, when such action could have been averted by a slight shift of the yacht's tiller.

That same day Kyrle set out for Chute Castle to attend the races and to press his suit with Ann Chute. He did not know that on board Hardress' yacht was a young woman of the lower classes, Eily O'Connor, daughter of a rope-maker, whom Hardress had secretly married a month before. The young woman was beautiful, but Hardress was afraid to make his marriage public, for he knew that his mother expected him to make a marriage with a young woman of wealth and position. He had taken Eily on board his yacht and was sailing with her up the coast, where he intended lodging her in the cottage of his servant's sister, close to his family's home. She had consented to go with him and to stay away from her father's home only because Hardress had promised to acknowledge her publicly as his bride within a matter of days. Hardress knew that he was safe in settling her with the sister of his servant, Danny Mann, because Danny, a hunchback, was devotedly loyal to his headstrong master.

At Chute Castle that same afternoon Kyrle's suit for the hand of Ann was ended. The girl told Kyrle in definite terms that she could not marry him, although she loved no one else. That night Kyrle met Hardress at the cottage where the latter had taken Eily. Kyrle was too

distracted to notice anything unusual in the fact that the girl was with his friend. Hardress promised to do everything he could to assist Kyrle in marrying Ann.

Ann, asked to stay at the home of Hardress' parents, accepted the invitation. A few days after her arrival she confided to a sick old huntsman that she was in love with Hardress. Just before the old man died, he told his master that someone was in love with the young man. He did not, however, tell who loved him, but Hardress' mother soon realized the love Ann had for her son. Approving of the match, even though the young people were cousins, she threw them together at every opportunity. When Hardress tried to avoid Ann, his mother upbraided him bitterly. Her attitude completely prevented the young man from revealing his marriage to Eily.

Eily, meanwhile, grew restive when her husband refused to acknowledge her as his bride, for even the people with whom she stayed did not know that Hardress was her husband. As the weeks went by she realized that she had outworn her welcome among the peasants with whom she was quartered. Above all, she found her husband acting very strangely when he visited her. The girl asked him the reasons for his strangeness and for his reluctance to admit to the world that she was his wife. When she did, he burst out in anger, pointing out that he had married below his station and was very sorry he had done so. It was then that he realized that he was in love with Ann. Leaving the cottage in a rage, he met his confidential servant, the hunchbacked Danny Mann. The servant was so devoted to his master that he promised to do away with the girl if Hardress wished her out of the way. His offer, a shocking one, brought Hardress to his senses, although he was still torn between his duty to his unacknowledged wife and his love for Ann.

At home the love for him that Ann openly showed, as well as his mother's wishes that he marry the girl, increased

the young man's perplexities. Gradually his desire to marry Ann overcame his sense of duty to his secret bride.

In the meantime Eily decided to let someone know of her marriage. Leaving the cottage, she went to see an uncle, the parish priest in a village not far from where she was staying. She told her uncle that she was married, but obedience to her husband kept her from telling who the husband was. Upon her return to the cottage she met Danny Mann, who gave her a letter from Hardress. Finally yielding to temptation and resolving to be rid of Eily, he had commissioned Danny to spirit her out of Ireland and put her on a boat bound for Canada. In the letter he told his wife of his decision; Eily, still obedient to her husband, submitted to his wishes.

But Danny misinterpreted his master's commands and murdered the girl. Too late, Hardress realized what had happened, but in spite of the blood on his hands he determined to marry Ann. His hope was that Danny would disappear for good and that the crime would never be discovered. As plans were being made for the wedding, Hardress began to act rather strangely. No one knew of the crime

that was preying on his mind; people put his strange actions down to cowardice and illness.

Quite by chance, a short time before the date set for the marriage, Eily's body was discovered. At the inquest nothing was learned of the girl's death. Although the coroner suspected foul play, it seemed as if Hardress' plans were to work out successfully. Then, on the day before the marriage, Danny returned and was captured by the authorities. For a time it seemed as if fate were with the criminals. Hardress was able to effect his servant's escape, but Danny continued to linger in the neighborhood, much to Hardress' dismay. Discovering the servant, he beat the hunchback unmercifully. In revenge, Danny went to the authorities and confessed his crimes, implicating his master. Hardress, a few hours before his wedding, was taken from his home and sent into exile as a criminal. Danny Mann was hanged.

A happy ending of the tragedy came when, some months later, Ann married Kyrle Daly, who she found was really a better man and more worthy of her love than wealthier and more spirited Hardress Cregan.

## COLOMBA

*Type of work:* Novel

*Author:* Prosper Mérimée (1803-1870)

*Type of plot:* Romantic adventure

*Time of plot:* Early nineteenth century

*Locale:* Corsica

*First published:* 1840

### *Principal characters:*

COLONEL SIR THOMAS NEVIL, an Irish officer serving in the English army

LYDIA NEVIL, his daughter

ORSO DELLA REBBIA, a lieutenant in the French army

COLOMBA DELLA REBBIA, his sister

LAWYER BARRICINI, blood enemy to the della Rebbias

### *Critique:*

A tale of vengeance, *Colomba* tells the story of the blood enmity between two Corsican families, one honorable, the other cowardly. Although primitive

customs of the Corsicans are contrasted with the civilized manners of two British subjects, the savage Corsicans do not fall short in honor and courage. Adventure

and romance form the background for this story of a girl who would not rest until she saw her father's death avenged.

### *The Story:*

When Lydia Nevil and her father, Colonel Nevil, first met Lieutenant Orso della Rebbia, they were impressed with that young man's good looks and his obvious pride in his native Corsica. Although Colonel Nevil and Orso had been on opposite sides in the Napoleonic Wars, each admired the other's bravery and courage. The Nevils were on their way to Corsica when they met Orso, a trip they hoped would provide release from boredom for Lydia and good hunting for her father. Orso, a lieutenant under Napoleon, was going home on half pay now that the wars were over and his leader had been defeated.

A short time after the party arrived in Corsica, Orso's sister Colomba joined them. From her and Orso, the Nevils learned the story of the della Rebbia family. The father had been murdered from ambush and no one had paid for the crime. But Colomba firmly believed that Lawyer Barricini had been responsible for her father's death, the two families having been blood enemies for generations, and she demanded that Orso avenge the death. Orso, having been absent from Corsica for many years, did not feel the old passionate hatred of his kin, and he was satisfied that the law had rightly cleared Barricini, there being no proof that he was guilty of murder. Colomba, sharing the fiery passions of her ancestors, was determined that her brother should uphold the honor of their family. Lydia, on the other hand, pleaded with Orso to let the law settle such matters; she felt that to avenge the death would be to commit murder.

There had been evidence in the case, the bloodstained notebook of the murdered man, in which he had printed part of a name before he died. Barricini, as mayor of the village, had impounded the book, and when it was offered in evi-

dence the name appeared to be that of a bandit in the district. Colomba believed that Barricini had torn out the original page and himself printed the bandit's name. No one believed her story but some peasant friends who were also bandits, and their testimony was of no value.

Orso and Colomba left the Nevils for a time and returned to their native village, the colonel and Lydia promising to visit them later. Not long after their return the prefect called on them and said that he had proof that Barricini was not guilty of the crime of which Colomba accused him. A thief, now imprisoned, had confessed that he had written a letter that had started the trouble between Barricini and the slain della Rebbia. Colomba, not impressed, said that Barricini, fearing that she would prevail upon her brother to seek out their enemy and kill him, had no doubt bribed the prisoner to make a false confession.

The prefect invited Orso to accompany him to the Barricini house, there to settle the matter peacefully. The prefect, who also had a letter for Orso from Lydia, promised that he would hand over the letter when the young man made the call. But the next morning Colomba told the prefect's servant that her brother had sprained his ankle; she asked the prefect to call at their home. When the prefect arrived, accompanied by Barricini and his two sons, Colomba confronted them with one of her friends, a bandit who said that he had been in prison with the thief supposed to have confessed to writing the letter. The bandit said that the prisoner had received many visits from Barricini's son and that the prisoner displayed a great deal of money for one so notoriously poor. Orso, convinced by this evidence, accused Barricini of forgery, perhaps murder. He struck one of the sons and promised to seek true vengeance later. The prefect, promising to investigate the whole matter, asked Orso to refrain from violence until the investigation was complete.

Orso wrote to Barricini's son, however,



and challenged him to a duel with guns. Barricini promptly sent the note to the public prosecutor as evidence that Orso had threatened his family. Orso then wrote to Lydia, whose letter to him had stated that she and her father were on the way for their visit, and asked the Nevils not to come until she heard from him again. He wished to spare them the danger of a feud. Learning that his letter had not reached Lydia in time, he proposed to intercept the Nevils on their way to the village.

In order to stir her brother to violence, Colomba slit the ear of his favorite horse. Convinced by his sister that his enemies had done the deed, enraged Orso swore he would avenge his honor, for to slit the ear of an enemy's horse was a mortal challenge.

On his way to meet the Nevils, a friendly child warned Orso that his enemies were waiting to ambush him, but he refused to turn back. When he reached a thicket, he was attacked from two sides and injured in the arm. With one arm he discharged his heavy gun twice and killed both his attackers. Realizing that they were the two sons of Barricini, he knew that he would be arrested for murder. He took refuge with some bandits friendly to his family.

Lydia and Colonel Nevil, arriving in the village, learned of Orso's disappearance, and they joined Colomba in fears for his safety. At last the bandits sent word that Orso had escaped and was hiding with them. Believing in his innocence, Lydia convinced her father that

Orso had only defended himself against his would-be assassins. In fact, Colonel Nevil told the prefect that he and Lydia had heard Orso's gun fire twice after two lighter guns had been fired. The colonel's reputation convinced the prefect that Orso had acted in self-defense.

Colomba and Lydia visited Orso in his hideout. As the two young people declared their love for each other they were interrupted by the arrival of the police. Orso fled again. Colomba and Lydia were seized and returned to the prefect. By that time the prefect had proof that Orso had acted in self-defense, which carried no charge of murder. He demanded, however, that Orso surrender to the authorities so that the affair could be settled legally.

After his surrender Orso was found innocent of any crime. He and Lydia married and went to Italy. Colomba and Colonel Nevil accompanied them. Although Colomba soon learned the dress and manners of polite society, she often longed for her wild life in Corsica. One day she saw an old man who had almost lost his senses. She learned that he was old Barricini, who had been forced to flee Corsica after Orso's vindication. Now he was a broken man, mourning the loss of his sons and his honor. He confessed to Colomba that he had indeed torn the page out of the notebook and substituted another name for his own. Colomba had no sympathy for the old man. She felt that his plight was due to his own evil and was glad that her father's blood was now completely avenged.

## THE COMEDY OF ERRORS

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Farce

*Time of plot:* First century B.C.

*Locale:* Ancient Greece

*First presented:* c. 1592

*Principal characters:*

SOLINUS, Duke of Ephesus

AEGEON, a merchant of Syracuse

ANTIPHOLUS OF EPHEBUS, and

ANTIPHOLUS OF SYRACUSE, twin brothers, sons of Aegeon and Aemilia  
DROMIO OF EPHEBUS, and  
DROMIO OF SYRACUSE, twin brothers, attendants of above twins  
AEMILIA, Aegeon's wife  
ADRIANA, wife to Antipholus of Ephesus  
LUCIANA, Adriana's sister  
A COURTESAN

### *Critique:*

*The Comedy of Errors* is a farce-comedy at times bordering on slapstick. The situations make the farce, the characters being only incidental to the plot. It required a nimble wit to place each character at the right place at the exact time to increase the confusion already existing in the story. Here Shakespeare had no subtle moral, no lyrical expression of love, no purpose of any kind but to entertain with scenes of hilarious confusion. The reader must enter wholeheartedly into the spirit of fun and gaiety or his time is wasted. Absent is the perfection of structure and characterization of Shakespeare's later works, but nowhere does he surpass *The Comedy of Errors* in simple, side-splitting fun.

### *The Story:*

Aegeon, a merchant of Syracuse recently arrived in Ephesus, was to be put to death because he could not raise a thousand marks for payment of his fine. The law of the time was that a native of either land must not journey to the other on penalty of his life or the ransom of a thousand marks. But when Solinus, Duke of Ephesus, heard Aegeon's story, he gave the merchant one more day to try to raise the money.

It was a sad and strange tale Aegeon told. He had, many years ago, journeyed to Epidamnum. Shortly after his wife joined him there she was delivered of identical twins. Strangely enough, at the same time and in the same house, another woman also bore twin boys, both identical. The second wife and her husband were so poor that they could not care for their children, and so they gave them to Aegeon and his wife Aemilia, to be at-

tendants to their two sons. On their way home to Syracuse, the six were shipwrecked. Aemilia and the two with her were rescued by one ship, Aegeon and the other two by a different ship. Aegeon did not see his wife and the two children in her company again. When he reached eighteen years of age, Antipholus, the son reared by his father, grew anxious to find his brother, and he and his attendant set out to find their missing twin. Now they too were lost to Aegeon, and he had come to Syracuse to seek them.

Unknown to Aegeon, his son and his attendant had just arrived in Ephesus. Antipholus and Dromio, his attendant, met first a merchant of the city, who warned them to say that they came from somewhere other than Syracuse, lest they suffer the penalty already meted out to Aegeon. Antipholus, having sent Dromio to find lodging for them, was utterly bewildered when the servant returned and said that Antipholus' wife waited dinner for him. What had happened was that the Dromio who came now to Antipholus was Dromio of Ephesus, servant and attendant to Antipholus of Ephesus. Antipholus of Syracuse had given his Dromio money to pay for lodging, and when he heard a tale of a wife about whom he knew nothing he thought his servant tricked him. He asked the servant to return his money. But Dromio of Ephesus had been given no money and professed no knowledge of the sum. He was beaten soundly for dishonesty. Antipholus of Syracuse later heard that his money had been delivered to the inn; he could not understand his servant's joke.

A short time later the wife and sister-in-law of Antipholus of Ephesus met

Antipholus of Syracuse and, after berating him for refusing to come home to dinner, accused him of unfaithfulness with another woman. Not understanding a thing of which Adriana spoke, Antipholus of Syracuse went to her home to dinner, Dromio being assigned by her to guard the gate and allow no one to enter. Thus it was that Antipholus of Ephesus arrived at his home with his Dromio and was refused admittance. So incensed was he that he left his house and went to an inn. There he dined with a courtesan and gave her gifts intended for his wife.

In the meantime Antipholus of Syracuse, even though almost believing that he must be the husband of Adriana, fell in love with her sister Luciana. But when he told her of his love, she called him an unfaithful husband and begged him to remain true to his wife. Dromio of Syracuse was pursued by a kitchen maid whom he abhorred; the poor girl mistook him for Dromio of Ephesus, who loved her.

Even the townspeople and merchants were bewildered. A goldsmith delivered to Antipholus of Syracuse a chain meant for Antipholus of Ephesus and then tried to collect from the latter, who in turn stated that he had received no chain and accused the merchant of trying to rob him.

Antipholus and Dromio of Syracuse decided to get out of the seemingly mad town as soon as possible, and the servant was sent to book passage on the first ship leaving the city. But Dromio of Syracuse brought back the news of the sailing to Antipholus of Ephesus, who by that time had been arrested for refusing to pay the merchant for the chain he had not received. Antipholus of Ephesus, believing the servant to be his own, sent Dromio of Syracuse to his house to get money for his bail. But before that Dromio returned with the money, Dromio of Ephesus came to Antipholus of Ephesus, naturally without the desired money. Meanwhile Dromio of Syracuse took the money to Antipholus of Syracuse, who had not sent

for money and could not understand what his servant was talking about. To make matters worse, the courtesan with whom Antipholus of Ephesus had dined had given him a ring. Now she approached the other Antipholus and demanded the ring. Knowing nothing about the ring, he angrily dismissed the wench, who decided to go to his house and tell his wife of his betrayal.

On his way to jail for the debt he did not owe, Antipholus of Ephesus met his wife. Wild with rage, he accused her of locking him out of his own house and of refusing him his own money for bail. She was so frightened that she asked the police first to make sure that he was securely bound and then to imprison him in their home so that she could care for him.

At the same time Antipholus and Dromio of Syracuse were making their way toward the ship that would carry them away from this mad city. Antipholus was wearing the gold chain. The merchant, meeting them, demanded that Antipholus be arrested. To escape, Antipholus of Syracuse and his Dromio fled into an abbey. To the same abbey came Aegeon, the duke, and the executioners, for Aegeon had not raised the money for his ransom. Adriana and Luciana also appeared, demanding the release to them of Adriana's husband and his servant. Adriana, seeing the two men take refuge in the convent, thought they were Antipholus and Dromio of Ephesus. At that instant a servant ran in to tell Adriana that her husband and Dromio had escaped from the house and were even now on the way to the abbey. Adriana did not believe the servant, for she herself had seen her husband and Dromio enter the abbey. Then Antipholus and Dromio of Ephesus appeared before the abbey. Aegeon thought he recognized the son and servant he had been seeking, but they denied any knowledge of him. The confusion grew worse until the abbess brought from the convent Antipholus and Dromio of Syracuse, who instantly rec-



ognized Aegeon. Then all the mysteries were solved. Adriana was reunited with her husband, Antipholus of Ephesus, and his Dromio had the kitchen maid once more. Antipholus of Syracuse was free to make love to Luciana. His Dromio was merely freed. Still more surprising, the

abbess turned out to be Aegeon's wife, the mother of the Antipholi. So the happy family was together again. Lastly, Antipholus of Ephesus paid his father's ransom and brought to an end all the errors of that unhappy day.

## CONFESSIONS OF AN ENGLISH OPIUM EATER

*Type of work:* Essays

*Author:* Thomas De Quincey (1785-1859)

*Type of treatise:* Confession and fantasy

*Time of treatise:* Early nineteenth century

*Locale:* England and Wales

*First published:* 1821

*Principal characters:*

THOMAS DE QUINCEY, the narrator

ANN, a prostitute

### *Critique:*

This book is one of those works about which all educated people have heard but which few have read, in spite of the sensational subject, addiction to drugs. The modern reader has little patience with deliberate displays of erudition, with protracted sentimentality, with latinate periodic sentences, and with apostrophes to this abstraction or to that inanimate object. De Quincey was a conscious stylist in his attempt to give prose writing the imaginative and emotional qualities of poetry. But he was also prolix; and it is for this prolixity, perhaps, that he goes largely unread today. Still, *Confessions of an English Opium Eater* is worth reading: De Quincey forbore admirably here, hewing to or staying close to his theme throughout. As an inspiration to human beings who have succumbed to any pernicious habit and who despair of ever breaking free, the work is invaluable.

### *The Story:*

When Thomas De Quincey was about twenty-eight years of age, intense stomach pains drove him to take opium for relief. These stomach pains were a legacy from hardships that he endured as an adolescent.

De Quincey's father had died when the boy was seven. Thomas, the joint responsibility of four guardians, was sent to school, where he became an excellent Greek scholar. Later, at the Manchester Grammar School, he was so superior to his teachers in Greek that he soon felt a desire to leave the school. His guardians being against this plan, however, he asked an old friend for money, received it, and planned to make his escape from a school which he felt had nothing to offer him intellectually.

The day of his escape came. When the groom of his hall was carrying his book-laden trunk down a narrow stairway, the man slipped and fell, the trunk clattering noisily to the floor below. Young De Quincey was sure he would be caught. But the incident, miraculously, did not arouse the curiosity of the resident master, and the youth was able to get away.

Seventeen-year-old De Quincey headed westward, walking through Wales, where, in Bangor, he took a room. His landlady was the ex-servant of a bishop's family. On one of her regular visits to the bishop's house, she disclosed that she was taking in lodgers. When she reported her disclosure to De Quincey, he took

exception to the tenor of her remarks concerning him, moved out of her house at once, and found lodging in inns. That type of lodging being relatively expensive, the young man soon found himself reduced to eating only once a day, and this a meal of only coffee or tea. The mountain air of Wales and the walking made him abnormally hungry, so that his having to subsist off berries and charitable handouts hurt him physically. As time went by, he managed to earn a meager living by writing letters for the illiterate and by doing odd jobs. But the damage to his health had been done.

His travels then took him from Wales to London, where, utterly destitute and afraid to reveal himself to any friends of his family, he lived for several months on little more than a small ration of bread; also, at that time, he slept out of doors. At last, in cold weather, an acquaintance gave him shelter in a large, almost empty house, where De Quincey's companion was a ten-year-old girl. Pains in his stomach prevented his ever getting a proper night's sleep; consequently, he slept by fits and snatches both day and night. The master of the house was a legal representative of money-lenders, but despite the man's apparent lack of principles De Quincey found him generous in his way. The little girl appeared to be a servant in the large house, which was situated near Soho Square.

De Quincey walked the streets and often sat all day in parks, until Ann, a sixteen-year-old street-walker, befriended him. One night, when he had a violent attack of his stomach complaint, Ann spent part of her scant savings on wine and spices for him.

Soon afterward he met an old family acquaintance who gave him money, thus ending De Quincey's period of extreme poverty. Previously, he had been afraid to appeal to family friends for help for fear that his guardians would send him back to the grammar school. That he might have taken on literary work of some kind never occurred to him. Now,

solvent for the moment, he made arrangements to get an advance on his patrimony, which would not be legally his until his twenty-first birthday.

After saying goodbye to Ann, he took a coach to Eton to get a signature that was required for an advance on his patrimony. At Eton he called upon an acquaintance, young Lord Desart, who invited him to breakfast. Finding that he could not keep down the food, he took wine to his great comfort. Lord Desart, who was only eighteen, was reluctant to sign for security, but he finally consented. De Quincey returned to London, where he found that Lord Desart's signature did not impress the money-lenders with whom he was negotiating for the advance. Again he was threatened with hardship; again, however, he was saved, for his reconciled relatives sent him to Oxford University. Meanwhile, before he left London, he searched unsuccessfully for Ann. She was nowhere to be found, and he never saw her again.

De Quincey, now nineteen, made frequent weekend trips to London from Oxford. One Sunday, while in the metropolis, he suffered agonies from neuralgic pains in the head, and a fellow student whom he encountered recommended opium for relief. He thereupon bought a small amount of laudanum, the tincture of opium, from an apothecary. He returned to his room and took the prescribed amount. The result seemed phenomenal to him; all his pain ceased, and he knew boundless pleasure. There was no intoxication, as from wine or spirits; there was only a protracted sense of being utterly at peace with the world and with himself. The opium uplifted the intellect rather than the animal spirits, and when its effect wore off there was no period of depression such as spirits induced.

As a college student, De Quincey's two great pleasures were to hear Grassini, an Italian soprano who often sang in London, or to take opium and afterward join the Saturday night crowds in the London markets. Even greater than these

pleasures, however, was that of withdrawing himself at the time when the opium had reached its maximum effect on his mind, so that he could get the most complete enjoyment from his opium-induced dreams and visions.

De Quincey left Oxford. In 1812 he took a cottage, where he studied German metaphysics and continued to take opium once a week. His health was apparently never better. Even after eight years of taking opium, he was able to say that he had not become a slave to the drug; he was still able to control the amount taken and the intervals between doses.

But a recurrence, in 1813, of his old stomach disorder led him to take the drug every day. That he was already partially addicted was a secondary reason for his increased use of opium. For two years he took three hundred and twenty grains of opium daily, but at last he was able to reduce the amount to forty grains. Staying on that allowance, he experienced the happiest year of his life.

About that time a Malay, traveling afoot, stopped for a night at the cottage. De Quincey was impressed by the aspect and garb of the Oriental. Before the man left the next morning, De Quincey gave him enough opium, divided into three parts, to kill a man if taken all at once. The Malay clapped all three pieces into his mouth and departed. De Quincey felt concern for several days, but to his relief he never heard or read of the untimely death of a Malay in his part of Great Britain.

In his little cottage in the mountains of northern England, De Quincey, in the winter of 1816-1817, knew complete happiness in his experience with opium. Deep snows, heavy rains, a snug cottage, a roaring fire, a large collection of good books, plenty of tea, and daily consumption of laudanum brought him idyllic happiness.

But matters changed. Having become addicted to the daily taking of opium, it became impossible for him to reduce his

daily allowance without bringing on abnormal perspiration and excruciating abdominal pains. He soon lost interest in reading and the study of mathematics and philosophy. A friend sent him David Ricardo's *Principles of Political Economy and Taxation*. The book aroused him from his lethargy long enough to write for publication on that popular subject. Then, unable to write a preface for his work, he shelved the project. He neglected household responsibilities. At night he lay awake in his bed, processions of visions passing through his mind. These visions consisted largely of scenes from the English Civil War and from ancient Rome. Soon he found it difficult to distinguish between the real and the unreal. Furthermore, other dreams and visions took him into frightful abysses. Constantly depressed, he lost all normal sense of space and time, and he often had the sensation of having lived through a millennium. Also, he found himself able to recall insignificant events of his childhood, details which he had never been conscious of remembering.

The opium dreams were periodic in subject matter: there were nights during which he dreamed historical scenes; then there was a period of architectural dreams—vast piles of buildings and enormous cities; these were followed by dreams of water—lakes, lagoons, vast oceans; and next a period of dreams in which countless human faces presented themselves in peculiar situations to his mind's eye.

In May, 1818, his dream visions took on an Oriental theme. At times he was in Egypt, then in China, or in India. Where in previous dream sequences he had known only spiritual horrors, in these Oriental ones he sensed physical horror from reptiles and frightful birds.

In the summer of 1819, De Quincey, still addicted to opium, dreamed of a graveyard in his own little valley. In the dream he arose and walked out of his cottage yard to enjoy the air. He thought he saw an Oriental city and, beneath a palm tree, Ann, the street-walker friend



of his youth. She did not speak; the dream faded and he found himself walking with her in the streets of London. In 1820 one vision was so terrifying in its profundity and breadth that he awoke and declared that he would never sleep again.

Finally, he reasoned that he would surely die if he continued to take opium

and that he might die in the attempt to break the habit. With so little choice, he decided to try, at least, to free himself from opium. He reduced his ration gradually and finally broke free, thus proving to himself that an addict may end a habit of seventeen years' duration.

## CONINGSBY

*Type of work:* Novel

*Author:* Benjamin Disraeli (1804-1881)

*Type of plot:* Political romance

*Time of plot:* 1832-1840

*Locale:* England and Paris

*First published:* 1844

### *Principal characters:*

HARRY CONINGSBY, a young nobleman

MARQUIS OF MONMOUTH, his grandfather

SIDONIA, a wealthy young Jew, Coningsby's friend

EDITH MILLBANK, Coningsby's sweetheart

OSWALD MILLBANK, Edith's father

MR. RIGBY, a member of Parliament

LUCRETIA, a young Italian noblewoman, later Lord Monmouth's wife

FLORA, a member of a troupe of actors

### *Critique:*

*Coningsby* occupies a special position in literature because of its varied aims. Not only is it the literary history of young Harry Coningsby's fortunes, but it is an important political treatise as well. In it Disraeli traced the decline of the Whig and Tory factions and the developments which led to the birth of the Conservative Party. The characters may be readily identified with real personages of the time.

### *The Story:*

Harry Coningsby was fourteen when he met his grandfather, the Marquis of Monmouth, for the first time. He had been placed in his grandfather's charge when he was still very young with the understanding that his widowed mother, a commoner, was never to see him again. He had been turned over, sight unseen, to the care of Mr. Rigby, a member of Parliament who sat for one of Lord Monmouth's ten boroughs.

Lord Monmouth, who preferred to live abroad, had returned to his native land in

1832 in order to help fight the Reform Bill. Hearing favorable reports of his grandson, he had ordered Mr. Rigby to bring the boy from Eton to Monmouth House. Unfortunately, young Coningsby was unable to put out of his mind thoughts of his mother, who had died when he was nine, and he burst into tears at the sight of his grandfather. Lord Monmouth, disgusted by that sign of weakness, ordered him to be led away. He thought to himself that the sentimental boy's future probably lay with the church.

Fortunately, the boy became friendly with the marquis' guests, Princess Colonna and her stepdaughter, Lucretia. The princess passed on such glowing descriptions of Coningsby to his grandfather that they were on excellent terms by the time he returned to school.

At Eton one of Coningsby's close friends was Oswald Millbank, a manufacturer's son. When Coningsby left Eton in 1835 he went to explore Manchester's factories before going to Coningsby Castle to join

his grandfather. During his journey he visited the Millbank mills. Oswald was abroad, but he was hospitably greeted by his friend's father. At the Millbank mansion Coningsby met beautiful but shy young Edith Millbank and learned from her Whig father that he favored the rise of a new force in government—a natural aristocracy of able men, not one composed of hereditary peers.

Before departing for Coningsby Castle, young Coningsby was tempted to inquire about the striking portrait of a woman which graced the dining-room wall. His host, much upset by his question, made a brusque, evasive answer.

Lord Monmouth, backing Mr. Rigby for reelection to Parliament, had returned to his borough and scheduled an elaborate program of dances, receptions, and plays, to gain a following for his Conservative candidate. Princess Colonna and Lucretia were again his grandfather's guests. Coningsby had no need, however, to confine his attentions to them, for as Lord Monmouth's kinsman and possible heir he found himself much sought after. He found time also to encourage Flora, a member of the troupe of actors entertaining the marquis' guests. The girl was shy and suffering from stage fright.

Here Coningsby met Sidonia, a fabulously wealthy young Jew. Coningsby found his new friend impartial in his political judgments, not only because his fortune allowed him to be just but also because his religion disqualified him as a voter. Sidonia taught him, during their lengthy discussions, to look to the national character for England's salvation. He believed that the country's weakness lay in developing class conflicts.

Lucretia made a brief effort to attract Coningsby when she observed the favor in which his grandfather held him, but before long she found Sidonia, a polished man of the world, more intriguing. But Sidonia was not to be captured. He was attracted by others' intellects, and Lucretia could not meet him on his own level.

After his holiday Coningsby went to

Cambridge for his last years of study. During his first year there King William IV died and the Conservative cause fell in defeat. Mr. Rigby was, as he had been for many years, the candidate from his borough, and with the marquis to back him his victory seemed certain until Mr. Millbank entered the field. The manufacturer and the marquis had been enemies for many years, and their feud reached a climax when Millbank not only bought Helling-sley, an adjoining estate which Lord Monmouth had long coveted, but also defeated his lordship's candidate.

Prepared for the worst, the defeated Mr. Rigby went to Monmouth House, where the marquis was in residence. He was pleasantly disappointed, however, for his employer's thoughts were not on him. Lord Monmouth was preparing to marry Lucretia, who, if she could not have the man she desired, was determined at least to obtain power and riches through marriage.

A year after the wedding Coningsby was invited to join his grandfather and his bride in Paris at Christmas time. Stopping at his banker's on his way through London, he was given a package of his mother's correspondence. In the packet was a locket, with an exact copy of the portrait he had seen at Millbank. It was a picture of his mother.

While visiting an art gallery in Paris with Sidonia, Coningsby again met Edith Millbank, who was traveling with her relatives, Lord and Lady Wallinger. Coningsby, who fell in love with her immediately, was distressed to hear reports that Sidonia intended to marry her. Finding the couple conversing on familiar terms one evening, he regretfully decided to withdraw from the scene. He returned to England.

Disappointed in love, Coningsby devoted himself to his studies for the remainder of his stay at Cambridge. Then, learning that Edith had not married and that Sidonia was no more than an old family friend, he went to Coningsby Castle in order to be near the Millbanks.

Coningsby spent every possible moment with Edith and her family during the next few weeks. When her father discovered the lovers' feelings, he asked Coningsby to leave. He would not, he explained, submit his daughter to the same fate the young man's mother had suffered at Lord Monmouth's hands. In this manner Coningsby learned that his mother had once been Mr. Millbank's fiancée.

Leaving Hellingsley, Coningsby went on a sea voyage from which he was called home by the marquis. Parliament faced another crisis, and Lord Monmouth had decided that Coningsby should stand as his candidate. Coningsby refused, for he was of the opinion that men should cut across party lines to establish recognition of the bond between property and labor.

The same day Lord Monmouth faced his rebellious grandson he separated from Lucretia, who had proved unfaithful.

The marquis died at Christmas of that

year. Most of his fortune he left to Flora, who was his natural daughter. Coningsby was cut off with the interest on ten thousand pounds.

Deeply disappointed in his expectations, Coningsby gave up his clubs and most of his friends and began to study law. He had resigned himself to the prospect of years of drudgery when Mr. Millbank repented his decision. The manufacturer withdrew his candidacy in the 1840 election to back Coningsby as the Tory candidate. Mr. Rigby was his rival candidate, but he was easily defeated.

Not many months later Edith became Coningsby's bride and went with him to live at Hellingsley, their wedding present from Mr. Millbank. As a final blessing, though not an unmixed one, Flora, who had always been weak, died, leaving the fortune she had inherited to the man who had befriended her many years before at Coningsby Castle.

## THE CONJURE WOMAN

*Type of work:* Novel

*Author:* Charles Waddell Chesnutt (1858-1932)

*Type of plot:* Regional romance

*Time of plot:* Post-Civil War

*Locale:* North Carolina

*First published:* 1899

### *Principal characters:*

THE NARRATOR

ANNIE, his wife

UNCLE JULIUS, his colored coachman

AUNT PEGGY, the conjure woman

### *Critique:*

The first important American novelist of Negro descent, Charles Chesnutt has given us pure folktale and regional romance in *The Conjure Woman*. Uncle Julius is a very real person, one who does not waste his stories on any occasion. Each tale has a motive, some for the benefit of Julius himself, others for the benefit of his white employers. His stories are fantasy in the purest form, but so

delicately, so fancifully told that the reader grieves or rejoices, just as Uncle Julius wants him to. Charles Chesnutt has portrayed the old Negro retainer with fidelity and understanding.

### *The Story:*

When the Narrator's wife began to suffer ill effects from the severe Great Lakes climate, he began to look around

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for a suitable place to take her. He had been engaged in grape culture in Ohio, and when he learned of a small North Carolina town that seemed to offer what he needed in climate and suitable land, he decided to buy an old, dilapidated plantation and settle there. An untended vineyard was already on the place; with a little care and expense the vines would flourish once more.

On the day that he took his wife Annie to look at the plantation they happened upon an ancient Negro who called himself Uncle Julius. He advised them not to buy the plantation because it was goophered. Seeing they did not know that anything goophered was bewitched (conjured), the old colored man asked permission to tell them the story of the vineyard.

Many years before the war, when Uncle Julius was still a slave, the plantation owner had made many thousands of dollars from the grapes. Because the master could never keep the slaves from eating the rich grapes and stealing the wine made from them, he conceived the idea of having Aunt Peggy, a conjure woman living nearby, put a goopher on the vines. She made one that said that any Negro eating the grapes would die within a year. Most of the slaves stayed away from the grapes, but a few tried them in spite of the conjure—and they all died. When a new slave came to the plantation, no one remembered to tell him about the conjure, and he ate some of the grapes. So that he would not die, Aunt Peggy made him a counter-goopher. Then a strange thing happened. Every year, as the grapes ripened, this slave became so young and sprightly that he could do the work of several men, but in the fall, when the vines died, he withered and faded. This strange action went on for a year or two, until the master hit upon the idea of selling the slave every spring when he was so strong, and buying him back cheaply in the fall. By this transaction he made money each year.

One year the master hired an expert to

prune his vines, but the expert cut them out too deeply and the vines were ruined. Soon afterward the slave who had bloomed and withered with the vines died also. Some said he died of old age, but Uncle Julius knew that it was the goopher that finally overcame him. Uncle Julius advised strongly against buying the land because the conjure was still on.

The Narrator bought the plantation, however, and it prospered. Later he learned that Uncle Julius had been living in a cabin on the place and sold the grapes. He always suspected that the story was told to prevent ruination of the old man's business. He gave Uncle Julius employment as a coachman, and so the former slave was well cared for.

At another time Annie wanted a new kitchen, and her husband decided to tear down an old schoolhouse on the place and use the lumber from it for the new building. Uncle Julius advised him against the plan. Strangely enough, that schoolhouse was goophered, too. The story was that a slave called Sandy was borrowed by others so often that his woman was afraid they would be separated forever. She was a conjure woman, and so she turned him into a tree. Each night she would turn him back into a man, and they would slip into her cabin until morning, when she would again change him into a tree. One day the woman was sent away from the plantation before she could change Sandy into a man. While she was away the master had the tree that was Sandy cut down to build a new kitchen. The slaves had a hard time felling the tree, which twisted and turned and tried to break loose from the chains. At last they got it to the sawmill. Later the house was built, but it was never much use. The slaves refused to work there because at night they could hear moaning and groaning, as if someone were in great pain. Only Sandy's woman, when she returned, would stay in the building, and she, poor girl, went out of her mind.

Uncle Julius advised against using

goophered lumber for the new kitchen. It also seemed that Uncle Julius needed the old schoolhouse for his church meetings. The goopher would not bother the worshipers; in fact, the preaching would help Sandy's roaming spirit. There was nothing for the wife and her husband to do but buy new lumber for her kitchen. No one would want to use goophered wood.

When the Narrator was about to buy a mule to use in cultivating some land, Uncle Julius warned him against mules because most of them were conjured. Uncle Julius did, however, know of a horse for sale. After his employer bought the horse, which died within three months, Uncle Julius appeared in a new suit he had been admiring for some time.

One day, when Annie felt depressed and listless, Uncle Julius told her and her husband about Becky, a slave traded for a horse. Taken away from her child, she grieved terribly. Aunt Peggy, the conjure woman, turned the baby into a hummingbird so that he could fly down to his mother and be near her and soothe her. Later the conjure woman arranged to have Becky and her baby reunited. But Uncle Julius knew that she would never have had all that trouble if she had owned the hindfoot of a rabbit to protect her from harm. The story seemed to cheer Annie, and her husband was not

surprised later to find Uncle Julius' rabbit's foot among her things.

When the Narrator prepared to clear a piece of land, Uncle Julius warned him that the land was goophered and told him a harrowing tale about a slave turned into a gray wolf and tricked into killing his own wife, who had been changed into a cat. Although the gray wolf was said to haunt the patch of land, it did not seem to bother a bee tree from which Uncle Julius gathered wild honey.

One day Annie's sister Mabel and her fiancé quarreled bitterly. Uncle Julius had another story for them about Chloe, a slave who ruined her life because she was jealous. Chloe listened to a no-account rival and believed his story that her lover was meeting another woman. When she learned that she had lost her lover because she allowed her jealousy to trick her, she sorrowed and died. Even the conjure woman could not help her. Mabel listened to the story and then ran to her fiancé, who just happened to be close to the spot where Julius had stopped their carriage. Later on the young man seemed to develop a special fondness for Uncle Julius. After the wedding he tried to hire the old Negro into his service, but Uncle Julius remained faithful to his employers. He thought they needed his advice and help.

## THE CONSCIOUS LOVERS

*Type of work:* Drama

*Author:* Sir Richard Steele (1672-1729)

*Type of plot:* Sentimental comedy

*Time of plot:* Early eighteenth century

*Locale:* London

*First presented:* 1722

### *Principal characters:*

YOUNG BEVIL, a young gentleman of fortune

SIR JOHN BEVIL, young Bevil's father

INDIANA DANVERS, a girl befriended by young Bevil

LUCINDA SEALAND, engaged to young Bevil

MR. SEALAND, Lucinda's father

MR. MYRTLE, young Bevil's friend, in love with Lucinda Sealand

MR. CIMBERTON, a suitor for Lucinda Sealand's hand

### Critique:

*The Conscious Lovers*, often called Steele's finest play, began the vogue of sentimental comedy and marked a departure from the comedy of manners popular during the late eighteenth century. In this drama the virtues of the true gentleman, as opposed to those of the wit and fop, are clearly demonstrated. The characters are frankly middle-class people instead of the nobility. The lovers are frank in their affections and the father is portrayed as the object of filial affection, whereas in earlier drama he had been the object of ridicule, often a bar to the enjoyment of a fortune. As a social reformer Steele advanced two doctrines: the abolishment of marriage as simply a contractual affair, and the absurdity of the barbaric practice of dueling. The latter doctrine he had presented earlier in a famous number of *The Spectator*. Steele, unlike earlier dramatists of the period, sought to give good examples to his audiences.

### The Story:

Young Bevil, a gentleman of some fortune, was engaged to marry the daughter of Mr. Sealand. Although he was not in love with the girl, he had agreed to marry her at his father's request. On the day of the marriage, however, there was some doubt that the marriage would take place, for the bride's father had discovered that Bevil was paying the bills of a young woman he had brought back from France. Fearing that the young woman, called Indiana, was Bevil's mistress, Mr. Sealand did not want to see his daughter married to a man who kept another woman.

The fathers did not know that Bevil had sent a letter to Lucinda Sealand which gave her his permission to break off the marriage at that late date. Bevil had done so because he knew that Lucinda was really in love with his friend, Mr. Myrtle, and because he himself wanted to marry Indiana. Shortly after the letter was sent, Sir John's valet told young

Bevil that the marriage would probably be broken by Mr. Sealand. Bevil then confided in the servant that Indiana was the daughter of the British merchant named Danvers, who had disappeared in the Indies soon after the ship in which Indiana, her mother, and her aunt had been traveling to join him had been captured by French privateers.

Shortly afterward Myrtle arrived at Bevil's apartment and told his friend that a third marriage arrangement was in the wind that day. Mrs. Sealand was trying to wed her daughter to Mr. Cimberton, a queer fellow with peculiar ideas about wives and a great deal of money; Mrs. Sealand was willing to overlook strange notions in favor of the fortune her daughter might marry. The only thing that prevented the marriage contract from being settled that day was the non-appearance of Cimberton's wealthy uncle. Bevil suggested to Myrtle that he and Bevil's servant Tom, an artful rascal, disguise themselves as lawyers and go to the Sealand house in an attempt to prevent the marriage or, at least, to find out what could be done to keep the contract from being signed.

Meanwhile Indiana's aunt was cautioning her against the attentions of Bevil. The aunt could not believe, despite Indiana's reports of Bevil's behavior, that the young man was helping Indiana and paying her bills without intending to make her his mistress. As they continued to argue, Bevil himself appeared. Indiana tried to learn in private conversation what his intentions were, for she loved him very much. He would only reply that he did everything for her because he found pleasure in doing good. Wanting him to love her, she felt rather hurt. Secretly, Bevil had promised himself that he would never tell her of his affection as long as his father had not given permission for a marriage to her.

At the Sealand house, in the meantime, Lucinda was subjected to the humiliation of an inspection by Mr. Cim-



berton, who in company with Mrs. Sealand looked at Lucinda as he might look at a prize mare he was buying for his stable. While they were talking over her good and bad points, Myrtle and Bevil's servant, disguised as lawyers, put in their appearance. They learned very little, except that Mrs. Sealand was determined to wed her daughter to Cimberton as soon as possible. Upon leaving the house, Bevil's servant received a letter from Lucinda for his master. Myrtle, who was of a very jealous disposition, suspected duplicity on Bevil's part and instantly sent him a challenge to a duel.

Myrtle appeared at Bevil's apartment a few minutes after his challenge. Bevil refused at first to be a party to a duel, but when Myrtle heaped many insults upon Bevil and Indiana, calling the latter Bevil's whore, his language so enraged Bevil that he said he would fight. A moment later Bevil regained control of himself. Realizing how foolish a duel would be, he showed Myrtle the letter from Lucinda, which only thanked Bevil for giving her permission to break off the wedding.

Sir John and Mr. Sealand met. Mr. Sealand refused to go on with the marriage that day until he had satisfied himself as to the relationship between Indiana and Bevil. Sir John agreed to wait until the investigation had been made.

Bevil and Myrtle decided to make one more attempt to terminate the possible marital arrangements of Mrs. Sealand for her daughter. Myrtle disguised himself as Cimberton's uncle and went to the Sealand house. There Lucinda discovered his identity, but she kept it from her mother and the unwelcome suitor.

At the same time Mr. Sealand had

gone to Indiana's home. As soon as he entered the house Indiana's aunt recognized him as someone she had known before, but she decided not to reveal herself to him. Questioned, Indiana said that she had been befriended by Bevil but that he had made no effort to seduce her. Her deportment and her narrative assured Mr. Sealand that there was no illicit relationship between the two. When she had finished her story, telling of her lost father and the capture of herself, her mother, and her aunt by French privateers, he asked her father's name. She told him it was Danvers. Mr. Sealand then announced that Indiana was his long-lost daughter, and he identified some trinkets she had as those belonging to his first wife and their child. When Indiana's aunt appeared, identifying herself as Mr. Sealand's sister, he recognized her at once. He told them that he had changed his name after undergoing certain difficulties in the Indies.

Mr. Sealand readily agreed to a marriage between his new-found daughter and Bevil. At that moment Sir John, young Bevil, and a group from the Sealand house arrived. Sir John, hearing the news, was pleased at the prospect of a marriage between Indiana and his son. Bevil, anxious to aid his friend Myrtle, then requested that a marriage be arranged between his friend and Lucinda Sealand. Cimberton tried to intercede on his own behalf until Mr. Sealand informed him that only half his fortune would now go to Lucinda. Cimberton, who was more anxious for the money than the girl, departed in a huff, whereupon Myrtle, who was still disguised as Cimberton's uncle, threw off the disguise and claimed Lucinda for his bride.

## CORIOLANUS

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Historical tragedy

*Time of plot:* Third century

*Locale:* Rome, Corioli, and Antium

*First presented:* c. 1609

*Principal characters:*

CAIUS MARCIUS CORIOLANUS, a noble Roman  
TITUS LARTIUS, and  
COMINIUS, generals against the Volscians  
MENENIUS AGRIPPA, friend of Coriolanus  
TULLUS AUFIDIUS, general of the Volscians  
SICINIUS VELUTUS, and  
JUNIUS BRUTUS, tribunes of the people  
VOLUMNIA, mother of Coriolanus  
VIRGILIA, wife of Coriolanus

*Critique:*

*The Tragedy of Coriolanus*, a powerful study of a man's willful spirit and his inability to follow the advice of those who would help him, moves with a fluency not found in all of Shakespeare's plays. This faster tempo is the result, chiefly, of a terseness of line and a highly compact unity of plot. The play is devoid of prolonged soliloquy and subplot to divert the attention, with the whole action so closely geared to the title character that the play leaves but a single impression upon audience and reader alike.

*The Story:*

Caius Marcius, a brilliant soldier, was attempting to subdue a mob in Rome when he was summoned to lead his troops against the Volscians from Corioli. The Volscians were headed by Tullus Aufidius, also a great soldier and perennial foe of Marcius. The hatred the two leaders had for each other fired their military ambitions. Marcius' daring as a warrior, known by all since he was sixteen, led him to pursue the enemy inside the very gates of Corioli. Locked inside the city, he and his troops fought so valiantly that they overcame the Volscians. Twice wounded, the victorious general was garlanded and hailed as Caius Marcius Coriolanus.

On his return to Rome, Coriolanus was further proclaimed by patrician, consul, and senator; and he was recommended for the office of consul, an appointment whole-heartedly approved by the nobles. Because the citizens also had to vote on his appointment, Coriolanus, accompanied by Menenius Agrippa, went to Sicinius and Brutus, the plebian tribunes, to seek their approval.

The people had long held only contempt for Coriolanus because of his arrogance and inhumane attitude toward all commoners. Although coached and prompted by Menenius to make his appeal as a wound-scarred soldier of many wars, Coriolanus was not able to bring himself to solicit the citizens' approval. He could only request and demand their support, which he got from individuals approached at random on the streets.

But Brutus and Sicinius, as representatives of the common people, were not willing to endorse the elevation of Coriolanus to office. Voicing the opinions of many citizens in their accusations against Coriolanus for his abuses in denying the people food from the public storehouses and for his insolence, Brutus and Sicinius urged the citizens to rescind their votes for Coriolanus. They pointed out that his military prowess was not to be denied, but that this very attribute would result in further suppression and misery for the people. Coriolanus' ambitions, they predicted, would lead to his complete domination of the government, thereby destroying their democracy.

The repeated pleading by Menenius, Cominius, and the senators that Coriolanus relent and approach the tribunes civilly in order to realize his political desires gave rise to Volumnia's admonition that he take the measures advised and gain the election. Volumnia, appealing to his responsibility as a Roman, pointed out that service to one's country was not shown on the battlefield alone and that Coriolanus must use certain strategies and tactics for victory in peace as well as in war.

Coriolanus misconstrued his mother's suggestions. She had taught him arrogance, nurtured his desires in military matters, and boasted of his strength and of her part in developing his dominating personality. Because of her attitude, Coriolanus inferred that his mother in her older years was asking for submissiveness and compliance. Although he promised Volumnia that he would deal kindly with the people, it was impossible for him to relent.

Virgilia, his wife, who had never condoned his soldiership, lent her pleas to those of the group, but he spurned her appeal to his vanity as a capable political leader and to his responsibility as a father and husband.

Coriolanus' persistence in his derision and mockery of the citizens led to an uprising against him. Drawing his sword, he would have stood alone against the mob, but Menenius and Cominius, fearing that the demonstration might result in an overthrow of the government, prevailed upon him to withdraw to his house before the crowd assembled.

Coriolanus, mistaking the requests of his friends and family that he yield to the attitudes of the common people for denials of loyalty and devotion to him, displayed such arrogance that he was banished from Rome. Tullus Aufidius, learning what was happening, prepared his armies to take advantage of the civil unrest in Rome.

Coriolanus, in disguise for protection against the many who would avenge the deaths of those whom he had killed earlier, went to Antium to offer his services to Aufidius against Rome. When Coriolanus removed his disguise, Aufidius, who well knew the Roman's ability as a military leader, willingly accepted his presence and his offer to aid in the Volscian campaign. Aufidius divided his army in order that he and Coriolanus each could lead a unit, thereby broadening the scope of his efforts against the Romans. Aufidius foresaw in his plan the possibility of avenging his earlier defeats by Coriolanus. When they had taken Rome,

Aufidius thought, the hatred the Romans held for Coriolanus would make easy his dominance over the arrogant patrician.

The Romans heard with dismay of Coriolanus' affiliation with Aufidius; their only hope, it was claimed, was to appeal to Coriolanus to spare the city. Although Menenius and Cominius blamed the tribunes for the banishment of Coriolanus, they went as messengers to the great general in his camp outside the gates of Rome. Unsuccessful in their efforts, Cominius returned to inform the citizens that Coriolanus, in spite of old friendships, would not be swayed in his intentions to annihilate the city. Coriolanus could not, Cominius reported, take time to find the few grains who were his friends among all the chaff that he intended to burn.

Menenius, sent to appeal again to Coriolanus, met with the same failure. Coriolanus maintaining that his ears were stronger against the pleas than the city gates were against his might. Calling the attention of Aufidius to his firm stand against the Romans, he asked Aufidius to report his conduct to the Volscian lords. Aufidius promised and praised the general for his stalwartness. While Coriolanus was vowing that he would not hear the pleas of another Roman, he was interrupted by women's voices calling his name.

The petitioners were Volumnia, Virgilia, and young Marcius, his son. Re-affirming to Aufidius his determination to demolish Rome, he told the callers he would not be moved, and he urged Aufidius to observe his unyielding spirit. Volumnia answered that their requests for leniency and mercy were in vain since he had already proclaimed against kindness; therefore, they would not appeal to him. She also declared that he made it impossible for them to pray to the gods; they could not pray for victory for Rome, because such supplication would be against him, and to pray for his success in the campaign was to betray their country. Volumnia suggested that she was not seek-



ing advantage for either the Romans or the Volscians. Asking only for reconciliation between the two governments, she declared that Coriolanus would be a hero to both sides if he could arrange an honorable peace between them.

Moved by his mother's reasoning, Aufidius announced to Aufidius that he would frame a convenient peace between the two forces. Even Aufidius declared that he had been moved by Volumnia's solemn pleas and wise words. Volumnia, Virgilia, and young Marcius returned to Rome, there to be welcomed for the success of their intercession with Coriolanus.

Aufidius withdrew to Antium to await the return of Coriolanus and their meeting with the Roman ambassadors. But as

Aufidius reviewed the incidents of the day, he realized that peace would nullify his plan for revenge against Coriolanus. Also, he was aware of the favorable regard the Volscians had for the Roman. He had to remove the man who had been his conqueror in war and who might become his subduer in peace. At a meeting of the Volscian lords Aufidius announced that Coriolanus had betrayed the Volscians by depriving them of victory. In the confusion he stabbed Coriolanus to death. Regretting his deed, he then eulogized Coriolanus and said that he would live forever in men's memory. One of the Volscian lords pronounced Coriolanus the most noble corpse that was ever followed to the grave.

## THE CORSICAN BROTHERS

*Type of work:* Novel

*Author:* Alexandre Dumas, father (1802-1870)

*Type of plot:* Adventure romance

*Time of plot:* 1841

*Locale:* Corsica and Paris

*First published:* 1845

### *Principal characters:*

ALEXANDRE DUMAS, narrator of the story and traveler in Corsica  
LUCIEN DE FRANCHI, a Corsican at whose home Dumas spent a night  
LOUIS DE FRANCHI, Lucien's brother, and a law student in Paris  
EMELIE, a married woman with whom Louis is in love  
M. DE CHATEAU-RENAUD, Louis' rival for Emelie's affections

### *Critique:*

The story of Lucien and Louis, two brothers unlike in temperament and interests, yet held together by a bond which stretches even beyond the grave, is in the true romantic vein. The pace of the novel never lags; its colorfulness is in the florid, robust tradition of French romanticism.

### *The Story:*

In March, 1841, Alexandre Dumas was traveling, with his horse and guide, on the island of Corsica. One day he arrived at the top of a hill overlooking the towns of Olmeto and Sullacaro; and in accordance with the custom followed by travelers on that island, he surveyed the scene before him in order to decide at whose house he would spend the night.

Hospitality was an ancient art on Corsica, where it was considered an honor to entertain a guest without recompense. From his vantage point Dumas decided upon a house which his guide informed him was the Sullacaro property of Madame Savilia de Franchi.

The weary traveler was cordially welcomed by Madame de Franchi and shown to the room of her absent son, Louis. She promised that her other son would soon be home and would pay his respects on his arrival. A few minutes later young Lucien de Franchi knocked at the guest's door.

Dumas gathered from the youth's conversation that there was little likeness between the twin de Franchi brothers in

appearance or tastes. Lucien, browned and robust, was dressed in riding clothes. He could not, he said, be forced to leave his native mountains. Louis, he declared, was a student who had spent most of his time indoors with his books. In spite of variance in interests, Lucien continued, they were devoted to each other.

So that they might continue their conversation while he dressed, Lucien invited the guest to his room, a chamber in contrast with that of the absent Louis. The student's room was furnished in the modern French manner and filled with books. Lucien's furniture was all of the fifteenth and sixteenth centuries, and the walls were hung with weapons of every type. Lucien exhibited two pistols, each bearing a similar date and inscription on its butt, which had belonged to his father and mother.

When the two men rejoined Madame de Franchi, she anxiously asked Lucien if he had anything to tell her about Louis. He replied that he had not. To the guest Lucien explained that the brothers, born attached and cut apart, experienced like impressions at the same time. Because he had felt melancholy for the past few days, he knew his brother must be in trouble. He knew Louis was not dead, however, for if he had been he would have seen his twin in a vision.

At dinner Lucien explained that he had to go out later, as he had been chosen mediator to bring to an end an ancient vendetta between the Orlandi and Colonna families. That evening Lucien was to meet with the leader of the Orlandi clan at a ruin about a league from town so that a reconciliation might take place the following day. He invited Dumas to accompany him.

In the moonlight they climbed a hill on which stood the ruins of an old house which had belonged to an ancestress of the de Franchis, a woman who some four hundred years before had become involved in a feud with the de Guidice family. The pistols in Lucien's room

celebrated the end of the vendetta, concluded when his parents had simultaneously killed two brothers, the last of their hereditary enemies.

The head of the Orlandi clan agreed, after some urging, to bring his family to Sullacaro the following morning so that a peace treaty with the Colonna clan might be signed. After Lucien had shot a pheasant, he and his guest began their descent to the town.

The following morning Dumas was on hand to witness the conciliation of the Orlandi and Colonna families as they marched from either end of the town to stand before the church. After a pact had been signed before the village notary, the clan leaders attended mass together.

That afternoon Dumas was forced to leave for Paris. After exchanging his hunting belt for one of Lucien's daggers, he started for the coast. Lucien had given Dumas a letter for his brother, and Madame de Franchi had begged that he himself should deliver it. The author sought out the young man immediately on his arrival in Paris. Louis was not at home. In answer to a note left by Dumas, he came to call the next day. Dumas was surprised at the resemblance between Louis and his brother. In response to inquiries, the young man admitted that he had been suffering from a bitter private grief. Unfortunately, he was in a hurry and could not stay long that day. It was agreed that he and Dumas would meet the following night at an opera ball.

When he kept his appointment with his new friend, Louis appeared distraught and at first did not want to accompany Dumas to a supper party to be given after the ball by D—, a friend of the writer. When he understood, however, that a M. de Chateau-Renaud would be present and that this gentleman had a bet with his host that he would bring a certain unidentified personage with him, the Corsican declared he would go.

At the party Dumas and Louis discovered that de Chateau-Renaud had gam-

bled on bringing a young married woman with him and on being able to present her before four o'clock. The couple arrived only a few minutes before the hour, the man forcing rather than escorting his companion. When she realized, from the few words which de Chateau-Renaud let slip to their host, that she had been the object of a bet, she insisted on leaving immediately and asked Louis to take her home. When the young man consented, he was challenged by de Chateau-Renaud. Although he had never handled a weapon, Louis accepted the challenge.

Later that day Dumas called on his young friend and agreed to serve as a second in the duel. Louis explained that Emelie, the young woman whose cause he had championed, had been entrusted to his care by her husband, a sea captain. Deeply in love with her, he had made every effort to conceal his passion. When, to his dismay, he realized she was carrying on an affair with de Chateau-Renaud, he had attempted to reprove her but had been accused of jealousy for his pains. Then, by chance, he had been invited to D—'s party, where Emelie had appeared as the result of de Chateau-Renaud's wager.

The duel, with pistols, was to take place next morning at nine. Dumas arrived at Louis' rooms at seven-thirty and found the young man writing a letter

in which he informed his mother and brother that he was writing in a lucid interval, but that he would soon be dead of brain fever. He explained to Dumas that he had been visited by his father the previous night and been told that he would die. Not wishing his family to know the true circumstances of his death, he asked his friend to send the letter so that Lucien would not come to Paris seeking vengeance and so, perhaps, be killed.

The young Corsican died, as he had predicted. A bullet entered below his sixth rib, and came out just above his hip on the other side of his body. Dumas mailed the letter as he had promised.

Five days later he was surprised by a visit from Lucien, who could not yet have learned of his brother's fate. The Corsican declared he had been out riding the day his brother was killed, and at the moment of Louis' death he had felt as though a bullet had pierced him also. To Dumas' astonishment, he showed an inflamed mark below the sixth rib on his own body. The following morning he had set out for Paris, with his mother's blessing.

Two days later Lucien stood facing de Chateau-Renaud on the spot where his brother had fallen. An instant later de Chateau-Renaud lay dead, a bullet through his head, and Lucien shed his first tears since Louis' death.

## THE COSSACKS

*Type of work:* Novel

*Author:* Count Leo Tolstoy (1828-1910)

*Type of plot:* Psychological realism

*Time of plot:* Nineteenth century

*Locale:* The Caucasus

*First published:* 1863

### *Principal characters:*

OLYENIN, a Russian aristocrat

MARYANKA, a Cossack girl

LUKASHKA, a young Cossack, betrothed to Maryanka

UNCLE YEROSHKA, an old Cossack retired from service

### *Critique:*

*The Cossacks* is one of Tolstoy's lesser known and shorter novels, but in it is one

of the finest pictures of Cossack life and the Cossack people in all Russian litera-



ture. Against that primitive background Tolstoy placed two psychological problems. The first is that of a young man who wants to love and who wants to fit into society. The second problem is that of the difficulty of a primitive society in accepting the domination of a higher culture. In the reactions of a Russian aristocrat and a Cossack girl one sees quite clearly the same problems that occurred when a body of Russians appeared in a Cossack village to aid in defending the borders. The two groups could not at all times admire, respect, or conceive affection for one another, despite the fact that they were allied against a strong and determined foe.

### *The Story:*

Olyenin, a young Russian aristocrat, decided to leave the society of Moscow and enter the army as a junior officer for service in the Caucasus. There were a number of reasons for his decision: he had squandered a large part of his estate, he was bored with what he considered an empty life, and he was in some embarrassment because of a love affair in which he could not reciprocate the woman's love.

Olyenin left the city after a farewell party one cold, wintry night. He and his servant, Vanyusha, traveled steadily southward toward the Caucasus, land of the Cossacks. The farther Olyenin went on his journey the better he felt about the new life he was about to begin. In a year's service he saw the opportunity to save money, to rearrange his philosophy, and to escape from a mental state which did not permit him to love. He was sure that in a new environment he could become less egocentric, that he could learn to love others as he loved himself.

Shortly after he joined his unit, he was one of a force sent out along the Terek river line to guard against depredations by the tribes who lived in the mountains and on the steppes south of the river. The troops were to reinforce the Cossacks who lived in the narrow strip of verdant land which bordered the river. Olyenin's unit was stationed in the village of Novomlin,

a small settlement of houses and farms with a population of less than two thousand people, mainly Cossacks.

The Cossack men spent their time in hunting and standing guard at posts along the Terek river, while the women tended the homes and farms. When Olyenin's unit moved into the village, he, as an aristocrat, was not assigned duties with the troops, and so his time was largely his own.

The Cossacks did not like the Russian troops, for there were years of enmity and different cultures to be reconciled. Olyenin, quartered in the house of a Cossack ensign, soon learned that he was not welcome. They were accepting him and his servant only because the household had to take them in.

In the house lived an ensign, his wife, and their daughter Maryanka. The girl had been spoken for in marriage by a young Cossack, Lukashka, a hero in his village because he had saved a boy from death by drowning and had killed a mountain tribesman who had attempted to swim across the river during a raid. Olyenin quickly became infatuated with Maryanka. He did not know how to act in her presence, however, because he was bewildered by the possibility of a love affair between himself and the young, uncultured Cossack girl.

Olyenin made friends with Lukashka, whom he met at an outpost while hunting, and Uncle Yeroshka, an old Cossack whose days of service were over. In Yeroshka's company Olyenin went hunting almost every day. He disliked drinking bouts, gambling at cards with the other officers, and the pleasure they found in pursuing the women of the village whose husbands and sweethearts were away on duty. Olyenin was happier alone or with Yeroshka hunting in the woods along the Terek, where he could try to work out his emotional problems.

At last Olyenin began to feel that he could be happy through generosity to others. He discovered that he enjoyed giving a horse to Lukashka and presenting

old Yeroshka with small gifts that meant little to Olyenin but a great deal to the old man. In addition, Olyenin won the respect of the Cossacks by his ability to shoot pheasants on the wing, a new feat to the Cossacks, who had never even seen it done before.

As time passed Olyenin became more and more aware of Maryanka's presence. When the girl's parents announced that she was formally engaged to young Lukashka, the announcement made Olyenin decide that he, too, was really in love with her. He turned over in his mind the possibilities that such a love would entail. He could not imagine taking the girl back to Moscow, into the society to which he had expected to return after his tour of duty, nor could he imagine settling down for life in the Cossack village. Although his stay there meant a great deal to him, he knew that he could never be happy following the primitive life he saw there, for he had too many ties, both social and material, in the world he had temporarily left.

While Olyenin helped Maryanka pick grapes in the vineyards, he had an opportunity to declare his love. Maryanka neither became angry nor repulsed him, although she gave him little encouragement. Later Olyenin, able to press his suit at various times, promised to marry the Cossack girl. She, on her part, refused to

say that she would marry him, for she too realized the difficulties such a marriage would bring about. Unlike most of the Cossack girls, she was not free with her favors and refused to let either Olyenin or Lukashka share her bed. Lukashka, well aware of what was happening, was not worried; he felt that the situation would right itself because he was actually the better man of the two.

One day a small band of marauders from across the Terek appeared a short distance from the village. When the Cossacks, accompanied by Olyenin, made a sortie against them, the outlaws tied themselves together, so that they could not run away while they made a stand against the Cossacks. After the battle Lukashka, wounded by a gunshot, was carried back to the village, where it was discovered that he could not recover from his wound. Maryanka, faced with the death of the man her parents had chosen as her husband, realized that her life and people were widely separated from Olyenin and the culture for which he stood. Deciding that she could never have any lasting affection for the Russian, she told Olyenin bluntly of her decision. Olyenin requested a change of duty to another unit. Permission for the transfer having been granted, he and his servant left the village and the kind of life he never could learn to accept.

## A COUNTRY DOCTOR

*Type of work:* Novel

*Author:* Sarah Orne Jewett (1849-1909)

*Type of plot:* Regional romance

*Time of plot:* Mid-nineteenth century

*Locale:* Oldfields, Maine

*First published:* 1884

### *Principal characters:*

NAN PRINCE, a student of medicine

MRS. THACHER, her grandmother

DR. LESLIE, her guardian

MISS NANCY PRINCE, her aunt

### *Critique:*

Sarah Orne Jewett's *A Country Doctor* is a good example of the local color novel.

The plot is simple and subordinated to the description of the environment and

the customs and habits of the people therein, but the novel is a highly successful and satisfying book.

### *The Story:*

One cold winter night while Mrs. Thacher and two of her neighbors were sitting around the stove and gossiping about neighborhood activities, they were interrupted by a noise at the door. Adeline Thacher Prince had fallen on the doorstep. In her arms she held her infant daughter, Nan. Dr. Leslie was sent for at once but by the next day Adeline was dead. According to her wishes, Dr. Leslie became the little child's guardian, though she lived with her maternal grandmother.

Nan's mother had left home to go to work in a textile mill in Lowell. There she had fallen in love with a young man from Dunport, Maine, and after a short courtship she had married him. The marriage had been far from happy. Adeline had inherited a wild, rebellious tendency, and it was whispered in Dunport that she had eventually taken to drink. She resented, furthermore, the opposition of her husband's family to the marriage, especially the views of her husband's sister, Miss Nancy Prince. After Adeline's husband died, she tried for a time to support herself and the child. When she could do so no longer, she trudged back to Oldfields to die in her mother's home.

Little Nan seemed to exhibit some of her mother's characteristics, for she was mischievous and inclined to pleasure. Her grandmother often thought her a trial, but to Dr. Leslie she was something quite different. One day Nan retrieved a fallen bird with a fractured leg and applied a splint, as she had seen Dr. Leslie do to his patients. The doctor began to wonder if Nan had not inherited some tendency toward medicine which her father had had. He did not insist that she go to school. He thought that the training she received in the woods and the fields was far more beneficial than any she would obtain in the schoolroom.

When Mrs. Thacher died, Nan went to live with Dr. Leslie. Between the two there was a great feeling of affection. Nan, who continued to go out on calls with the doctor, exhibited much interest in his work. The time came at last for her to be sent to boarding-school. At first she was shy and rather backward in her studies, but after a while she made admirable progress. She would have been completely satisfied with her life if she had not wondered, from time to time, about the mysterious aunt of whom she had heard only rumors. Mrs. Thacher had never explained anything of the girl's family background to her, and Nan had conjured up the figure of a wealthy aristocratic relative who would one day send for her. Miss Prince, who had inherited a large estate, regularly sent money to Dr. Leslie to provide for Nan's upkeep. The doctor never touched a penny of it. When Adeline had died, Miss Prince had asked for the custody of the child, but Mrs. Thacher and Dr. Leslie had refused her request.

When Nan grew older, she told Dr. Leslie of her desire to study medicine. Although the doctor was aware of the difficulties she would face, he approved heartily of her interest. But the town of Oldfields did not, and many were shocked at the idea of a woman doctor. Nan continued her studies in the doctor's books, however, and acted as his nurse. That training she was to continue at a medical school in a nearby city.

When the time came for her to leave Oldfields, Nan wrote a brief note to her aunt, Miss Prince, and asked if she might visit her father's sister. Miss Prince, although she feared that Nan might be like her mother, consented to receive her niece. On Nan's arrival in Dunport, Miss Prince, genuinely pleased with her, helped Nan to make friends and openly acknowledged her young relative. But when Nan expressed her wish to study medicine, everyone was shocked, even Miss Prince, who in a large measure blamed Dr. Leslie for Nan's unladylike



desire for a professional career. Nan, although made unhappy by her aunt's objections, remained adamant.

Her aunt and her friends, however, sought to lead her astray from her work. Miss Prince had a favorite friend, young George Gerry, to whom she intended leaving her money. When Nan grew fond of George, everyone hoped that they would marry. One day, during an outing, Nan and George stopped at a farmhouse, and Nan treated a farmer who had thrown his arm out of joint. Sometime later, George asked Nan to marry him. She refused, both because she wanted to become a doctor and because she was afraid that her inherited characteristics might cause her to be a bad wife.

At last she told her aunt that she would have to return to Oldfields. On her arrival, the doctor, who had been apprehensive that Nan might have been influenced by Miss Prince and her money, was pleasantly surprised. She was the same Nan she had been before, and all the more ambitious for a successful medical career.

Nan went away to study. When she returned, Dr. Leslie was older and needed more help in his practice. Nan settled down in Oldfields and slowly the community accepted her. Before many years passed she had succeeded Dr. Leslie in the affections of the men and women of the village.

## THE COUNTRY DOCTOR

*Type of work:* Novel

*Author:* Honoré de Balzac (1799-1850)

*Type of plot:* Naturalism

*Time of plot:* Early nineteenth century

*Locale:* Southern France

*First published:* 1833

*Principal characters:*

PIERRE JOSEPH GENESTAS, a soldier

DR. BENASSIS, physician and mayor

LA FOSSEUSE, a social waif

### *Critique:*

The plot of *The Country Doctor* is spare and concise. The various country folk appear only as incidental to the busy doctor's life, for the main narrative thread concerns only Genestas' visit and its consequences. For most readers the true interest of the novel lies in Benassis' present existence and the mystery of his past. Interesting as the people are, they appear only as sketches. Genestas himself is but half drawn. The reader would like to know more about La Fosseuse and Judith, but they are shadowy types. The good doctor, however, emerges as one of Balzac's real creations; his is a sympathetic portrayal. The book belongs to the unfinished series of novels, "Scenes of Country Life."

### *The Story:*

Pierre Joseph Genestas had long been a simple soldier. He always did his duty well and silently; this lack of ostentation and his reserved nature made his promotion slow. He had followed Napoleon from Egypt to Moscow, but the monarchy showed him little gratitude or recognition for his services. Now he rode slowly along a mountain road in the direction of the Grande Chartreuse to seek out Dr. Benassis.

A rather sullen peasant woman gave him a drink of milk and pointed out Benassis' house, but when he got there the doctor was out. When he finally found the man he sought, Genestas came upon a strange scene. A cretin was on his deathbed in a miserable hovel. It seemed to

Genestas that the whole village must have crowded around the humble cottage in a remote section of the town, for they regarded the dying cretin with superstitious awe. As the religious procession entered the hut, Genestas and the doctor took their leave, the soldier curious about what he had seen. Benassis told him that not long before he had been stoned in the same poor quarter of the town.

Eight years ago, when Benassis first came to practice in the village, the place had only seven hundred inhabitants; now there were two thousand. Once the district where the cretin died had been a settlement of mental defectives. Benassis, as the only health official in the town, had condemned the district and removed all but one of the cretins to an asylum. This change had been accomplished against the will of the village, but gradually the inhabitants had come to understand the doctor's unselfish wisdom.

Although the village was not far from Grenoble, the peasants could not trade with the big city because there was no road between the town and the village. Benassis' first project had been to build a road across the valley. Now it was a broad straight highway lined with Lombardy poplars, and the peasants' carts went constantly to Grenoble with produce.

Benassis, having been elected mayor, was shrewd enough to get the former mayor on his side. Many projects, all encouraged and financed by the mayor, brought jobs and money to the town. There were tile works, an osier-basket works, a mill, and many more farms. With selfless devotion the mayor had built up both the population and the prosperity of the village.

On the excuse that his old wounds needed attention, Genestas arranged to stay for a time with the mayor. When he was ready to go to bed the first night, he found his own room comfortable, even luxurious. By contrast, Benassis' room was monastic in simplicity. Genestas resolved

to pierce the secret of this strange doctor mayor.

In the morning Genestas made the rounds with his doctor host. They visited two houses of mourning where the fathers had just died. Among the poorer folk death was a natural occurrence; among the richer people the father's death was a sign for much lamentation, many visitors, and elaborate mourning garments. The contrast emphasized the fact that Benassis was equally at home with all classes, and equally welcome.

From one house to another the pair continued that whole day. Everywhere the fields were carefully cultivated and the stock was cleanly housed. Laborers were busy clearing new land in the level spots and draining marshes. Everywhere the peasants gave credit to Benassis for inspiration.

Near evening the two men called on La Fosseuse, a strange but beautiful girl who lived alone. She was supported by Benassis, for she had no talent with which to earn a living. Left an orphan, she had been brought up in a rich household, but the family had cast her out when she was sixteen. For years she had been forced to beg. Her body was frail and her spirit was changeable. All she could do was sew, but her attention wandered often and she seldom did much work. Genestas was impressed by the great devotion La Fosseuse showed toward Benassis.

That evening at dinner Genestas met the priest, the notary, the former mayor, and the justice of the peace. These dignitaries also showed great faith in Benassis' leadership. Truly the doctor was a great man.

On impulse Benassis confided to Genestas the secret of his life. Benassis had been born into a rich family. His father had sent him to good schools and eventually to Paris to study medicine. At first Benassis was a willing student, but before long he lost interest in his studies. Because his strict father gave him only a

small allowance, the gay life of Paris was far beyond his reach. He met a devoted young girl and lived with her in contentment. Under her influence he regained his zest for work.

When his father died, Benassis inherited a fortune. On his return to Paris he was determined to cut a social figure, and he quickly ran through the inheritance after casting off his devoted mistress. Two years later, learning that the girl was dying, he went to see her. He made her a deathbed promise that he would care faithfully for their son.

Soon afterward he fell in love with the young daughter of a very religious family. On the advice of an older man, Benassis kept secret the story of his dead mistress and his child, and the family came to look on him as a man of upright character and their own son. Finally his conscience forced him to tell the girl of his past; in sorrow she renounced him. It was a crushing blow to Benassis. The final misfortune came when his son died. In expiation Benassis had buried himself in the little village in the Grande Chartreuse and there devoted himself to the poor and miserable peasants of the region.

Genestas was much affected by the story. A bond of sympathy with the doctor led him to tell his own story.

Genestas, with one of his friends, had been quartered in the house of a Jewish

family in Poland after the retreat from Moscow. Judith, the daughter, had attracted him greatly, but she married his friend. Shortly afterward, when the friend was killed in battle, he left Judith pregnant. Before his death, however, he asked Genestas to marry Judith and look after the baby. After much scheming Genestas got Judith to Paris, where her son was born. Genestas married her on her deathbed and took her son as his own.

The boy, Adrien, was living with a tutor. He was well educated but in poor health. Although he was sixteen, he looked twelve. Genestas wanted Benassis to take the boy into his own home and rebuild his health. After seeing Adrien, Benassis declared he was only run-down, not consumptive, as had been feared. Benassis let the boy run with the village hunter and soon he was strong and healthy. His care of young Adrien was only one of his many good works throughout the countryside.

Genestas was given a regiment at Grenoble, his first real command. One day he received a letter from Adrien; Benassis was dead. Tired out, he had succumbed to a chill. Genestas hurried to the village, to be told on his arrival that Benassis had already been buried. Sorrowing workmen were erecting over his grave a huge mound topped with a monument. Weeping, La Fosseuse lay beside the grave.

## THE COUNTRY WIFE

*Type of work:* Drama

*Author:* William Wycherley (1640?-1716)

*Type of plot:* Comedy of manners

*Time of plot:* Seventeenth century

*Locale:* London

*First presented:* 1673

*Principal characters:*

MR. HORNER, a gallant alleged to be impotent

MR. PINCHWIFE, a jealous husband

MRS. PINCHWIFE, his dissatisfied wife

ALITHEA, Mr. Pinchwife's sister, a society woman

HARCOURT, a gallant in love with Alithea

### *Critique:*

This play is the epitome of the spirit of the reign of Charles II. The plot is pre-

sented with Restoration boldness, depending as it does on the supposition of



Horner's impotence and his amorous adventures with various wives who have been gulled into believing that he is incapable of feelings for the opposite sex. While the main device of the play is frankly indecent, the handling of the theme, particularly in the dialogue, is brilliant. Clever dialogue and the whimsicality of Mrs. Pinchwife's naïveté save the drama from approaching pornography, however, and raise the play to the realm of art. Because of the deftness of the handling, the reader usually finds himself laughing, along with the characters, at the duplicity of the women and their lover.

### *The Story:*

Mr. Horner, a gallant with a bad reputation for seduction pretended that he had been made impotent through disease and caused word of his misfortune to be spread throughout the town by his quack doctor. Immediately, men who had been afraid to let him meet their wives for fear of seduction hastened to assure him that he could come to their homes and escort their women anywhere.

Horner's old companions among the town gallants teased him unmercifully and at first the women would have nothing to do with him. Among his friends was Jack Pinchwife, who was vastly afraid of being made a cuckold. He had not even let it be known that he was married. His wife was a woman from the country; she, he thought, did not know enough about fashionable city life to think of taking a lover.

Pinchwife made the mistake, however, of escorting his wife to a play, where she was seen by Horner and some of his friends. When Pinchwife returned to his lodgings, his wife, tired of being kept locked in the house, asked her husband to let her go walking. A relative, a woman from the town, spoke for her as well. Pinchwife became angry with both: at his wife for wanting to go out and at his relative who had, he claimed, been corrupting her morals. Pinchwife foolishly told his

wife what she was missing in town life—plays, dinners, parties, and dances—and so aroused her interest in all that he was attempting to keep from her for the sake of his own honor.

When a party of women came to take his wife to the latest play, Pinchwife refused to let her go or even to see the visitors. He gave out the excuse that she had smallpox. The excuse failed. At the same time Horner and some other gallants came to call.

The women were urged by their husbands to let Horner take them to the theater, but they, in disgust, refused, until Horner himself whispered to one of them that the rumor spread about his impotency was untrue. Mrs. Pinchwife was forgotten and left behind.

After some time Mrs. Pinchwife became melancholy because she wished to enjoy the gayety her husband told her about but refused to let her see. At last Pinchwife agreed to take her to a play if she would dress as a man. On the way to the play, accompanied by Pinchwife's sister Alithea, they met the sister's fiancé, a simpleton who let his friend, Harcourt, pay court to Alithea. She, realizing that her fiancé was a fool, tried to treat Harcourt coolly, even though her fiancé was angry with her for doing so.

Before they arrived at the theater they met Horner. Pinchwife, in spite of all he had heard about Horner's impotence, was worried lest Horner penetrate Mrs. Pinchwife's disguise. Horner, recognizing Mrs. Pinchwife, teased the jealous husband by kissing the young "gentleman" and telling "him" the kiss was for his sister, Mrs. Pinchwife. Horner, in addition, told the "young man" that he was in love with Mrs. Pinchwife.

The following morning Alithea was dressed to marry her fiancé. The bridegroom came with a parson, actually Harcourt in disguise. Harcourt was still determined to take Alithea for his own, if he could. After some discussion the marriage was put off for a day.

Meanwhile Pinchwife tried to force his

wife to send a letter calculated to discourage Horner's attentions, but she substituted a love letter for the one her husband had dictated. After taking the letter, Pinchwife locked her in her room and told her to stay away from the window.

In his own rooms, Horner held a discussion with his quack doctor and told him how well his scheme to fool husbands was working. In proof, a well-bred woman came to his rooms, but the opportunity was lost when her husband followed her. A few moments later two other women arrived, much chagrined when they found Horner entertaining other visitors.

Pinchwife, knowing nothing of the substitution, delivered the letter. Upon his return home he found his wife writing another love letter to Horner. Angered, he drew his sword, but he was interrupted by the entrance of Alithea's fiancé.

Mrs. Pinchwife lied her way out of the situation by saying she was writing the letter for Alithea, who, she said, was in love with Horner. Pinchwife, knowing that Horner was of as good family and as wealthy as his sister's fiancé, thought that by marrying Alithea to Horner he could keep his wife away from the rake. When he agreed to take Alithea to Horner, his wife disguised herself in Alithea's cloth-

ing and presented herself as Alithea to be taken to Horner's lodgings.

Pinchwife unsuspectingly took his wife to Horner and left to get a clergyman to marry the couple. On the way he met his sister's fiancé, who was puzzled by Pinchwife's tale. When they met the real Alithea, all were confused.

Shortly after Pinchwife had gone, three women appeared at Horner's lodgings. During the visit all three discovered that Horner had enjoyed their favors, while they each thought he was hers alone. After they left, Horner got rid of Mrs. Pinchwife after some little trouble; she wanted to leave her husband and live with Horner.

Pinchwife, Alithea, Harcourt, and the fiancé all arrived to clear up the mystery of the disguised Alithea. The men accused Horner of double-dealing, and Pinchwife threatened the gallant with his sword. Mrs. Pinchwife, who had been loitering nearby, entered the room. To save the honor of all concerned, Alithea's maidservant took the blame for lying. The doctor came in unexpectedly and testified again to the impotency of Horner. His report put all husbands at their ease again. Only Mrs. Pinchwife, who had been unable to leave her husband or to have Horner's favors, was out of sorts.

## COUSIN PONS

*Type of work:* Novel

*Author:* Honoré de Balzac (1799-1850)

*Type of plot:* Naturalism

*Time of plot:* The 1840's

*Locale:* Paris

*First published:* 1847

*Principal characters:*

SYLVAIN PONS, an elderly musician and amateur art collector

SCHMUCKE, Pons' friend and fellow-musician

MADAME CIBOT, portress at Pons' residence

MONSIEUR DE MARVILLE, Pons' cousin

MADAME DE MARVILLE, M. de Marville's wife and enemy of Pons

FRAISIER, a rascally attorney

REMONENCQ, a friend and accomplice of Mme. Cibot

*Critique:*

*Cousin Pons*, like other of Balzac's novels, is a study of Parisian society in the

mid-nineteenth century. Like Balzac's other work, also, it is a study of human

nature in that vein of naturalism more common to writers of a half-century and more later, writers like Zola, Dreiser, and Frank Norris. There are no terms with squeamishness for Balzac. Indeed, he makes the reader often feel as if there can be no such aggregation of people anywhere but between the covers of a book. The hatred of mankind for one another, the grubbing after unearned inheritances, and the inhumanity of man to man all stand out in the most glaring colors in Balzac's work. Balzac himself said that only in Paris could one find the characters that he needed for his fiction. The reader is inclined to hope that such a race of men, if it ever did exist, exists no more.

### *The Story:*

Sylvain Pons was an ugly man who had no family at all except one cousin, Monsieur de Marville, a rich and influential government official. Through his relative, Cousin Pons, as the de Marvilles called him, was able to dine out at a rich man's home at least once a week. Those opportunities satisfied one of Pons' two pleasures in life, a delight in good food well served. Pons' job as conductor of the orchestra at a ballet theater and his series of private music pupils gave him the money to live and to satisfy his other delight in life, collecting works of art.

By the time he was in his sixties. Pons had built up a collection worth over a million francs, though neither he nor anyone else realized that it was so valuable. Pons' only friend was a musician in his orchestra, an old German named Schmucke. The two men lived together in an apartment filled with Pons' art treasures. Their lives were extremely simple; the portress at the house, Madame Cibot, cooked for them and cleaned the apartment, and their work kept them busy most of the time. The only flaw in their existence, as Schmucke saw it, was the fact that Pons went out to dinner once a week and sometimes twice.

Even that flaw was remedied when Madame de Marville, the wife of Pons'

cousin, grew tired of having the old man in her home and made her attitude obvious to him. He then began taking all his meals at home with Schmucke. But Pons was too fond of dining out on rich food to be happy with the arrangement, and he missed the company that he had enjoyed for over forty years. So, with Schmucke's help, he determined to try to make peace with Madame de Marville by securing a rich husband for Cécile, the de Marvilles' daughter. The attempt ended in failure, and as a result their house and the homes of all the de Marvilles' friends were closed to Pons, who was regarded as vicious and hateful.

The shock of finding that his cousin and all his cousin's connections would no longer speak to him, much less have him in their homes, was too much for Pons. He fell ill, and nothing the doctor could do helped him. His friend Schmucke tried to keep their small establishment going with the aid of Madame Cibot, who acted as a nurse while Schmucke worked at the theater or gave music lessons.

Unfortunately for the two old men, Madame Cibot learned that the art treasures lying about the apartment were extremely valuable. At first she thought only of having Pons set up an annuity for her at his death, in return for her nursing care, but her avarice finally caused her to conceive the idea of getting the entire fortune into her own hands. She took into her confidence a small dealer in bric-a-brac named Remonencq, who in turn enlisted the aid of Elie Magus, a Jew with a passion for art. The Jew, with the help of the other two, gained admittance to Pons' apartment and made an estimate of the collection's value. At the same time he made an agreement to pay Madame Cibot over forty thousand francs if she would get Schmucke, who knew nothing of art, to sell four of his friend's pictures for money to pay Pons' doctor bills.

Poor Schmucke, who thought only of saving his friend's life, readily agreed to sell four masterpieces, whose value he did not know, for a fraction of their true



value. After they had been sold, thinking that Pons would never notice, he simply hung four other pictures in their places. Madame Cibot, delighted at her success in fleecing the old men, decided to try to get all of the collection and enlisted the aid of the doctor, who was a poor man, and a rascally attorney named Fraasier. Fraasier, who knew of Pons' influential relatives, pointed out to Madame Cibot that the relatives would fight any attempt by the portress to get the old man's estate. He also convinced her that they were powerful enough to send her to the guillotine if they could prove her guilt. Feeling that her only chance of success lay with him, Madame Cibot agreed to do what the attorney told her to do.

The attorney went to Madame de Marville, who was also avaricious, and told her of Pons' wealth and Pons' determination to leave it to Schmucke. Madame de Marville immediately agreed to do anything she could to gain the fortune for herself, for all the family's wealth had gone into her daughter's dowry. She promised to have her husband get good appointments for Fraasier and the doctor, and she consented to set up an annuity for Madame Cibot. Her husband, when she told him, agreed.

Fraasier and Madame Cibot then began to lay plans to find a way into Pons' confidence. Unfortunately for their designs, Pons became suspicious of Madame Cibot. His suspicions were confirmed when he awoke one afternoon to find Elie Magus, his rival collector, examining the art objects on the walls and tables. Summoning what strength he had left, Pons left his sickbed and staggered to the other rooms, where he discovered that his paintings were gone. He realized immediately that someone had been attempting to fleece him at poor Schmucke's expense. That night, after Schmucke had confessed to selling the paintings, he and Schmucke discussed what they could do. Pons forgave Schmucke, for he well knew that the German had no idea of the cash values of

the paintings or the more personal value they had for Pons himself.

Pons drew up a will naming Madame Cibot as one of his heirs, in an attempt to deceive her as to his real intentions. He even left the will where she would see it. The portress was pleased, although the will did not provide for as much as she wanted. Fraasier, who also saw the document, was pleased because it was a will that could easily be broken in court for the benefit of the de Marville family. Pons had hoped that they would react in that way, and the following day he secretly made a new will which left his fortune to the crown, with the stipulation that in return the government should give Schmucke a lifetime annuity.

When Pons died shortly afterward, his death left poor Schmucke in a dreadful state. The German musician knew little of the world, and his friend's death left him without judgment or willpower. All he cared about was dying quickly in order to meet his friend in heaven. Because of his state of mind, the plotters felt that they would have little trouble in taking the estate away from him.

The de Marvilles, bringing a suit to break the will, hoped that Schmucke, to avoid trouble, would accept a small annuity and let them have the bulk of the estate. They were right in their belief, but just as the papers were about to be signed a messenger brought Schmucke a copy of the charges made in court against the old man, charges that he had influenced his friend in an attempt to get the estate. The shock to Schmucke was so great that he died within a few days, allowing the estate to go unchallenged to the de Marvilles, who had denied their cousin and despised him during his last years.

Many people gained by the deaths of Pons and Schmucke. The de Marvilles recouped their fortune; Fraasier, the rascally attorney, received an office of trust for his part in the affair; the doctor who had tended Pons received a sinecure; Elie Magus, the Jew, had his coveted pictures,

and Madame Cibot had her annuity. She also had a new husband, for Remonencq, her fellow conspirator, poisoned her husband and then married her. Everyone,

except Schmucke, the man Pons had wanted most to help, had benefited from Pons' fortune.

## THE CRADLE SONG

*Type of work:* Drama

*Author:* Gregorio Martínez Sierra (1881- )

*Type of plot:* Tragi-comedy

*Time of plot:* Early twentieth century

*Locale:* Spain

*First presented:* 1911

### *Principal characters:*

SISTER JOANNA OF THE CROSS, eighteen years of age

TERESA, aged eighteen

THE PRIORESS, aged forty

THE VICARESS, aged forty

THE MISTRESS OF NOVICES, aged thirty-six

SISTER MARCELLA, aged nineteen

SISTER MARÍA JESÚS, aged nineteen

SISTER SAGRARIO, aged eighteen

SISTER INEZ, aged fifty

SISTER TORNERA, aged thirty

THE DOCTOR, aged sixty

ANTONIO, aged twenty-five

### *Critique:*

G. Martínez Sierra served an apprenticeship in the theater as an actor under Jacinto Benavente, a prominent Spanish playwright, ten years before he wrote any plays of his own. Though not his first written play, *The Cradle Song*, *Canción de Cuna* in the original, was his first definite success in Madrid in 1911, in New York in 1921, in London in 1926, and again in New York in 1927, when Eva Le Gallienne brought it to her Civic Repertory Theater. Since that time it has been considered a success wherever it has been presented. Martínez Sierra's wife, usually his collaborator, had more than her usual interest in this play because it was reminiscent of her home town, where her father was the convent doctor and where his sister, Sister Joanna of the Cross in the play, became a nun. The two acts of the play are divided by

a poem covering a lapse of eighteen years. This is a play of laughter and tears, in which the stifling of the mother instinct is the theme before which the characters pale.

### *The Story:*

When the Prioress, the Mistress of Novices, the Vicareess and the other nuns begged her, Sister Joanna of the Cross consented to read the poem she had composed in celebration of the birthday of the Prioress. The Vicareess was sure that praise for the poem would lead to pride, a sin, but Sister Joanna of the Cross disclaimed all but a small part of the birthday present. She had composed the lines, it was true, but Sister María Jesús had copied the verses, Sister Sagrario painted the border, Sister Marcella tied the ribbons, and the Mistress of Novices made

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the gift possible by giving them the parchment and the ribbon.

The mayor's wife sent the Prioress a canary in a cage. The bird so delighted the novices that they begged permission to talk among themselves until time for prayers. The doctor interrupted them on his daily round. He looked at a felon Sister Sagrario had on her finger, and turned to prescribe for Sister María Jesús, who was melancholy. He asked her age and, when she said eighteen, he asked to see her face. It was a pretty one and he commented that the Lord had not bad taste. But, for a prescription? One of two things for a girl of that age: the Prioress could write the child's mother to take her home and provide a good husband, or Sister María Jesús would have to take cold baths every morning and say five Pater Nosters with each.

While the doctor and the Prioress went to see a bedridden sister, the novices stayed to guard the front grille. As they were talking, a bell rang by the grille, and a basket was placed on the revolving box by which gifts were brought into the cloister. The novices could not resist looking in the basket. Sister Marcella's cry when she saw a baby lying there brought all the other nuns back to determine the trouble. The Prioress read a letter, which had come in the basket, asking that the nuns bring up the baby because her mother could not keep her properly. The Vicarress was horrified that the sisters would even consider keeping the little girl. The doctor, remarking that legally the nuns had no right to maternity, proposed that he adopt the baby and leave her to be brought up in the convent. There were still other problems to be faced—the matters of feeding and clothing and tending the child—but Sister Joanna of the Cross had an answer for each. The gardener's wife, who had a baby of her own at the time, could help on all counts. The Prioress, thinking that the baby was the best of all birthday presents, appointed Sister Joanna of the Cross the child's guardian.

In the eighteen years that passed, the nuns spent all their pent-up love on the girl Teresa. She was a gay child, loving the gardens of the cloister and the adoring sisters; but it was easy to see that she would not spend her life as a hermit, though she was utterly devout. In time she met a man, Antonio, whom she promised to marry.

The nuns made for her an elaborate trousseau, hand-embroidered and trimmed with lace and blue ribbons. While they worked on fancy chemises, petticoats, and dressing jackets, one of their number would read aloud meditations of various sorts. As they tried to meditate, they were interrupted continually by Teresa's happy singing in the garden where she was picking flowers for the altar.

Sister Marcella had temptations to melancholy which the Prioress offered to alleviate by sending her out in the garden for a little sunshine, but Sister Marcella said that the flowers, the blue sky, and the sun tempted her to deeper melancholy. The other nuns sighed in accord. The Vicarress, on a round of inspection, had found a mirror hidden under Sister Marcella's mattress. Mirrors being definitely forbidden to the nuns, Sister Marcella was under deep suspicion of the sins of pride and vainglory. In confusion, she explained that when her melancholy became too deep, she used the mirror to catch a sunbeam and make it dance among the leaves, while pretending it was a bird or a butterfly that could go wherever it pleased. When Teresa came in to tell how she had had to climb the acacia trees to get enough white flowers for the altar, Sister Marcella's eyes grew wide with envy.

Teresa was bubbling over when she came to gather up her things before leaving the cloister for good. The nuns counseled a more subdued manner for the occasion. But Teresa could not be restrained, though she was grateful for all the love and care they had given her who would otherwise have been an outcast and a beggar. The nuns wanted no



thanks; the convent had been her home as well as theirs, even if she could not feel the desire to join them by entering their order.

While they gathered together the pieces of the trousseau to put into Teresa's trunk, the Vicaress grumbled about the Devil's hand on the fashion sheets the sisters had used as patterns; but even she relented enough to tell Teresa that she deserved all the nuns had done for her because she had always worked for them inside the convent and out. Then the Vicaress gave Teresa an itemized account of the money the doctor, as foster father, had given for the materials in her trousseau.

When the packing was finished, Teresa and Sister Joanna of the Cross were left together to await the coming of Antonio, the groom-to-be, and the doctor, who was to drive Teresa to the train. Teresa admitted that she had always considered Sister Joanna of the Cross her own mother, and asked her blessing. Sister Joanna of the Cross admitted that Teresa had been her whole happiness all the years they had been together, that Teresa's coming into the cloister had dissipated the melancholy which had fol-

lowed her own separation from the family she loved.

When Antonio came to the curtained grille, he assured Sister Joanna of the Cross that he would take care of Teresa because he loved her dearly, but that he knew she would never forget the peace and calm of the convent. As the sister went for the others to meet Antonio, he told Teresa that he had found honor, self-respect, and sympathy for his fellow-man in loving her.

Hating to see Teresa go, the nuns tried to give Antonio instructions in her care. The Vicaress asked for and received his pledge that he would always respect the fear of God that Teresa would carry out of the cloister with her.

Antonio told them that he was taking Teresa to America. He begged the favor of being allowed to see the sisters before he left, and the Prioress allowed the curtains to be drawn.

Then the doctor came for Teresa and hurried her through her leave-taking. She begged him never to forsake the sisters and, with a final passionate embrace of Sister Joanna of the Cross, left the cloister with him.

## CRANFORD

*Type of work:* Novel

*Author:* Mrs. Elizabeth Gaskell (1810-1865)

*Type of plot:* Comedy of manners

*Time of plot:* Early nineteenth century

*Locale:* England

*First published:* 1853

### *Principal characters:*

MARY SMITH, the narrator

MISS DEBORAH JENKYNs, a genteel spinster

MISS MATILDA JENKYNs (MATTY), her sister

PETER JENKYNs, their long-lost brother

MRS. JAMIESON, leader of society

LADY GLENMIRE, Mrs. Jamieson's sister-in-law

MARTHA, Miss Matilda's faithful servant

### *Critique:*

For a whimsical and kind, yet humorous account of the habits and customs of genteel spinsters of nineteenth-century England, *Cranford* is unsurpassed. Only

a very warm and gentle woman could have portrayed the little peculiarities of her sex with affection and sly humor, as did Mrs. Gaskell. There is something of

Charles Lamb in her finely drawn characters, her humorous accounts of even the most trivial events. The writer shows great understanding and sympathy for the everyday problems of poor but genteel ladies. All in all, *Cranford* is a book to please even the most sober realist.

### *The Story:*

Cranford was a small English village inhabited mostly by ladies. Few gentlemen took up residence there, and most of those who did seemed to disappear on various and mysterious errands. The doctor, the shopkeepers, and a few male servants were all of their sex who crossed the ladies' vision with any regularity.

Most of the ladies lived in "elegant economy," and the spending of money was considered vulgar and showy. There was no mention of anyone's being poor unless in privacy with one's dearest friend. Thus when semi-retired Captain Brown moved to Cranford and talked openly about being poor, it was quite an affront to the ladies. But the captain was so kind and considerate to everyone, whether more or less fortunate than he, that the ladies could not long resent his vulgar behavior and talk. He had two daughters. The elder, dying of an incurable illness, had a tongue sharpened by pain, but the kind women joined her younger sister in trying to make her last days pleasant and comfortable. Many a cup of tea and small delicacy found their way from the ladies' already poor stores to the suffering girl.

Their sorrow was great when the kind captain was killed while rescuing a small child from in front of a train. When his elder daughter soon followed him, all of the ladies were hard pressed to make suitable arrangements for the younger daughter, left alone. One day a former suitor appeared and took her for his wife. The village ladies rested happily in the knowledge that Captain Brown would be pleased with his daughter's security.

Until her death Miss Deborah Jenkyns was one of the more dominant spinsters in the town. She made all decisions for

her younger sister, Miss Matilda, age fifty-five. Miss Matilda, affectionately called Miss Matty by all but her sister, knew that Deborah had the better mind and did not resent her sister's dominance. After Miss Deborah's death Miss Matty had almost to learn again how to live. Her particular friends were Miss Pole, Mrs. Forrester, and Mrs. Jamieson, who became the social leader of Cranford after Miss Deborah's death. Miss Mary Smith often visited Miss Matty and brought her the good advice of Mr. Smith, Mary's father and Miss Matty's financial adviser. Mary was surprised to learn that Miss Matty had long ago had a suitor whom she rejected in order to stay with her mother. Not long after Miss Deborah's death that gentleman returned to Cranford for a visit. Mary was disappointed that he did not renew his courtship of Miss Matty. Miss Matty grieved too, in secret, for she would never have admitted openly such vulgar sentiments.

Mary learned also that Miss Deborah and Miss Matty had once had a brother who had disappeared many years before, after being severely punished by their father for playing a practical joke on Miss Deborah. Peter Jenkyns was believed dead, although Miss Matty had heard rumors that he was living in India.

The genteel ladies were suddenly thrown into a flurry of excitement when they heard that Mrs. Jamieson's sister-in-law, Lady Glenmire, was to settle in Cranford. They spent long hours discussing how they should address her, for she was the first noblewoman they had encountered. Their worries were in vain, however, for Mrs. Jamieson subtly but firmly informed them that they would not be included in her guest list. At first the ladies were greatly hurt. Later Mrs. Jamieson was forced to relent and invite them to call, for most of the county gentility were away or otherwise occupied. Miss Matty, Miss Pole, and Mrs. Forrester first thought they would be engaged elsewhere for the fateful night, but their innate kindness, or perhaps their curiosity, pre-

veiled, and they accepted the invitation. They found Lady Glenmire delightful and no more refined nor genteel than they themselves—a fact they, if not Mrs. Jamieson, considered not surprising.

Mrs. Jamieson departed Cranford for a time, leaving Lady Glenmire in charge of her home. And in that genteel lady's absence Lady Glenmire became engaged to the doctor of the town, a man not even recognized by the ladies except when his services were needed for bleeding. Thus, he was no higher socially than a shopkeeper. Even more exciting was the fact that the ladies at last knew someone who was to be married. They awaited Mrs. Jamieson's return with fear and anticipation. They were not disappointed. Mrs. Jamieson, deciding to cut Lady Glenmire, stated that she had always known her to be of low taste.

The engaged couple were married before Mrs. Jamieson returned. By that time a great tragedy had befallen Miss Matty. The bank in which her estate was deposited had to close its doors, and she was left with but thirteen pounds a year. She made no complaint; her biggest worry was whether Mrs. Jamieson would allow the ladies to continue their friendship with her. Mary Smith sent for her father to see what he could plan for Miss Matty. Miss

Pole, Mrs. Forrester, and another friend careful that she should not know of their gift, gave up some of their own small incomes so that they could help their friend. Mary and Mr. Smith persuaded Miss Matty to sell tea, but it took a good deal of convincing to assure her that this would be a genteel way for a lady to supplement her income. Miss Matty's faithful maid, Martha, forced her young man to marry her sooner than he had anticipated so that they could rent Miss Matty's house and have her for a lodger. In that way Martha could continue to look after her old mistress without injuring Miss Matty's pride. Everyone was happy when Mrs. Jamieson returned and said that the ladies could continue to call on Miss Matty because her father had been a rector and his daughter, who had never married, was entitled to the position he had left her.

More good fortune followed. Mary Smith wrote to Miss Matty's brother in India. When he received the letter, Peter Jenkyns sold his property and returned to Cranford to keep his sister in comfort and in some prosperity. Peter also brought about a reconciliation between Mrs. Jamieson and Lady Glenmire, who now called herself a vulgar Mrs. instead of Lady. Once more there was peace in Cranford.

## THE CRIME OF SYLVESTRE BONNARD

*Type of work:* Novel

*Author:* Anatole France (Jacques Anatole Thibault, 1844-1924)

*Type of plot:* Domestic romance

*Time of plot:* Nineteenth century

*Locale:* France

*First published:* 1881

### *Principal characters:*

SYLVESTRE BONNARD, a bibliophile

JEANNE, his ward

MME. COCCOZ, later the Princess Trépof, his benefactress

MLLE. PRÉFÈRE, a schoolteacher

HENRI GÉLIS, a student

### *Critique:*

This gentle novel is the best known of France's work, and in many ways the most typical. In it we find the characteristic style—precise, elegant, gently

ironic, and learnedly humorous. The old bibliophile becomes a real friend of the reader and Jeanne is a charming foil. The plot is tenuous. The chief pleasure in



reading the book derives from the author's droll comments, the asides, the quips, and the keen observations. Parts of the novel have been widely quoted, especially France's remark that children learn only when they truly enjoy themselves.

### *The Story:*

Bonnard was a retiring philologist, a Member of the Institute, and a bachelor. Thérèse, his maid, looked after him firmly; she was the real mistress of his domestic arrangements. Bonnard, his mind stuffed with antiquarian lore about the old abbeys of Paris, lived mostly in the past.

One day a sickly bookseller called and unsuccessfully showed him some cheap editions. Although he bought no books, Bonnard was moved by the thin, intense man. When he inquired of Thérèse she told him that the bookseller, M. Coccoz, lived up in the attic under a leaky roof with seldom even a fire, and his wife had just had a baby. Moved to pity, Bonnard sent up some logs for the indigent couple to burn.

Shortly afterward he heard that the husband had died. Thérèse sniffed virtuously at the gay widow who had far too many admirers. Bonnard saw the beautiful Mme. Coccoz only once on the stairs. She showed him her healthy baby and remarked on his kindness in sending firewood.

Ten years later Bonnard read in a catalogue of a manuscript of the *Golden Legend*, a work he wished very much to own. Finally he tracked it down, discovering that it was owned by one Signor Polizzi, who lived in Sicily. The Italian refused to lend the manuscript, but he invited Bonnard to come to Sicily to read it at his leisure. Although it was a long, hard trip for a shy man of letters, Bonnard set out for Sicily.

On the island he met Prince Trépop, a Russian, and his beautiful wife whom Bonnard never associated with the young widow he had met once on the stairs years before. They were rich travelers who had

nothing to do but to look for match boxes for the prince's collection. The princess gently decried her nomadic existence, but she adored her husband.

Signor Polizzi's house was difficult to reach. Bonnard had to make the last part of the trip by mule litter. When he at last arrived, he found that Polizzi, a slippery jack-of-all-trades, had given the *Golden Legend* to his son, who had opened a shop in Paris. While Bonnard was making the long trip to Sicily, the manuscript had all the time been in a bookshop not far from his apartment. Furious at the unkindness done him, Bonnard poured out his bitter story to the sympathetic princess.

Back in Paris, Bonnard went to the son's shop; there was the manuscript. The son refused to quote a price on it because he was putting it up at auction. When the sale took place, Bonnard hopefully bid up to six thousand francs, but some one always outbid him. To his consternation he found that it was Polizzi who had successfully bid on the manuscript. The dealer was acting as agent for a client who had instructed him to buy back the manuscript at any cost.

Back in his apartment, while Bonnard was gloomily thinking of his troubles, a young boy was shown in. The youngster gave him a package from his mother and disappeared, but not before Thérèse had seen the carriage. The package contained a make-believe log. Inside was a card from the Princess Trépop and a profusion of violets. Under the flowers Bonnard found the manuscript. Just then Thérèse lumbered in to ask what Mme. Coccoz was doing in such a rich carriage and why she had stopped at their door.

M. de Gabry invited Bonnard to come to his country estate to catalogue the library he had inherited. Bonnard found the estate in run-down condition, but the library was extensive. He happily settled down to his long task.

In front of him on the desk was a tiny fairy who scolded him for his dry preoccupations and threw ink at him.

Bonnard awoke with a start and found that a sudden wind had upset his ink bottle. Mme. de Gabry listened to the story of his dream with much interest. A few days later Bonnard came back from a walk to find his dream fairy perched on a console in the hall. As he stared in astonishment, Mme. de Gabry came up to introduce Jeanne Alexandre.

Jeanne was a shy girl with red hands. After Mme. de Gabry had described the fairy to her, she made a like statuette to surprise Bonnard. The old man was much pleased by the gift, and when he heard something of Jeanne's story he was moved to emotions he had not felt for years. Jeanne was the granddaughter of Clémentine, a girl whom he had loved long ago. Now Jeanne's relatives were dead and she was staying a few days with Mme. de Gabry. Bonnard resolved to look after the girl for the sake of his dead Clémentine.

In Paris Mme. de Gabry went with him to Clémentine's grave and there listened to his nostalgic tale. When Bonnard, a young man, had loved her, Clémentine's mother was dead, and she lived with her choleric father, who was a map maker. They were renting rooms temporarily from Bonnard's father. Bonnard was afraid to disclose his love for Clémentine, but she seemed to know how he felt. One evening a great quarrel arose between Clémentine's father, a royalist, and Bonnard's uncle, who was a Bonapartist. After the quarrel Clémentine was taken away and Bonnard never saw her again.

After telling his story, Bonnard asked Mme. de Gabry how he could best help the orphan Jeanne. She reminded him that Jeanne had a guardian, Maître Mouche the notary, who would have to be consulted.

The honest bibliophile cared little for Maître Mouche's shifty ways, but the notary gave him permission to visit Jeanne each Thursday afternoon. Jeanne was in Mlle. Préfère's select school, where at first Bonnard was received with suspicion.

As soon as Mlle. Préfère learned, however, that Bonnard was a Member of the Institute, she was effusive. Immediately Jeanne began to receive better treatment than she had as a charity student.

During the vacation period Mlle. Préfère frequently brought Jeanne to Bonnard's apartment. The schoolmistress quickly made herself at home and soon had her favorite rocker and her shelf for her knitting. One afternoon, while Jeanne was in the kitchen, Mlle. Préfère proposed marriage to Bonnard, who was thunderstruck at the idea.

The next time he went to the school to see Jeanne, Mlle. Préfère received him coldly and forbade him to have anything to do with the girl. Bonnard complained to Maître Mouche, who upheld Mlle. Préfère. Then on a rainy day Bonnard waited outside the school wall until he saw Jeanne and passed her through the gate by a ruse. Amazed at his own daring in kidnaping a minor, he took her to the de Gabry house.

M. de Gabry undertook to settle the affair with Maître Mouche, but that worthy had disappeared after embezzling his clients' funds. Bonnard was legally appointed Jeanne's guardian and took her home with him.

A young student, Henri Gélis, called on Bonnard for help with his thesis. He soon had eyes only for Jeanne and eventually he proposed to marry her, even though she had no dowry. Bonnard made arrangements to sell his library so that his ward could have a respectable financial start in her married life. One evening, just before the books were sold, he guiltily took a book and hid it. He would have one volume left, at any rate.

After Jeanne and Gélis were married, Bonnard went to live in Brolles, a small village. There Jeanne and her husband visited him twice each year, and there also he kept the cradle of little Sylvestre, their child who had died. Bonnard often reflected that the parents were young and healthy. There would be more family.

## THE CRITIC

*Type of work:* Drama

*Author:* Richard Brinsley Sheridan (1751-1816)

*Type of plot:* Literary satire

*Time of plot:* Eighteenth century

*Locale:* London

*First presented:* 1779

### *Principal characters:*

MR. DANGLE, a wealthy, stage-struck Londoner

MRS. DANGLE, his wife

MR. SNEER, Dangle's friend

SIR FRETFUL PLAGIARY, a dramatist

MR. PUFF, dramatist and journalist

### *Critique:*

In Sheridan's time *The Critic, Or, A Tragedy Rehearsed* was probably best known for its bitingly satirical portrait of Sheridan's fellow dramatist, Richard Cumberland, who was the prototype of Sir Fretful Plagiary. Today the play is most important for the light it sheds on what Sheridan thought of the drama prevalent in his own time. By showing the reader the insipidity of the tragedy rehearsed within the play, the laughable defense of trite dramatic devices by its author, and the comments by the actors themselves, Sheridan lets the reader see what he thought of the state of drama during his age. Nor should it be overlooked that Sheridan's *The Critic* is one of a line of English plays which use plays within plays to satirize the times and the drama. Sheridan's play can be compared with such similar plays as Buckingham's *The Rehearsal*, Henry Fielding's *Tom Thumb*, David Garrick's *Peep Behind the Curtain*, and Shaw's *Fanny's First Play*.

### *The Story:*

Mr. Dangle, a well-to-do gentleman of London, sat one morning with his wife at breakfast. While he read the newspapers, Mrs. Dangle complained that her husband's hobby, the theater, was making her house unlivable, with disappointed authors, would-be actors, musicians, and critics making it their meeting place. Dangle protested vigorously, but as he did so a stream of callers arrived to prove her point.

The first caller was Mr. Sneer. He and Mrs. Dangle got into a discussion on the morality of the stage and the proper material for comedies. Then Sir Fretful Plagiary, a dramatist, was announced. Before he entered, Dangle reported that he was a close friend but that he could not accept criticism of his work. Sir Fretful told how his new play had been sent to the Covent Garden theater, rather than to Drury Lane, because of the envy he had uncovered there.

Sneer, Dangle, and Sir Fretful Plagiary began to discuss the latter's new play. In the discussion all criticism of his drama was brushed aside in one way or another by the author, who ended up with a diatribe against all who would say anything against his work, including the newspapers. At the end of their talk, a group of musicians entered looking for Dangle's assistance in securing work with the theaters. They were led by an Italian who knew no English and a Frenchman who knew little English, but was to act as interpreter.

The Frenchman and the Italian tried to make Dangle understand what they wanted, but with little success. After a trilingual conversation, in which not one of the participants could understand the others, Mrs. Dangle took the musicians into another room for refreshment and so relieved her husband of their troublesome presence.

As the musicians left Dangle and Sneer alone in the room, Mr. Puff, another



dramatist who had a play in rehearsal at the theater, entered. Puff was introduced to Sneer by Dangle as a puffing writer for the newspapers, whose job it was to praise anyone or anything for a price; he was, in short, an eighteenth-century press agent. He explained for the benefit of Mr. Sneer the various kinds of "puffs" he wrote: the direct, the preliminary, the collateral, the collusive, and the oblique. At the end of the conversation, the three agreed to meet at the theater to watch a rehearsal of Puff's new play.

Later the three met, and Puff informed his two friends, Dangle and Sneer, that the time of his play was the days following defeat of the Spanish Armada during the reign of Elizabeth. The under-prompter, appearing to notify the author that the rehearsal was ready to begin, said that the play had been somewhat shortened. The actors, informed that anything they found unnecessary in the tragedy could be cut, had taken full liberties with Mr. Puff's script.

When the curtain rose, two watchmen were found asleep at four in the morning. Sir Christopher Hatton and Sir Walter Raleigh appeared on the stage and began the exposition of the plot. They were interrupted at intervals by protestations and explanations by the author, who spoke to the actors on the stage and to his two friends observing the rehearsal.

In the second act of the play a love story between the daughter of the fort commander and a captured Spanish prince was introduced, again with continued interruptions by the dramatist, who was enraged at the liberties taken by the actors in cutting his lines and parts of scenes. He and his friends, Sneer and Dangle, continued to discuss dramatic art as the rehearsal continued and found various aspects of the play to point up their discussion. Puff was particularly proud of the second sight credited to the heroine, a device by which he was able to describe the defeat of the Spanish Armada without showing the sea fight on the stage.

He was also quite proud of a verbal fencing match between the heroine and the Spanish prince. When Sneer and Dangle found the repartee ambiguous, Puff explained that he had written the dialogue completely in fencing terms, an explanation which his friends found scarcely more intelligible.

Puff irritated the actors by directing them as the rehearsal progressed, and they, in turn, continued to irritate him by cutting out more lines. At their protestations that they could not act because of his interruptions, he replied heatedly that he had feelings, too, and did not like to see his play shredded by the players.

At the end of the love scene in the play, Puff began an argument with the under-prompter, who informed him that it was impossible to rehearse the park scene because the carpenters had not built the scenery. Puff angrily announced that they could cut his play as they would; he intended to print it in its entirety.

The next scene in the rehearsal of Puff's play was a sentimental discovery scene not connected with the main story. In reply to his friends' comments, Puff explained that there was no need to have a logical connection between the main plot and the subplot. Then came what Puff called the most perfect scene in the play. An actor entered, sat down, shook his head, arose, and went off the stage. The shaking of the head, according to Puff, said more than all the words he could have written.

In the last scene of the play the Spanish prince was killed in a duel, and his English sweetheart went mad. After her exit from the stage, a masque procession of all the British rivers and their tributaries passed over the stage, while an orchestra played Handel's water music.

Following the procession, Puff announced to his friends that the rehearsal was good, but that the actors were not yet perfect. To the actors he announced that another rehearsal would be held the next day.

## CROTCHET CASTLE

*Type of work:* Novel

*Author:* Thomas Love Peacock (1785-1866)

*Type of plot:* Comedy of manners

*Time of plot:* Nineteenth century

*Locale:* England

*First published:* 1831

### *Principal characters:*

EBENEZER MAC CROTCHET, a country squire

YOUNG CROTCHET, his son

LEMMA CROTCHET, his daughter

SUSANNAH TOUCHANDGO, loved by young Crotchet

MR. CHAINMAIL, an antiquarian

CAPTAIN FITZCHROME, a young army officer

LADY CLARINDA BOSSNOWL, loved by Fitzchrome

### *Critique:*

In *Crotchet Castle*, as in his other novels, Peacock ridicules the excesses and exaggerations in human behavior. His satire is never unkind; rather, it is the product of a mind that is tolerant of weaknesses but vexed by an overabundance of those weaknesses in an imperfect world. The plot is almost non-existent, and the people are caricatures; but in spite of these apparent defects the book gives a fairly accurate picture of nineteenth-century English country life.

### *The Story:*

The squire of Crotchet Castle had descended from Scotch and Jewish ancestors, but he tried to hide this ancestry under the guise of an English country squire. His background having given him the ability to make money readily, he used his wealth to buy a manor and a coat of arms. His wife was dead, his son in London, leaving the squire alone with a daughter. Young Crotchet, who had inherited his father's love for money, had taken his father's gift of a large sum and turned it into enormous profits. His business dealings were shady, and many thought his day of reckoning would come. For the present, however, he was riding on a crest of success. He had been engaged to Miss Susannah Touchandgo, the daughter of a great banker, but when that gentleman had absconded with the bank's funds, leaving his daugh-

ter almost penniless, young Crotchet had deserted his love without a backward glance. Susannah had retreated into Wales, where in simple surroundings she taught a farmer's children for her livelihood.

Squire Crotchet's daughter Lemma had assumed some of the facial characteristics of her ancestors, a fact which was compensated for in the eyes of local swains by the size of her father's fortune. A suitor had not yet been selected for her, but there would be no problem in choosing one from the many who sought her hand and her purse.

Crotchet Castle was a gathering place for philosophers and dilettantes picked at random by Squire Crotchet. These would-be intellectuals engaged in long and tiresome disputes on all branches of philosophy and science. One of them, a Mr. Chainmail, longed for a return to the customs and morals of the Middle Ages, for he believed that the present was decidedly inferior to the past. He was violently opposed by others of the group who worshipped mammon. No one of the philosophers ever changed his views; each found much pleasure in expounding his own pet theory.

While strolling through the grounds one day, some of the gentlemen came upon a young army officer, Captain Fitzchrome. The captain, invited to join the group, accepted readily, for he was in

love with one of the guests, Lady Clarinda Bossnowl. Lady Clarinda obviously loved the captain, but she had been promised to young Crotchet. The match was purely a business arrangement; he would exchange his money for her title. The captain pleaded with her at every opportunity, but she silenced him and her own heart by ridiculing his lack of funds. Lemma Crotchet, in the meantime, was pledged to Lady Clarinda's brother. The four young people spent many hours together, much to Captain Fitzchrome's sorrow.

One day the squire took his guests on a river voyage down the Thames. They visited places of learning and culture, but saw little of either except the buildings supposed to house those virtues. During the trip the captain finally gave up his hopes of winning Lady Clarinda, and he left the party without notifying anyone. He settled in a village inn, where he was later joined by Chainmail, the antiquarian, who had left the party in order to study a ruined castle in the neighborhood. Since the captain knew the way to the castle, he offered to guide Chainmail, but he was called back to London on business before they could undertake their expedition. Chainmail went on alone.

During his researches Chainmail caught a glimpse of a nymph-like creature who fascinated him so much that he could not rest until he had made her acquaintance. After many false attempts, he met her and learned that she was Susannah Touchandgo, the lady betrayed by young Crotchet. Chainmail found her perfect in every way but one. He knew she would share the simple, old-fashioned life he loved, but he had determined to marry a lady of gentle birth. Susannah, ashamed of her father's

theft, would tell him nothing of her family background. In spite of her reluctance in this respect, Chainmail loved her and spent many happy hours at the farmhouse in which she lived.

Captain Fitzchrome returned. Learning of his friend's plight, he encouraged Chainmail to ask for the lady's hand, but the antiquarian could not change his views on his need for a wife of gentle birth. The situation was brought to a climax when they saw in the paper an announcement of the approaching marriage of Lady Clarinda and young Crotchet. Susannah was temporarily overwrought by the news, and in trying to comfort her Chainmail inadvertently proposed. Then Susannah told him of her father's crime. Chainmail could overlook that fact in his joy over the discovery that Susannah was of good blood. In a few days the two were married.

The following Christmas most of the friends gathered again at Crotchet Castle. Lemma Crotchet had married Lord Bossnowl, but Lady Clarinda Bossnowl had not yet married young Crotchet. The young man was a little dismayed at seeing Susannah married to Chainmail, for he still held her in affection. Lady Clarinda cast longing glances at the captain, even to the point of singing a song that was obviously intended for him. There was no sorrow in her heart, consequently, when young Crotchet disappeared. His firm had failed and he was penniless. It was assumed that he had crossed the Atlantic to join forces with Susannah's father, who had set up business there; the two rogues would make good partners.

Lady Clarinda would not again be put up for sale. She gladly accepted Captain Fitzchrome and his smaller but more stable fortune.

## CRY, THE BELOVED COUNTRY

*Type of work:* Novel

*Author:* Alan Paton (1903-

*Type of plot:* Social criticism

*Time of plot:* Mid-twentieth century



Locale: South Africa  
First published: 1948

*Principal characters:*

THE REVEREND STEPHEN KUMALO, a Zulu clergyman  
GERTRUDE, his sister  
ABSALOM, his son  
MSIMANGU, his friend  
MR. JARVIS, his white benefactor

*Critique:*

In South Africa today there is racial unrest more bitter than any now known in our own country. Cry, *The Beloved Country* is a beautiful and tragic story of that unrest, told with poetic loveliness. It is a story of personal tragedy, as well as a story of a national tragedy. This distinguished novel by a South African minister has quickly, and rightly, found a permanent place in twentieth-century literature. Dramatized, the story has been equally compelling as a play.

*The Story:*

The letter brought fear to the hearts of the Reverend Stephen Kumalo and his wife. To a Zulu, letters were rare and frightening. Once opened, they could never be closed again, their contents forgotten. Kumalo waited until he could control his fear before he opened the letter from Johannesburg telling him that his sister was a sick woman and needed his help. The trip would be costly for a poor Zulu clergyman, but he must go. Perhaps there he could also find their son Absalom, who had never been heard from since he left the village. They knew in their hearts that in Johannesburg Absalom had succumbed to the evil resulting from the white man's success at breaking up the tribes and compelling black men to work in the mines.

Taking their small savings, Kumalo journeyed to the city. He went first to the mission and met Msimangu, who had written the letter. Msimangu was a clergyman also, working for his people in the city as Kumalo worked in the country.

He sorrowfully told Kumalo that his sister Gertrude was a prostitute and a dealer in illegal liquor. She and her child were in want, even though she had once made much money from her trade. Kumalo located Gertrude, with the help of Msimangu, and found her willing to go with him to the temporary rooms he had found with a good woman. When his business was finished, she and the child would go with him to his home, away from temptation.

Before looking for his son, Kumalo visited his brother John, a successful merchant and a politician who was under surveillance by the police for his ability to stir up the blacks. But John was discreet; he took no chance of being arrested and losing his business. Many of the black leaders sacrificed everything to help their people, but not John. Expediency was his only thought. He had left the church and turned a deaf ear to his brother's pleas that he return to the good life.

Kumalo began his search for Absalom. With Msimangu, he searched everywhere, each place visited adding to his fear, for it was obvious that the boy had been engaged in stealing, drinking, and worse. Often they walked for miles, for the black leaders were urging their people to boycott the buses in order to get the fares reduced. Kumalo learned that Absalom had been in the company of his brother John's son, both of them in and out of trouble. The trail led to a reformatory, but the boy had been dismissed shortly before because of his good

behavior. The white teacher of the reformatory joined Kumalo in his search because the boy's behavior reflected on his training. Kumalo found next the girl who, soon to bear Absalom's child, waited to marry him. The old man knew at once that should Absalom not be found, the girl must return to the hills with him and make her home there.

At last he found Absalom in prison. In company with John's son and another boy, Absalom had robbed and killed Arthur Jarvis, a white man who had befriended the blacks. Broken-hearted, the old man talked with his son. He could tell that the son did not truly repent but only said the right things out of fear. His one ray of goodness was his desire to marry the girl in order to give his unborn child a name. Kumalo wept for his son. But he wept also for the wife and children, for the father and mother of the slain man.

At the trial Absalom was defended by a lawyer found by Kumalo's friends. The plea was that the murder was not planned, that the boy had shot in fear. The judge, a good man, weighed all the evidence and pronounced a verdict of guilty; the punishment, death by hanging. John's son and the other boy were acquitted for lack of evidence. The verdict was a gross miscarriage of justice, but John was more powerful than Kumalo.

Before Kumalo left Johannesburg, he arranged for the marriage between his son and the girl. Then he started home, taking the girl and Gertrude's child with him. Gertrude had disappeared the night before they were to leave, no one knew where. She had talked to him of becoming a nun, but Kumalo feared that she had gone back to her old life; Gertrude liked the laughter and fun.

At home, the people welcomed their minister, showering love and blessings

upon him. The crops were poor that season and people were starving. Kumalo prayed for his people and worked for them. Knowing that they must learn to use the land wisely, he was helpless to guide them. He went to their chief to ask for coöperation, but the chief was concerned only for himself and his family.

Hope came to the people in the form of a child. He was the grandchild of Mr. Jarvis, father of the man Absalom had murdered. Mr. Jarvis had always helped the black people, and after his son's death he gave all his time to the work started by the murdered man. He sent milk for the children and brought to the people an agricultural demonstrator who would help them restore fertility to the soil. Mr. Jarvis built a dam and sent for good seed. His grandchild became Kumalo's friend, and through him the white man learned of the needs of the people. Kumalo, whose son had killed his benefactor's son, was at first ashamed to face Mr. Jarvis. When they met, few words were exchanged, but each read the heart of the other and understood the sorrow and grief there.

The bishop came and told Kumalo that it would be best for him to leave the hills and the valley, to go where his son's crime was unknown. Kumalo grieved and stood silent. Before the bishop left there came a letter from Mr. Jarvis, thanking Kumalo for his friendship and offering to build his people a new church. The bishop felt ashamed. How little he understood this man and his people.

When the day came for Absalom's execution, Kumalo went into the mountains. There he had gone before when struggling with fear. Mr. Jarvis, knowing the torment that was in his soul, bade him go in peace. When the dawn came, Kumalo cried out for his son. He cried too for his land and his people. When would dawn come for them?

## CUDJO'S CAVE

*Type of work:* Novel

*Author:* John Townsend Trowbridge (1827-1916)

*Type of plot:* Historical romance

*Time of plot:* 1861

*Locale:* Tennessee

*First published:* 1863

*Principal characters:*

PENN HAPGOOD, a Quaker schoolmaster  
MR. VILLARS, a blind clergyman  
VIRGINIA, and  
SALINA, his daughters  
LYSANDER SPRAWL, Salina's estranged husband  
AUGUSTUS BLYTHEWOOD, a planter  
MR. STACKRIDGE, a Unionist farmer  
CARL, a German boy, friend of Penn  
OLD TOBY, a freed slave  
CUDJO, and  
POMP, runaway slaves  
SILAS ROPES, a bully

*Critique:*

Written during the Civil War, *Cudjo's Cave* mingles elements of propaganda with its historical setting and romantic theme. Because the novel displays deep sincerity, however, and a considerable degree of literary skill, it has enjoyed a popularity outlasting by many years the political issues which gave it birth. The book presents clearly and forcefully the problem of the rural population in Tennessee during that difficult time of decision at the beginning of the Civil War period. In that particular time and place the problem was peculiarly acute because Tennessee was a border state and its citizens had many reasons for indecision when faced by the realities of conflict between North and South. The writer, working close to actual history, dramatized effectively the guerrilla warfare fought among the people of Tennessee and Kentucky.

*The Story:*

In 1861, Penn Hapgood, a young Quaker, was the schoolmaster in the small Tennessee town of Curryville. Because he made no effort to conceal his anti-slavery convictions, he was unpopular among the hot-headed Secessionists

of the community. The Unionists, on the other hand, had offered him a commission in the militia unit they were secretly organizing. Penn refused the commission offered him on the grounds of his religious faith.

His unpopularity grew after he aided Dan Pepperill, a poor white flogged and ridden on a rail because he had befriended a whipped slave. Penn's friend, a kindly young German named Carl, offered him a pistol to use in self-defense if he were attacked, but the schoolmaster saw no need to arm himself. A short time later a party of ruffians seized Penn and tarred and feathered him. Carl, unable to save his friend, searched for some Union sympathizers to defend Penn, but by the time the rescue party arrived at the schoolhouse the young teacher was not to be found. It was learned, however, that he had gone to his boarding-house, where his landlady, Mrs. Sprowl, had refused to let him in. She had acted on the orders of Silas Ropes, the leader of the mob.

Penn had found shelter in the home of a blind clergyman, Mr. Villars. The minister's household was made up of his two daughters, Virginia and Salina, old



Toby, a freed slave, and Carl, the young German. Old Toby and Farmer Stackridge, a staunch Unionist, tended to Penn and put him to bed in the clergyman's home. While he was still resting, Augustus Blythewood, a planter in love with Virginia, appeared at the house. Although she was little attracted to her suitor, Virginia entertained him graciously in order to conceal the fact that the fugitive was hidden nearby. Another caller was Lyssander Sprowl, the son of Penn's landlady. Salina, the older sister, and young Sprowl were married, but they had separated some time before.

Sprowl, having learned Penn's whereabouts, promised to lead the villagers to the schoolmaster's hiding place. The aroused townspeople accused Mr. Villars of hiding an Abolitionist. While they were threatening the old man, Penn disappeared from the house under mysterious circumstances.

A mob, aroused by Blythewood, seized old Toby and prepared to flog him in an effort to learn Penn's whereabouts. Carl managed to cut the Negro's bonds before the mob could carry out its threat. Toby, escaping, ran into Blythewood and recognized him. The planter then called off the mob and went to the minister's house, where he pretended great indignation at what had happened.

Penn, meanwhile, was safe in Cudjo's Cave, a hide-out known only to runaway slaves. Having heard the angry townspeople threatening Mr. Villars, he had in his half-delirious condition fled into an adjoining field before he fainted. When he came to, he found himself beside a fire in a cavern, with Cudjo and Pomp, two escaped slaves, ministering to his wants. They had befriended Penn because of the help he had given Pepperill several weeks before. Pomp, in particular, was a magnificent old fellow, almost heroic in his dignity and spirit. Both slaves had suffered at the hands of Blythewood and Ropes, the town bully. Through the two Negroes Penn sent word to Mr. Villars that he was safe. The clergyman

sent Penn's clothes and food to the hidiers.

When he was able to travel, Penn decided to set out for the North. Near Curryville he fell into the hands of a small detachment of Confederate soldiers. Convicted at a drumhead trial, he was sentenced to be hanged unless he joined the army. He refused. Carl, who had helped his friend before, volunteered to enlist in Penn's place. Set free, Penn was again in danger from a group of townspeople led by Ropes and Sprowl, but with the aid of Farmer Stackridge he managed to elude his pursuers. Blythewood, hearing of his escape, was furious that Penn had slipped through his fingers.

Penn did not go far, however, for he was unwilling to leave the Villars family without protection. His fears were justified. When he returned secretly to the minister's home, he learned that Mr. Villars had been seized and carried off to prison. Penn himself was captured a short time later, and among his fellow prisoners he found the blind clergyman. Because Carl was one of the soldiers detailed to guard them, he and the minister were able to make their escape. Stackridge was guiding them to a place of safety in the mountains when they were again captured. As the soldiers were about to run Penn through with their bayonets, one of their number dropped dead. The others ran away. Pomp and Cudjo appeared and led the fugitives to Cudjo's Cave.

Augustus Blythewood proposed to Virginia Villars, but she, realizing his dislike for Penn, would have nothing to do with the young planter. Meanwhile Stackridge and a party of his Unionist friends were skirmishing with the Confederate soldiers in the woods nearby. Virginia, while searching for Penn, was captured by a Confederate soldier, but she was relieved when she discovered that her captor was Carl. Before the young German could lead her out of the forest, set afire by the skirmishers, he himself was captured by Ropes' men. After

she had climbed to a rocky ledge, the fire having cut off her escape on both sides, she was rescued from her predicament by Penn and Cudjo, who conducted her to the cave. That night rain put out the forest fire. In the morning old Toby appeared at the cave. He was overjoyed to discover that his mistress and her father were both safe.

Lysander Sprowl, in the meantime, had taken possession of Mr. Villars' house and forced Salina to serve him there. When Toby returned with a note to tell Salina that her sister and her father were safe, the Negro tried to deceive Sprowl as to the fate of the fugitives, but Salina, who still loved her worthless husband, incautiously showed him Virginia's note. Sprowl brutally ordered Toby flogged in order to learn where Mr. Villars and Penn were hidden. Angered by Sprowl's cruelty, Salina set fire to her father's house and under cover of the confusion helped old Toby to make his escape.

Sprowl, encountering Carl, demanded that the young German lead him to the cave. Carl pretended to agree, but along the way he managed to hit the bully over the head with a stone. While Sprowl was still unconscious, Carl dragged him to the cave, where he was securely bound. Meanwhile old Toby and Salina made their way to the cave, and they arrived about the time Carl appeared with the wounded Sprowl. Pomp had also conducted to the cave the band of Unionists led by Stackridge. They prepared to turn their quarters into an underground fortress.

Before long a party led by Silas Ropes discovered the location of the cave. He and his men guarded the entrance in

the hope of starving the occupants into submission.

Salina, ever changeable, loosened Sprowl's bonds so that he was able to escape. He went at once to the troops under Blythewood and arranged to have a squad of men sent to attack the cave. When Sprowl, at the head of the attacking force, reached the entrance of the cave, he found it defended by his wife. She fired at her husband, wounding him fatally, and was herself bayoneted by one of the Confederate soldiers. Virginia and her father were captured and taken before Blythewood.

The planter again pleaded his suit with Virginia, but she received his offers with contempt. While they argued, apart from the camp, Pomp suddenly appeared and told his former master that any sudden move would mean his death. Carl and Penn were covering Blythewood with their guns, and he was taken a prisoner to the cave. There Pomp compelled his former master to sign a safe conduct pass for the defenders and an order for the attackers to cease the fight.

Under safe conduct, the defenders left the cave. Mr. Villars, Virginia, Penn, and Pomp set out for Ohio. They left behind them in the cave the body of Salina, as well as those of Cudjo and Ropes, who had killed each other during an earlier attack. Pomp returned long enough to free Blythewood before joining his friends on their way to safety.

Penn and Carl went from Ohio to Pennsylvania, where they enlisted in the same regiment. Pomp served the Union as a colored scout. In many battles of the war Penn did heroic service, earning for himself the nickname of "The Fighting Quaker."

## CYMBELINE

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Tragi-comedy

*Time of plot:* First century B.C.

*Locale:* Britain, Italy, and Wales

*First presented:* c. 1609

*Principal characters:*

CYMBELINE, King of Britain  
THE QUEEN, Cymbeline's wife  
CLOTEN, the queen's son by a former husband  
IMOGEN, Cymbeline's daughter by a former marriage  
POSTHUMUS LEONATUS, Imogen's husband  
PISANIO, servant of Posthumus  
IACHIMO, an Italian braggart  
BELARIUS, a banished lord  
GUIDERIUS, and  
ARVIRAGUS, Cymbeline's sons, reared by Belarius  
CAIUS LUCIUS, a Roman ambassador

*Critique:*

Shakespeare apparently drew upon a number of sources for the plot of *The Tragedy of Cymbeline*. All historical accuracy of the play is debatable and actually unimportant. Cymbeline himself was a mythical character of tribal legend. The details of relationship among the characters are to be found in other romantic writings which appeared prior to Shakespeare's time and which were apparently adopted to clothe the skeletal international aspects of the story. *Cymbeline* presents a plot of political intrigue—both domestic and international—and personal emotional involvement. That the personal well-being of the characters takes precedence over military and political details gives the play its human-interest appeal. The apparition of Posthumus has the richness of detail found in similar scenes in *Macbeth*.

*The Story:*

Gullible Cymbeline and his conniving queen planned to have Imogen, his daughter, marry his stepson Cloten. Instead, Imogen chose the gentle Posthumus as a husband and secretly married him. Banished by the king in a fit of anger, Posthumus fled to Italy after promising that his loyalty and fidelity to his bride would always be above reproach. As a token of their vows Imogen gave Posthumus a diamond ring that had belonged to her mother, and Posthumus placed a bracelet of rare design upon Imogen's arm.

In Rome Posthumus met Iachimo, a

vain braggart who tried to tempt Posthumus by appealing to his sensuality. Posthumus, not to be tempted into adultery, told Iachimo of his pact with Imogen and of the ring and bracelet they had exchanged. Iachimo scoffingly wagered ten thousand ducats against Posthumus' ring that he could seduce Imogen.

Iachimo went to Britain with letters to which he had forged the name of Posthumus. Because of these letters Imogen received him. Then Iachimo, by ambiguities and innuendo, played upon her curiosity regarding the faithfulness of her husband. Failing to win her favor in that way, he gained access to her bedroom in a trunk which, he had told her, contained a valuable gift, bought in France, intended for the Roman emperor; he had asked that the trunk be placed in her chamber for safekeeping. While Imogen slept, he noted the details of the furnishings in the room, took the bracelet from her arm, and observed a cinque-spotted mole on her left breast.

Back in Italy, Iachimo described Imogen's room to Posthumus and produced the bracelet, which he said Imogen had given him. Incredulous, Posthumus asked Iachimo to describe some aspect of Imogen's body as better proof of his successful seduction. Iachimo's claim that he had kissed the mole on Imogen's breast enraged Posthumus, who swore that he would kill Imogen. He sent a letter to Pisanio, commanding that the servant kill Imogen. He also sent a letter to Imogen asking her to meet him in Milford Haven.



Pisanio was to kill Imogen as they traveled through the Welsh hills.

On the journey Pisanio divulged the real purpose of their trip when he showed Imogen the letter ordering her death. Unable to harm his master's wife, Pisanio instructed her to dress as a boy and join the party of Caius Lucius, who was in Britain to collect tribute to the Emperor Augustus and who was soon to return to Rome. Then Imogen would be near Posthumus and could ultimately disprove Iachimo's accusations against her. Pisanio also gave Imogen a box containing a restorative, entrusted to him by the queen in case Imogen became ill during her trip. The contents, presumed by the queen to be a slow-acting poison, had been procured from her physician, who, suspecting chicanery, had reduced the drug content. The medicine would only induce long sleep. Taking leave of his mistress, Pisanio returned home.

Dressed in boy's clothing, Imogen, hungry and weary, came to the mountain cave of Belarius, who, banished from Cymbeline's court twenty years before, had kidnapped Guiderius and Arviragus, Cymbeline's infant sons. In Wales the two boys had been brought up to look upon Belarius as their father. Calling herself Fidele, Imogen won the affection of the three men when she asked shelter of them. Left alone when the men went out to hunt food, Imogen, emotionally spent and physically ill, swallowed some of the medicine which Pisanio had given her.

Cymbeline, meanwhile, had refused to pay the tribute demanded by Rome, and the two nations prepared for war. Cloten, infuriated by Imogen's coldness to his attentions, tried to learn her whereabouts. Pisanio, thinking to trick her pursuer, showed him the letter in which Posthumus asked Imogen to meet him at Milford Haven. Disguised as Posthumus, Cloten set out to avenge his injured vanity.

In Wales he came upon Belarius, Arviragus, and Guiderius as they hunted. Recognizing him as the queen's son,

Belarius assumed that Cloten had come to arrest them as outlaws. He and Arviragus went in search of Cloten's followers while Guiderius fought with Cloten. Guiderius cut off Cloten's head and threw it into the river. Returning from their search, Arviragus found Imogen in a deathlike stupor. Thinking her dead, the three men prepared for her burial. Benevolent Belarius, remembering that Cloten was of royal birth, brought his headless body for burial and laid it near Imogen.

Imogen, awakening from her drugged sleep, was grief-stricken when she saw close by a body dressed in Posthumus' clothing. Still sorrowing, she joined the forces of Caius Lucius as the Roman army marched by to engage the soldiers of Cymbeline.

Remorseful Posthumus, a recruit in the Roman army, regretted his order for Imogen's death. Throwing away his uniform, he dressed himself as a British peasant. Although he could not restore Imogen's life, he would not take any more British lives. In a battle between the Romans and Britons, Posthumus vanquished and disarmed Iachimo. Cymbeline, taken prisoner, was rescued by Belarius and his two foster sons. These three had built a fort and, aided by Posthumus, had so spurred the morale of the fleeing British soldiers that Cymbeline's army was victorious.

Failing to die in battle, Posthumus identified himself as a Roman after Lucius had been taken, and was sent to prison by Cymbeline. In prison he had a vision in which Jove assured him that he would yet be the lord of the Lady Imogen. Jove ordered a tablet placed on Posthumus' chest. When Posthumus awoke and found the tablet, he read that a lion's whelp would be embraced by a piece of tender air and that branches lopped from a stately cedar would revive. Shortly before the time set for his execution, he was summoned to appear before Cymbeline.

In Cymbeline's tent, the king conferred honors upon Belarius, Guiderius, and

Arviragus and bemoaned the fact that the fourth valiant soldier, so poorly dressed, was not present to receive his reward. Cornelius, the physician, told Cymbeline that the queen had died after her villainies. Lucius pleaded for the life of Imogen, still dressed as a boy, because of the page's youth. Pardoned, Imogen asked Iachimo to explain his possession of the ring he wore. As Iachimo confessed his dastardly cunning and lying to win the ring from Posthumus, Posthumus entered and identified himself as the murderer of Imogen. When Imogen protested against his confession, Posthumus struck her. Pisanio then identified Imogen to keep Posthumus from striking her again.

The truth disclosed, Belarius under-

stood his foster sons' affinity for Imogen. Posthumus and Imogen, reunited, professed lifelong devotion to each other.

After Guiderius had confessed the murder of Cloten, Cymbeline ordered him bound, but he stayed the sentence when Belarius identified himself and the two young men. Cymbeline then blessed his three children who stood before him. A soothsayer interpreted Jove's message on the tablet left on Posthumus' chest. The lion's whelp was Posthumus, the son of Leonatus, and the piece of tender air was Imogen. The lopped branches from the stately cedar were Arviragus and Guiderius, long thought dead, now restored in the king's love. Overjoyed, Cymbeline made peace with Rome.

## CYRANO DE BERGERAC

*Type of work:* Drama

*Author:* Edmond Rostand (1868-1918)

*Type of plot:* Tragi-comedy

*Time of plot:* Seventeenth century

*Locale:* France

*First presented:* 1897

*Principal characters:*

CYRANO DE BERGERAC, poet and soldier

ROXANE, with whom Cyrano is in love

CHRISTIAN DE NEUVILLETTE, a clumsy young soldier

### *Critique:*

Considered by many the most popular play of the modern French theater, *Cyrano de Bergerac* is also a perennial favorite with American audiences. Cyrano is more than a hot-tempered swordsman who gets into trouble because he resents people who make fun of his nose, and his name is more than a symbol for physical ugliness. Cyrano de Bergerac symbolizes magnanimity, unselfishness, beauty of soul.

### *The Story:*

In the theater hall of the Hôtel de Burgundy, a young soldier named Christian de Neuvillelette anxiously waited for the beautiful Roxane to appear in her box.

Christian had fallen passionately in love with this girl whom he had never met. While he was waiting for her arrival, Christian became increasingly upset because he feared that he would never be able to summon sufficient courage to address her, for he believed she was as brilliant and as graceful as he was doltish and clumsy.

Also in the audience, waiting for the curtain to go up, was one Ragueneau, a romantic tavern-keeper and toss-pot poet, whose friends praised his verses to his face while behind his back they helped themselves to the pastries that he made. Ragueneau inquired of another poet concerning the whereabouts of Cyrano de

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CYRANO DE BERGERAC by Edmond Rostand. Translated by Brian C. Hooker. By permission of the publishers, Henry Holt and Co., Inc. Copyright, 1923, by Henry Holt and Co., Inc. Renewed, 1951.

Bergerac. The actor Montfleury, Cyrano's enemy and one of Roxane's suitors, was to star in the play, and Cyrano had threatened him with bodily injury if he appeared for the performance. Cyrano, however, had not yet arrived.

At last Roxane appeared. The play began, and Montfleury came out on the stage to recite his lines. Suddenly a powerful voice ordered him to leave the stage. After the voice came the man, Cyrano de Bergerac, one of the best swordsmen in France. The performance was halted abruptly.

Another of Roxane's suitors tried to provoke a fight with Cyrano by ridiculing de Bergerac's uncommonly big nose. Cyrano, sensitive about his disfiguring nose, became the insulter instead of the insulted. Words led to a duel. To show his contempt for his adversary, Cyrano composed a poem while he was sparring with his opponent, and when he had finished the last word of the last line, Cyrano staggered his man. Le Bret, Cyrano's close friend, cautioned the gallant swordsman against making too many enemies by his insults.

Cyrano confessed that he was exceptionally moody lately because he was in love with his lovely cousin Roxane, despite the fact he could never hope to win her because of his ugliness. While Le Bret tried to give Cyrano confidence in himself, Roxane's chaperone appeared to give Cyrano a note from his cousin, who wanted to see him. Cyrano was overcome with joy.

The place selected for the meeting between Cyrano and Roxane was Ragueneau's tavern. Cyrano arrived early, and, while he waited for his beautiful cousin, he composed a love letter which he left unsigned because he intended to deliver it in person. When Roxane appeared, she confessed to Cyrano that she was in love. Cyrano thought for a moment that she was in love with him. But he soon realized that the lucky fellow was not Cyrano himself, but Christian. Roxane asked Cyrano to take the young soldier under his wing, to

protect him in battle. Cyrano sadly consented to do her bidding.

Later, when Christian dared jest with Cyrano concerning the latter's nose, Cyrano restrained himself for Roxane's sake. When he learned that Cyrano was Roxane's cousin, Christian confessed his love for Roxane and begged Cyrano's help in winning her. Christian was a warrior, not a lover; he needed Cyrano's ability to compose pretty speeches and to write tender, graceful messages. Although his heart was broken, Cyrano gave the young man the letter he had written in Ragueneau's tavern.

Cyrano visited Roxane to inquire about her love affair with Christian. Roxane, who had recently received a letter from Christian, was delighted by his wit. Cyrano did not tell her that he was the writer of the letter.

Shortly afterward Christian told Cyrano that he now wanted to speak for himself in his wooing of Roxane. Under her balcony one evening Christian did try to speak for himself, but he became so tongue-tied that he had to ask the aid of Cyrano, who was lurking in the shadows. Cyrano, hidden, told Christian what to say, and Roxane was so delighted by these dictated protestations that she bestowed a kiss on Christian.

A friar appeared with a letter from the Count de Guiche, commander of Cyrano's regiment, to Roxane. The count wrote that he was coming to see her that night, even though by so doing he was deserting his post. Roxane deliberately misread the letter, which, she said, ordered the friar to marry her to Christian. Roxane asked Cyrano to delay de Guiche until after the ceremony, a request which de Bergerac effectively carried out by making the count think that Cyrano was mad. After learning that Roxane and Christian were already married, the duped de Guiche ordered Christian to report immediately to his regiment.

In a battle which followed, Cyrano and the other cadets were engaged against the Spanish. During the conflict Cyrano



risked his life to send letters to Roxane through the enemy's lines, and Roxane never suspected that the author of these messages was not Christian. Later Roxane joined her husband, and to him she confessed that his masterful letters had brought her to his side.

Realizing that Roxane was really in love with the nobility and tenderness of Cyrano's letters, Christian begged Cyrano to tell Roxane the truth. But Christian was killed in battle shortly afterward, and Cyrano swore never to reveal Christian's secret. Rallying the cadets, Cyrano charged bravely into the fight, and under his leadership the Spanish were defeated.

Fifteen years passed. Roxane, grieving for Christian, had retired to a convent. Each week Cyrano was accustomed to visit Roxane. But one day he came late. When he arrived, he concealed under his

hat a mortal wound which one of his enemies had inflicted by dropping an object from a building on Cyrano's head. While talking about her dead husband, Roxane recited to Cyrano Christian's last letter, which she kept next to her heart. With Roxane's permission, Cyrano read the letter which he himself had written, even though it had grown so dark that neither he nor Roxane could see the words.

Suddenly Roxane realized that Cyrano knew the contents of the letter by heart, that he must have written it. With this realization came her conviction that for fifteen years she had unknowingly loved the soul of Cyrano, not Christian. Roxane confessed her love for Cyrano, who died knowing that at last Roxane was aware of his love and that she shared it with him.

## DAME CARE

*Type of work:* Novel

*Author:* Hermann Sudermann (1857-1928)

*Type of plot:* Domestic romance

*Time of plot:* Nineteenth century

*Locale:* Germany

*First published:* 1887

*Principal characters:*

PAUL MEYERHOFER, a simple farmer

MAX MEYERHOFER, his father

FRAU ELSBETH, his mother

ELSBETH DOUGLAS, a neighbor girl

### *Critique:*

This novel, which has enjoyed widespread critical acclaim, is frequently read in language classes. It is an outstanding example of German romanticism. The three hallmarks of its epoch are the style colored by a kind of world-sadness, its completely rural setting, and its sentimental tone. *Dame Care—Frau Sorge* in the original—covers a wide span of years in its action, but it is gracefully concise without being abrupt. Sudermann exhibits a paternal sympathy for his characters; perhaps his greatest gift is his understanding of all classes of people.

### *The Story:*

About the time their third son, Paul, was born, the Meyerhofers lost through forced sale their country estate, Helenenthal. Meyerhofer tried to keep his wife, Frau Elsbeth, in ignorance of what was going on, but she was so uneasy in her bed that at last he told her that a family named Douglas had bought his property.

Meyerhofer was a violent man, given to grandiose schemes to make wealth and endowed with a martyr complex. It suited him to move his family to a humble farm, within sight of Helenenthal, where they would be constantly reminded of

their lost prosperity. Frau Elsbeth, who was a docile woman, shuddered at the prospect.

Mrs. Douglas, a kind-hearted woman, came to see the mother and her baby. She assured Frau Elsbeth that she could stay on at Helenenthal as long as the family wished. The two women became good friends. Mrs. Douglas acted as godmother for Paul, and Frau Elsbeth was godmother for Elsbeth, a daughter born to the Douglasses a short time later. In spite of their friendship, however, Meyerhofer took offense at a fancied slight and moved his family in bleak November to their farm on the moor.

In those poor surroundings Paul led a secluded childhood. His mother, sensing his retiring disposition, was kind to him; his father was brutal. He continually ridiculed his son by comparing him unfavorably with his two lively older brothers. Paul was frequently beaten by his heavy-handed father, and after the beatings his mother would comfort him. She often told him stories; the one he remembered best was a frightening tale. It was about Dame Care, a gray woman who laid great burdens on poor people. Some years after they moved, Frau Elsbeth had twin daughters, Katie and Greta.

About the time Paul was learning to whistle, bad times came to the farm. The mortgage was due and there was no money to pay it. Day after day Meyerhofer drove into town and came back very late, usually drunk. In spite of the awe she felt for her husband, Frau Elsbeth determined to seek help. She took Paul with her to Helenenthal on a memorable visit. There she explained her husband's dislike for the Douglas family and asked for their help. The amiable Mr. Douglas gave her the money to pay the mortgage. Paul played with Elsbeth while the grownups visited.

At school Paul did not succeed easily. He had to study a long time to get his work done and he had to memorize all the answers to problems. But his handwriting was very good. The Erdmann

brothers, wild-eyed and saucy, made his life miserable for years. They often beat him, stole his lunch, and threw his clothes into the river.

The Meyerhofer property was surrounded by a peat bog. Always too busy to pay attention to his farm, Meyerhofer bought a used steam engine to harvest peat. He gave half his harvest as down payment to Levy, a sharp trader, and hired an engineer whom Levy had recommended. But the old engine would never run, and Meyerhofer learned that the supposed engineer was only a tramp hired by Levy for a few days' imposture. That winter, when Levy came to collect the other half of the harvest, the duped Meyerhofer drove him off with a whip. Levy, a shrewd man of business, went to a lawyer. Meyerhofer was compelled to give up his harvest and, in addition, pay a heavy fine.

After the older brothers had been sent away to school there was no money to educate Paul, who was sent to confirmation classes. He saw Elsbeth there, even sat near her. She was kind to the boy and went out of her way to speak to him. The Erdmann brothers teased them about the friendship and said that Paul was sweethearting. Hating ridicule, Paul seldom spoke to Elsbeth.

For five years Paul, toiling on the farm, got little help from his father. Once when he was out seeding a distant field, Paul saw Elsbeth. Delighted to see him again, she gave him a book of Heine's poetry, and she was impressed with his ability to whistle whole symphonies. Once after she had been abroad for a long time, a party was given on her return and Paul and his family were invited. The rest of the Meyerhofers went early in the day, but Paul went after dark so that no one would see his shabby clothes. He watched his two sisters having a merry time, and saw his father talking grandly with Mr. Douglas.

Out of sympathy for Paul, Mr. Douglas agreed to go in with Meyerhofer on one of his schemes. On the strength

of Douglas' endorsement, Meyerhofer borrowed money recklessly. When he heard what was going on, Mr. Douglas came to the farm and told Meyerhofer to stop. Meyerhofer set the dog on him, but Mr. Douglas, though bitten, choked the savage beast. While Paul was apologizing to his neighbor, Meyerhofer attacked a servant, Michel, who had watched the scene. Michel picked up an ax. Paul took it away from him and threw it down a well. Then he carried his struggling father into the house. From that day on Paul was master in the household.

While Paul was wandering late one night near Helenenthal, he saw brilliant flames shooting from his farm buildings. Michel had fired the barn. Paul was able to save the house, the livestock, and the old steam engine, but everything else was lost.

Beaten in spirit, Frau Elsbeth died a lingering death. At the funeral Paul saw Elsbeth again. Since her own mother was incurably ill, she felt a strong bond of sympathy for Paul. Later Paul, with the aid of books on mechanics sent by his remote brothers, began to rebuild the steam engine which had been his father's folly. He worked so hard that he had little time to look after his sisters. One night he overheard them in the meadow with the Erdmann boys and learned that his sisters' honor had been smirched by his old enemies. Waiting in a deserted road for them at night, he forced them at pis-

tol point to swear they would marry Katie and Greta.

Finally getting the old steam engine to work, Paul began to cut and market peat. As his trade increased he became a man of substance and traveled about Germany. He heard of Elsbeth from time to time and knew she planned to marry her cousin.

One night, eight years after their barn burned, Paul suspected Meyerhofer's intention to burn the Douglas barn. To distract his father from his mad deed, he set fire to his own house and barn and was seriously burned in the flames.

Paul was taken to Helenenthal. The searchers had found Meyerhofer dead of a stroke near the Douglas barn, a broken pot of petroleum by his side. Although it was Elsbeth's wedding day, she insisted on staying by Paul's bed. The vicar was sent away, and her cousin left. For many weary days Elsbeth watched over Paul.

After his recovery Paul was tried for the deliberate burning of his own house. Admitting his guilt, he blamed himself for always having been so timid and withdrawn. Now that he had lost everything, he felt himself free at last. Dame Care, who had been his nemesis all his life, had been routed.

Paul was sentenced to two years in prison. On his release Elsbeth and Mr. Douglas met him to take him home. Both Helenenthal and Elsbeth would be his.

## THE DAMNATION OF THERON WARE

*Type of work:* Novel

*Author:* Harold Frederic (1856-1898)

*Type of plot:* Social criticism

*Time of plot:* The 1890's

*Locale:* New York State

*First published:* 1896

### *Principal characters:*

THERON WARE, a young Methodist minister

ALICE WARE, his wife

FATHER FORBES, a Catholic priest

CELIA MADDEN, a rich young Irish-Catholic girl

DR. LEDSMAR, Father Forbes' friend

MR. GORRINGE, a trustee of Theron's church



### *Critique:*

*The Damnation of Theron Ware* was one of the first novels to deal with the problems of an American clergyman. While the book was in part an indictment of the hypocrisy of a particular denomination, it was not meant to be wholly so. The author intended to show that any individual was bound to fall who was not given a moral bulwark on which to lean in adversity. The novel condemns the minister's denomination only in so far as it did not prepare him to meet the beliefs of others and accept them, while still holding to the beliefs in which he had been trained. It is the training, not the denomination, which is taken to task.

### *The Story:*

Theron Ware had gone to the annual statewide meeting of the Methodist Episcopal Church with great expectation of being appointed to the large church in Tecumseh. He was greatly disappointed, therefore, when he was sent to Octavius, a small rural community.

To the minister and his wife, the town and its citizens did not appear formidable at first, but a hint of what was to come occurred the first morning after their arrival. A boy who delivered milk to Mrs. Ware informed her that he could not deliver milk on Sunday because the trustees of the church would object. Shortly afterward the trustees told the new minister that his sermons were too dignified and that Mrs. Ware's Sunday bonnet was far too elaborate for a minister's wife. Theron and his wife were depressed. Unhappy in his new charge, Theron decided to write a book about Abraham.

One day Theron assisted an injured Irish-Catholic workman and went home with him to see what help he might give. At the man's deathbed Theron observed the parish priest and a pretty young red-haired girl, Celia Madden, who assisted him. Upon becoming acquainted with these two, the minister was surprised to find that his earlier hostility to Catholics

and the Irish was foolish. These people were more cultured than he, as he learned a few evenings later when he went to the priest for some advice in connection with his proposed book.

At the priest's home he met Dr. Ledsmar, a retired physician interested in Biblical research. Both the priest and the doctor knew a great deal about the actual culture of Abraham and his people. They tried to be tactful, but the young minister quickly saw how wrong he had been to think himself ready to write a religious book on any topic; all he knew was the little he had been taught at his Methodist Seminary.

Upon leaving Father Forbes and the doctor, Theron walked past the Catholic church. Hearing music within, he entered to find Celia Madden at the organ. Later he walked home with her and discovered that she was interested in literature and art as well as music. Once again that evening Theron was made to realize how little he actually knew. He went home with the feeling that his own small world was not a very cultured one.

Three months later there was a revival at Theron's church. Mr. and Mrs. Soulsby, two professional exhorters, arrived to lead a week of meetings which were designed to pay off the church debt and put fervor into its members. The Wares, who entertained the Soulsbys, were surprised to find that the revival leaders were very much like insurance salesmen, employing very much the same tactics. During the revival week Theron was nonplussed to discover what he thought were the beginnings of an affair between his wife and one of the trustees of his church, Mr. Gorringer.

In a long talk with Mrs. Soulsby, Theron told her that he had almost decided to give up the Methodist ministry because of the shallowness he had discovered in his people and in his church. Mrs. Soulsby pointed out to him that Methodists were no worse than anyone else in the way of hypocrisy, and that all

they lacked was an external discipline. She also reminded him that he was incapable of making a living because he lacked any worldly training.

Theron's life was further complicated when he realized that he was beginning to fall in love with Celia Madden. Because of her interest in music, he had asked her advice in buying a piano for his home, and she had, unknown to him, paid part of the bill for the instrument. He also found time to call on Dr. Ledsmar, whose peculiar views on the early church interested him. He disgusted the old doctor, however, with his insinuations of an affair between Father Forbes and Celia.

In September the Methodists of Octavius had a camp meeting. Its fervor did not appeal to Theron, after his more intellectual religious reading and his discussions with Celia and Father Forbes, and he went off quietly by himself. In the woods he came upon a picnic given by Father Forbes' church. At the picnic he met Celia and had a long talk with her, kissed her, and told her of his unhappiness in his double bondage to church and wife.

Soon afterward he alienated Celia by telling her that he was afraid of scandal if he were seen talking with her. He also offended Father Forbes by reports that Dr. Ledsmar had spoken slightly of Celia. The priest told his housekeeper that he was no longer at home to Theron Ware.

One day Theron openly confronted his wife with his suspicions about her and Mr. Gorringer. She denied the charges, but her very denial seemed to speak against her in her husband's mind. In his unhappiness he went to see Celia. She was not at home, but her brother, who was dying slowly of tuberculosis, saw him. With the license of the dying he said that when Theron arrived in Octavius he had the face of an angel, full of innocence, but that in the eight

months the minister had spent in the little town his face had taken on a look of deceit and cunning. Celia's brother continued by warning the minister that he should stay among his own people, that it was bad for him to tear himself from the support which Methodism had given him.

Leaving the Madden home, Theron learned that Celia was going to New York City. It occurred to him that Father Forbes was also going to the city that evening and perhaps they were traveling together. He went home and told his wife that urgent business called him to Albany; then he went to the station and boarded the train unseen. In New York he saw the priest and Celia meet, and he followed them to a hotel. After the priest had left the hotel, he went upstairs and knocked at Celia's door. She told him that she was busy and did not wish to see him, adding that she had noticed him following her earlier in the journey. While he pleaded with her, Father Forbes came in with some other gentlemen and informed Theron that they had come to New York to get another brother of Celia's out of a bad scrape.

Dismissed, Theron stumbled down the stairs. A few days later he arrived at the Soulsby house at dawn. He told an incoherent story of having tried to commit suicide, of stealing money from the church at Octavius, and of wandering alone about the city for hours while he tried to drink himself to death.

The Soulsbys took him in and sent for his wife. He was ill for months. After his recovery both he and his wife realized that he was never meant for the ministry. Through the Soulsbys, Theron was finally able to make a new start in a real estate office in Seattle. Theron knew he would make a successful real estate agent. Or if that failed, he could try politics. There was still time enough for him to be in Congress before he was forty.

## THE DANCE OF DEATH

*Type of work:* Drama

*Author:* August Strindberg (1849-1912)

*Type of plot:* Psychological realism

*Time of plot:* Late nineteenth century

*Locale:* Sweden

*First presented:* 1901

### *Principal characters:*

EDGAR, a captain in the Swedish coast artillery

ALICE, his wife

JUDITH, their daughter

CURT, Alice's cousin

ALLAN, Curt's son, in love with Judith

### *Critique:*

The dramatic works of Strindberg have seldom been translated or produced in English-speaking countries, although his plays are known throughout Europe. Strindberg was especially interested in establishing a Swedish dramatic literature comparable to that of Ibsen in Norway. This particular play was written in two parts, in the way that Shakespeare wrote *Henry IV* in two parts; it is, in essence, a double play, the first part dealing with the mature adults and the second with their children. European critics have often referred to *The Dance of Death* as Strindberg's greatest dramatic achievement. The characters are real to the reader, shockingly so. And yet, beyond the intense realism, there is a fabric of symbolism, the meaning of which is nothing less than the vast sum of human relationships.

### *The Story:*

For twenty-five years Edgar, a captain in the Swedish coast artillery, and his wife Alice had lived an unhappy existence. Their unhappiness was caused by Edgar's contempt for everyone else in the world; he thought of himself as a better being than others, even his wife, and he had made their marriage a tyranny. They lived on an island off the coast, where Edgar was the commanding of-

ficer of the artillery detachment. Living in an old prison, they avoided the other people of the island as well as officers of the post and their wives. Indeed, Alice was virtually a prisoner in her home. The only means of communication she had with the mainland was through a telegraph key, which she had taught herself to operate. Her skill she kept a secret, for her husband did not want her to have any means of communication with the outside world.

Alice's only hope of release from her husband's tyranny lay in the fact that he was ill and might die at any time. On their silver wedding anniversary Curt, Alice's cousin, arrived on the island to officiate as the quarantine officer. On his first visit to Edgar and Alice he learned about the life which they led, when Edgar suffered an attack and Alice gloated over her husband's illness. Curt, who had been divorced by his wife, also learned that Edgar had caused the divorce and persuaded the court to award the custody of the children to Curt's wife.

During the two days that Edgar lay ill, grave changes took place in the three people. Alice turned gray-haired; feeling that the time had come when she should admit her age, she had stopped tinting her hair. She also became an object of distrust to Curt, for she tried

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to make love to her cousin while her husband lay ill. Curt, unable to understand her actions, could not fully realize how much she hated her husband and how much she had suffered during the past twenty-five years. Edgar himself resembled a corpse after his illness; but he immediately tried, upon his recovery, to dominate the others.

On the third day after his attack the captain told his wife he was going to divorce her. In retaliation, she tried to have him convicted of the embezzlement of government funds, of which he was innocent. She also embraced her cousin Curt in her husband's presence, at which time Edgar tried to kill her with his saber. After that incident, both husband and wife subsided emotionally, admitting they had tortured each other enough. They both said they hoped that they could get along with each other peaceably, if not happily.

A few months later Curt's son Allan, a cadet stationed with Edgar's artillery company, fell in love with Judith, the daughter of Alice and Edgar. The parents, failing to realize the youngsters were serious in their affair, thought that Judith was making game of Allan at her father's request, for Edgar hated Allan because he was Curt's son. At the time Edgar was trying to arrange a marriage for Judith with a major in the regiment, a man older than Edgar. The lovers' quarrels of the two young people only served to heighten the illusion under which the three grownups labored.

Edgar, meanwhile, was also busy undermining Curt's position as quarantine officer. After gleaning information from Curt, he then published articles about quarantine management in periodicals and thus gained a reputation for himself in a field in which he was actually ignorant. After his retirement, the result of his illness, he planned to run for the national legislature, in opposition to Curt, who had expected to try for an office. Edgar completely discredited Curt with the voters by taking up a subscription

for his rival, who, acting on Edgar's advice, had lost a great deal of money in an unwise investment. With deliberate malice, Edgar did everything he could to discredit Curt in the eyes of the world and to reduce him to abject poverty and dependence.

After Curt had lost his money, Edgar bought his house and its furnishings and then left the house exactly as it was, in order to make the loss more poignant to Curt. Then Edgar was made an inspector of quarantine stations, an appointment which made him Curt's superior in employment. Curt, accepting his reverses calmly and stoically, refused to lose his head, even though Alice tried to make him seek revenge. Alice still hoped that her ailing husband might die quickly, before he could completely ruin the lives of Curt, his son Allan, Judith, and Alice herself.

In the meantime the captain continued his plan to marry Judith to a man who could help to fulfill Edgar's ambitions. Instead of marrying her to the major, he arranged a marriage to the colonel of his old regiment, notwithstanding the fact that the colonel was more than forty years older than the girl. So far as anyone could suppose, the marriage was to take place; Judith herself seemed to be agreeable to the match. Alice made one last attempt to spoil the plan, but a letter she had written was intercepted by Edgar and returned by him to his wife.

Judith herself ruined Edgar's scheme by revealing her true love to Allan. To prevent the marriage, she called the colonel on the telephone, insulted him, and broke off the engagement. Then, with her mother's aid, she arranged to go to Allan at the military post to which Edgar had sent him. The failure of his plan was too much for Edgar. He suffered an apopleptic stroke, much to the delight of his wife, who saw revenge at last for all that she and the other members of the family had suffered at the sick man's hands. Unable to control her delight at

Edgar's approaching death, she taunted him on his deathbed with the fact that he was hated and that his evil plans were finally going awry. His only answer, since he had lost the power of speech, was to spit in her face.

After Edgar's death, which occurred

within a few hours, both his wife and her cousin admitted that death had changed their attitudes toward the dead man. Alice said she must have loved him as well as hated him, and she hoped that peace would rest with his soul.

## THE DARK JOURNEY

*Type of work:* Novel

*Author:* Julian Green (1900- )

*Type of plot:* Psychological realism

*Time of plot:* Early twentieth century

*Locale:* France

*First published:* 1929

### *Principal characters:*

PAUL GUÉRET, a neurotic tutor

ANGÈLE, a young laundress

MADAME LONDE, a restaurant proprietress

MONSIEUR GROSGEORGE, Guéret's employer

MADAME GROSGEORGE, his wife

FERNANDE, a young girl

### *Critique:*

Like all of Julian Green's work, *The Dark Journey* is a bleak and somber book, impressive both in its realistic evocation of French provincial life and in its metaphysical overtones of human destiny. Shadows of disaster and doom brood over his pages; his characters, as in the case of Paul Guéret and Madame Grosgeorge, have premonitions of their fates, but they are powerless to help themselves. This novel, published in France under the title *Léviathan*, deals with the twin themes of violence and lust. Nothing is trivial, however, and little is vulgar. Instead, with impersonal detachment and classic gravity of style, the writer tells a story of disturbing but compelling vigor, in which violence and melodrama are only incidental to his vastly greater effects of cumulative passion and tragic finality.

### *The Story:*

Paul Guéret was an incompetent, prematurely-aged tutor hired to instruct the sickly, backward son of a prosperous

provincial family named Grosgeorge. Knowing himself a failure and tired of the wife whom he no longer loved, he had hoped that life would be better in Chanteilles; but within a month he was just as wretched there as he had been in Paris, where his feelings of self-pity and frustration had often driven him into sordid love affairs. In Chanteilles, bored by his dreary surroundings, he soon found himself infatuated with Angèle, a young girl who worked in a laundry. Hoping to become her lover, he began to write letters asking her to meet him. Sometimes he followed her at a distance when she delivered washing to her customers.

One night he accosted her at a footbridge on the outskirts of the town. Hating himself for his shabby clothes and stammering speech, he offered her a cheap ring stolen from his wife. Although she accepted the ring, the girl did not encourage his attentions. His abrupt yet furtive ardor both attracted and repelled her.

THE DARK JOURNEY by Julian Green. By permission of the publishers, Harper & Brothers. Copyright, 1929, by Harper & Brothers.

That same night Guéret went by chance to the Restaurant Londe in nearby Lorges. There Madame Londe, the proprietress, presided majestically behind her cashier's desk. A sly woman whose days were given over to spying and gossip, she delighted in alternately cajoling and bullying her patrons, who seemed to hold her resentfully in awe. When Guéret entered, she was disturbed because he was a stranger and she knew nothing about him. Refusing to let him pay for his dinner, she had him write his name in her account book. Her desire was to add him to her regular clientele.

Madame Londe's hold over her patrons was a sinister one, maintained through her niece, Angèle. Because the girl was indebted to her for food and a room, she forced Angèle to sell her favors to the habitués of the restaurant. With knowledge thus gained of the guilt and secret vices of her patrons, she was able to dictate to them as she pleased. Her own position as a procuress gave her no worry; her only concern was her lust for power over others.

Upset by his desire for Angèle, Guéret paid little attention to his duties as a tutor. André Grosgeorge was a poor student, but his mother shrewdly blamed Guéret for her son's slow progress. Madame Grosgeorge was a woman in whom the starved passions of her girlhood had turned to a tortured kind of love which found its outlet in cruelty and treachery. Because the husband whom she despised ignored her nagging tirades, she took special pleasure in beating her son and in humiliating Guéret.

Monsieur Grosgeorge felt sorry for the browbeaten tutor. Having guessed that Guéret was unhappily married, he bluntly advised him to find a mistress before he wasted his years in moping dullness. That, said Grosgeorge, was the course he himself had followed. One day he boastingly produced a note in which the writer asked Grosgeorge to meet her the next night. Guéret, staring at the letter, shook with suppressed rage. He recognized the scrawl as Angèle's handwriting.

Angèle, after several meetings with Guéret, became more independent in her attitude toward Madame Londe. Because his conduct was quite different from that of other men who sought her favors, she no longer wished to sell herself in order to act as her aunt's informant. During a quarrel Angèle, who refused to keep an assignation the old woman had arranged, threatened to run away. Madame Londe was worried. Afraid that she would lose her hold over her patrons, she began to train Fernande, a twelve-year-old girl, to take Angèle's place.

Guéret returned to the Restaurant Londe. During the meal he learned from the talk of the other diners that Angèle was Madame Londe's niece and that she had given herself to most of the men there. That night, driven to desperation by his knowledge, he broke into her bedroom. It was empty. When Madame Londe, aroused by his entry, screamed for help, he ran away and hid in a wood. On his way back to Chanteilles he met Angèle. In sudden, brutal fury he picked up a branch and struck at her until blood covered her face and head.

All that day he skulked beside the river. While he was sneaking back into town after dark, he met a feeble old man. Fearing capture, he seized the old man's stick and beat him to death. Filled with blind terror, he fled across the yards of unknown houses and through back streets of the town.

The neighborhood was shocked by the brutality of Guéret's crime, and for weeks the townspeople refused to venture into the streets at night. Angèle, disfigured for life, refused to give the name of her assailant and remained shut up in her room above the restaurant. Only Madame Grosgeorge scoffed at those who bolted their doors at dusk. Indeed, she seemed to relish the fact that the shabby, blundering tutor had scarred the face of her husband's mistress and violently disrupted the monotony of her own existence.

At last the hue and cry died down. Guéret, unable to stay away from Angèle,



returned to the district. Madame Grosgeorge, out walking, saw him near the footbridge and called after him that she would meet him there the next evening. Guéret did not appear, although she waited impatiently for more than an hour. Later he came to her villa, and she, unknown to her husband, hid the fugitive in her private sitting-room. She promised that she would give him money and some of her husband's clothing before she sent him away in the morning.

But his presence in the house gave her such strange satisfaction that she refused to let him go as she had promised. The next morning she went to her sitting-room and tried to talk to him about his crimes. When his answers showed only that he was still in love with Angèle, Madame Grosgeorge felt cheated. She had admired him for his violence; now she despised him for his foolish passion. Again she locked him in the room while she tried to decide what to do. Little Fernande came to de-

liver some laundry. On impulse Madame Grosgeorge wrote a note telling Angèle that Guéret was in her house and asking that the police be called.

Madame Londe, always on the alert, intercepted the message and hurried to give the alarm. Angèle, learning what had happened, sent Fernande to warn the fugitive that he must escape at once. Madame Grosgeorge, meanwhile, had returned to Guéret. When he insisted that she let him go, she locked the door and threw the key out of the window. Then she told him that Angèle knew his whereabouts and that if he were betrayed the laundress would be to blame. Taking a revolver from her desk, she put it in her belt and calmly prepared to write a letter. Fernande ran into the garden. Guéret, leaning out of the window, asked her to pick up the key and unlock the door. A report sounded behind him. Madame Grosgeorge had shot herself.

## DEATH IN VENICE

*Type of work:* Novelette

*Author:* Thomas Mann (1875-1955)

*Type of plot:* Symbolic realism

*Time of plot:* Early twentieth century

*Locale:* Italy

*First published:* 1912

*Principal characters:*

GUSTAVE VON ASCHENBACH, a middle-aged German writer

TADZIO, a young Polish boy

### *Critique:*

*Death in Venice* is a short novel of great psychological intensity and tragic power. To read it simply as the story of a middle-aged artist whose character deteriorates because of his hopeless passion for a young Polish boy and whose death is the final irony of his emotional upheaval is to miss almost all of the writer's intention in this fable. Here Mann brings together most of the conflicting themes which have occupied him in his longer

works of fiction: being and death, youth and age, sickness and health, beauty and decay, love and suffering, art and life, the German North and the classic lands of the Mediterranean. The symbols are complex and numerous. One effective device is the reappearance of the same character on different crucial occasions in the narrative. As the stranger in the cemetery, for example, he is a summoner sent to lure Aschenbach from the discipline

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and devotion which are the standards of the writer's craft, but later, as the mysterious gondolier, he is Charon ferrying a lost soul on his last journey. In this work Mann examines understandingly and critically the solitary position of the artist in modern society, and he uses the theme of Aschenbach's infatuation to dramatize in symbolic fashion the narcissism which can be one of the fatal qualities of art.

### *The Story:*

Gustave von Aschenbach was a distinguished German writer whose work had brought him world fame and a patent of nobility from a grateful government. His career had been honorable and dignified. A man of ambitious nature, unmarried, he had lived a life of personal discipline and dedication to his art, and in his portrayal of heroes who combined the forcefulness of a Frederick the Great with the selfless striving of a Saint Sebastian he believed that he had spoken for his race as well as for the deathless spirit of man. At the same time his devotion to the ideals of duty and achievement had brought him close to physical collapse.

One day, after a morning spent at his desk, he left his house in Munich and went for a walk. His stroll took him as far as a cemetery on the outskirts of the city. While he waited for a streetcar which would carry him back to town, he suddenly became aware of a man who stood watching him from the doorway of the mortuary chapel. The stranger, who had a rucksack on his back and a walking staff in his hand, was evidently a traveler. Although no word passed between the watcher and the watched, Aschenbach felt a sudden desire to take a trip, to leave the cold, wet German spring for the warmer climate of the Mediterranean lands. His impulse was strengthened by a problem of technique which he had been unable to solve in his writing. At last, reluctantly, he decided to take a holiday and leave his work for

a time in order to find relaxation for mind and body in Italy.

He went first to an island resort in the Adriatic, but before long he became bored with his surroundings and booked passage for Venice. On the ship he encountered a party of lively young clerks from Pola. With them was an old man whose dyed hair and rouged cheeks made him a ridiculous but sinister caricature of youth. In his disgust Aschenbach failed to notice that the raddled old man bore a vague resemblance to the traveler he had seen at the cemetery in Munich.

Aschenbach's destination was the Lido. At the dock in Venice he transferred to a gondola which took him by the water route to his Lido hotel. The gondolier spoke and acted so strangely that Aschenbach became disturbed, and because of his agitation he never noticed that the man looked something like the drunk old scarecrow on the ship and the silent stranger at the cemetery. After taking his passenger to the landing stage, the gondolier, without waiting for his money, hastily rowed away. Other boatmen suggested that he might have been afraid of the law because he had no license.

Aschenbach stayed at the Hotel des Bains. That night, shortly before dinner, his attention was drawn to a Polish family, a beautiful mother, three daughters, and a handsome boy of about fourteen. Aschenbach was unaccountably attracted to the youngster, so much so that he continued to watch the family all through his meal. The next morning he saw the boy playing with some companions on the beach. His name, as Aschenbach learned while watching their games, was Tadzio.

Disturbed by the appeal the boy had for him, the writer announced his intention of returning home, but on his arrival at the railroad station in Venice he discovered that his trunks had been misdirected to Como. Since there was nothing for him to do but to wait for his missing luggage to turn up, he went

back to the hotel. Even though he despised himself for his vacillation, he realized that his true desire was to be near Tadzio. For Aschenbach there began a period of happiness and anguish, happiness in watching the boy, anguish in that they must remain strangers. One day he almost summoned up enough courage to speak to the youngster. A moment later he became panic-stricken lest Tadzio be alarmed by the older man's interest. The time Aschenbach had set for his holiday passed, but the writer had almost forgotten his home and his work. One evening Tadzio smiled at him as they passed one another. Aschenbach trembled with pleasure.

Guests began to leave the hotel; there were rumors that a plague had broken out in nearby cities. Aschenbach, going one day to loiter on the Piazza, detected the sweetish odor of disinfectant in the air, for the authorities were beginning to take precautions against an outbreak of the plague in Venice. Aschenbach stubbornly decided to stay on in spite of the dangers of infection.

A band of entertainers came to the hotel to serenade the guests. In the troupe was an impudent, disreputable-looking street singer whose antics and ballads were insulting and obscene. As he passed among the guests to collect money for the performance, Aschenbach detected on his clothing the almost overpowering smell of disinfectant, an odor suggesting the sweetly corruptive taints of lust and death. The ribald comedian also had a strange similarity to the gondolier, the rouged old rake, and the silent traveler whose disturbing presence had given Aschenbach the idea for his holiday. Aschenbach was torn between fear and desire. The next day he went to a tourist

agency where a young clerk told him that people were dying of the plague in Venice. Even that confirmation of his fears failed to speed Aschenbach's departure from the city. That night he dreamed that in a fetid jungle, surrounded by naked orgiasts, he was taking part in horrible, Priapean rites.

By that time his deterioration was almost complete. At last he allowed a barber to dye his hair and tint his cheeks, but he still refused to see the likeness between himself and the raddled old fop whose appearance had disgusted him on shipboard. His behavior became more reckless. One afternoon he followed the Polish family into Venice and trailed them through the city streets. Hungry and thirsty after his exercise, he bought some overripe strawberries at an open stall and ate them. The odor of disinfectant was strong on the sultry breeze.

Several days later Aschenbach went down to the beach where Tadzio was playing with three or four other boys. They began to fight and one of the boys threw Tadzio to the ground and pressed his face into the sand. As Aschenbach was about to interfere, the other boy released his victim. Humiliated and hurt, Tadzio walked down to the water. He stood facing seaward for a time, as remote and isolated as a young Saint Sebastian, and then he turned and looked with somber, secret gaze at Aschenbach, who was watching from his beach chair. To the writer it seemed as though the boy were summoning him. He started to rise but became so giddy that he fell back into his chair. Attendants carried him to his room. That night the world learned that the great Gustave von Aschenbach had died suddenly of the plague in Venice.

## DEATH OF A HERO

*Type of work:* Novel

*Author:* Richard Aldington (1892- )

*Type of plot:* Social criticism

*Time of plot:* World War I



Locale: England  
First published: 1929

*Principal characters:*

GEORGE WINTERBOURNE, killed in the war  
MR. GEORGE WINTERBOURNE, his father  
MRS. GEORGE WINTERBOURNE, his mother  
ELIZABETH, his wife  
FANNY WELFORD, his mistress

*Critique:*

With cynicism that is almost morbid in its brutality, Richard Aldington here tells the story of a soldier killed in World War I. It was the author's belief that the hero had deliberately allowed himself to be killed, so confused and miserable was the life which he had attempted to divide between his wife and mistress. The author, attempting to show that the shabby childhood through which the hero lived was responsible for his troubles, purports to tell only the truth. But the truth as he sees it is so bitter that in the telling Aldington condemns not only a generation but a whole society.

*The Story:*

When word was received that George Winterbourne had been killed in the war, his friend tried to reconstruct the life of the dead man in order to see what forces had caused his death. The friend had served with George at various times during the war, and it was his belief that George had deliberately exposed himself to German fire because he no longer wanted to live.

George Winterbourne's father had been a sentimental fool and his mother a depraved wanton. The elder Winterbourne had married primarily to spite his dominating mother, and his bride had married him under the mistaken notion that he was rich. They gave themselves up to mutual hatred, the mother showering her thwarted love on young George. She imagined herself young and desirable and was proud of her twenty-two lovers. Her husband conveniently went to a hotel when she was entertaining, but he prayed

for her soul. All in all, they were the most depressing parents to whom a child could be exposed and undoubtedly they caused young George to hate them both. Soon after receiving word of their son's death, the elder Winterbourne was killed in an accident. Mrs. Winterbourne married her twenty-second lover and moved to Australia, but not before she had thoroughly enjoyed being a bereft mother and widow.

When he reached young manhood, George mingled with all sorts of queer people. He dabbled in writing and painting—the modern variety. Sexual freedom was his goal, even though he had experienced little of it. At an affair given by his pseudo-intellectual friends he first met Elizabeth. They were immediately compatible; both hated their parents and both sought freedom. At first Elizabeth was shocked by George's attacks on Christianity, morals, the class system, and all other established institutions, but she soon recognized him as a truly "free" man. In fact, it was not long before she adopted his ideas and went him one better. Free love was the only thing she could talk or think about. Thinking themselves extremely sensible, they saw no reason to marry in order to experience love as long as they were careful not to have a baby. Babies complicated matters, for the ignorant middle classes still frowned on such children. Unknowingly, George and Elizabeth were about as middle class as it was possible to be.

The two lovers planned carefully to have no sordidness cloud their affair. They did not talk of love, only sex. They were to take all the other lovers they

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pleased. That was freedom in an intelligent way. Elizabeth was even more insistent than George upon such freedom.

Finally, Elizabeth mistakenly thought that she was pregnant. Gone were the new freedoms, the enlightened woman; George must marry her at once, for female honor was at stake. All the old clichés were dragged out for poor old George. They were married, much to the horror of their families. When the mistake was discovered, supplemented by the doctor's statement that Elizabeth could not possibly have a child without an operation, back came freedom, stronger than ever. She became an evangelist, even though she detested the word, for sex. Marriage made no difference in their lives. They continued to live separately, meeting as lovers.

When Elizabeth had to make a trip home, George became the lover of her best friend, Fanny Welford, another enlightened woman. He was sure that Elizabeth would not mind, for she had become the mistress of Fanny's lover. Thus he was quite stunned when Elizabeth kicked up a row about Fanny. However, the girls remained surface friends, each one too free to admit horror at the other's duplicity.

War had been approaching fast while these friends had been practicing their enlightened living. George was drafted and sent quickly to France. The war poisoned George. Killing horrified him, and he began to imagine his own death. He was brave, but not from any desire to be a hero; it was just that the monotony of his existence seemed to demand that he keep going even though he was ready to drop from fatigue. The knowledge of the ill-concealed dislike between Fanny and Elizabeth began to prey on his mind. There seemed to be only two

solutions: to drift along and accept whatever happened or to get himself killed in the war. It seemed to make little difference to him or anyone else which course he chose. His letters to his two women depressed each of them. Had he known their feelings he could have been spared his worry about them. Each took other lovers and gave little thought to George.

His own depression increased. He felt that he was degenerating mentally as well as physically, that he was wasting what should have been his best years. He knew that he would be terribly handicapped if he did live through the war, that those not serving would have passed him by.

George was made an officer and sent back to England for training. There he lived again with Elizabeth, but she left him frequently to go out with other men. Fanny, too, seemed to care little whether she saw him or not. Talk of the war and his experiences obviously bored them, and they made only a small pretense of being interested. He spent his last night in England with Fanny, Elizabeth being off with someone else. Fanny did not bother to get up with him the morning he left. In fact, she awoke lazily, then went to sleep again before he even left the flat.

Back at the front, George found that he was ill-suited to command a company. Although he did his best, he was constantly censured by his colonel, who blamed George for all the faults of his untrained and cowardly troops. George himself could think of little but death. During a particularly heavy German shelling he simply stood upright and let the bullets smash into his chest. Who knows whether his death was an act of heroism or one of complete and utter futility?

## DEATH OF A SALESMAN

*Type of work:* Drama

*Author:* Arthur Miller (1915- )

*Type of plot:* Social criticism

*Time of plot:* Mid-twentieth century

Locale: New York  
First presented: 1949

*Principal characters:*

WILLY LOMAN, a salesman  
LINDA, his wife  
BIFF, and  
HAPPY, his sons  
CHARLEY, his friend  
BERNARD, Charley's son  
UNCLE BEN, Willy's brother  
THE WOMAN

*Critique:*

*Death of a Salesman* represents a successful attempt to blend the themes of social and personal tragedy within the same dramatic framework. For the story of Willy Loman is also the story of false values sustained by almost every agency of publicity and advertisement in our national life. Willy Loman accepts at face value the over-publicized ideals of material success and blatant optimism, and therein lies his tragedy. His downfall and final defeat illustrate not only the failure of a man but also the failure of a way of life. The playwright's ability to project the story of his tragic, lower middle-class hero into the common experience of so many Americans who sustain themselves with illusions and ignore realities makes this play one of the most significant in the American theater in recent years.

*The Story:*

When Willy Loman came home on the same day he had left on a trip through his New England territory, his wife Linda knew that he was near the breaking point. Lately he had begun to talk to himself about things out of the past. That day he had run off the road two or three times without knowing what he was doing, and he had come home in fear. Willy, sixty-three, had given all his life to the company. He told himself they would just have to make a place for him in the New York home office. Traveling all week and driving futile miles had become too much for him.

Willy had had such hopes before Biff came home from his last job. Biff had always been the favorite, though Happy was the more settled and successful son. Biff was thirty-four now and still had to find himself, but Willy knew he would settle down when the time came. The boy had been the greatest football player his school had ever known. In a game at Ebbets Field he had been a hero. Three colleges offered him scholarships. Biff had not gone to college, had not done anything but bum around the West, never making more than twenty-eight dollars a week. It was hard to understand him.

During the next two days, Willy's whole life unrolled before him, today's reality intermingled with yesterday's half-forgotten episodes. Broken as it was, the pictures told the story of Willy Loman, salesman.

Perhaps the first mistake was in not following his brother Ben to Alaska—or was it Africa? Ben had wanted Willy to join him, but Willy was a salesman. Some weeks he averaged two hundred dollars. No, that was not quite true; it was nearer seventy. But he would make the grade, he told Ben, and so he stayed in New York. Ben went into the jungle a pauper; four years later he came back from the diamond mines a rich man.

Willy's boys were both well liked; that was important. Bernard, Charley's son, was liked, but not well liked. Bernard had begged to carry Biff's shoulder pads

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that day at Ebbets Field. Sometimes Willy had worried a little about the boys. Biff stole a football from school, and a whole case of them from the sporting goods store where he worked. He did not mean any harm, Willy knew. Willy even laughed when the boys stole a little lumber from a construction job nearby; no one would miss it. Willy and the boys used it to make the front stoop.

But that day at Ebbets Field seemed to be the last great day in Biff's life. Willy had left for Boston after the game, but surely that little Boston affair had not made the difference in the boy. Willy was with a woman when Biff burst in on him. Biff had failed math and could not take one of the scholarships unless Willy talked to the teacher and got him to change the grade. Willy was ready to leave for New York at once, but when Biff saw the woman in Willy's room, he left. Things were never the same afterward.

There was also Happy, who used to stand in Biff's shadow. Happy was a magnificent specimen, just like Biff, and there was not a woman in the world he could not have. An assistant merchandising manager, he would be manager someday, a big man. So would Biff. Biff needed only to find himself.

On the day Willy Loman turned back home he dreamed his biggest dreams. Biff would go back to that sporting goods store and get a loan from the owner to set himself and Happy up in business. That man had always loved Biff. And Willy would go to young Howard Wagner, his boss's son, and demand to be given a place in the New York office. They would celebrate that night at dinner. Biff and Happy would give Willy a night on the town to celebrate their mutual success.

But Biff failed to get the loan. That man who had loved Biff did not even recognize him. To get even, Biff stole a fountain pen and ran down eleven flights with it. And when Howard heard Willy's story, he told him to turn in his

samples and take a rest. Willy realized he was through. He went to Charley for more money, for he had been borrowing from Charley since he had been put on straight commission months ago. Bernard was in Charley's office. He was on his way to plead a case before the Supreme Court. Willy could not understand it. Charley had never given his life for his boy as Willy had for his. Charley offered Willy a job, but Willy said he was a salesman. They loved him in New England; he would show them yet.

Willy stumbled in to the dinner they had planned, a failure himself but hoping for good news about Biff. Hearing of Biff's failure, he was completely broken. Happy picked up two girls, and he and Biff left Willy alone.

When Biff and Happy finally came home, Linda ordered them out of the house by morning. She was afraid because Willy had tried to kill himself once before. Giving vent to his anger and sense of defeat, Biff cursed Willy for a fool and a dreamer. He forced himself and Willy to acknowledge that Biff had been only a clerk in that store, not a salesman; that Biff had been jailed in Kansas City for stealing; that Happy was not an assistant manager but a clerk and a philandering, woman-chasing bum; and that Willy had never been a success and never would be. When Biff began to weep, Willy realized for the first time that his son loved him.

Willy, left alone after the others went upstairs, began to see Ben again, to tell him his plan. Willy had twenty thousand in insurance. Biff would be magnificent with twenty thousand. Willy ran out to his car and drove crazily away.

At the funeral, attended only by Linda and the boys and Charley, Charley tried to tell Biff about his father. He said that a salesman had to dream, that without dreams he was nothing. When the dreams were gone, a salesman was finished. Sobbing quietly, Linda stooped and put flowers on the grave of Willy Loman, salesman.

## THE DEATH OF THE HEART

Type of work: Novel

Author: Elizabeth Bowen (1899- )

Type of plot: Psychological realism

Time of plot: After World War I

Locale: London and Seale, England

First published: 1938

### Principal characters:

THOMAS QUAYNE, of Quayne and Merrett, an advertising agency

ANNA QUAYNE, his wife

PORTIA QUAYNE, his sixteen-year-old half-sister

ST. QUENTIN MILLER, an author and a friend of the Quaynes

EDDIE, an employee of Quayne and Merrett

MAJOR BRUTT, a retired officer

Mrs. HECCOMB, Anna's ex-governess

### Critique:

The travail of adolescence and its painful emergence into maturity are recorded with keenness and sympathy in Elizabeth Bowen's *The Death of the Heart*. Maturity's gain in awareness, she implies, is offset by childhood's loss in idealism and simplicity; adulthood involves compromises with one's heart and thoughts which the young find intolerable, at least at first. And so the arrival of Portia, with her innocent longings and candid curiosity, provides a kind of catalyst for an upper middle-class English household where compromise and boredom have long held sway. Portia's loneliness and her search for love and understanding are characteristic of her age, sex, and particular situation; but Miss Rowen never allows the individual to be submerged in the typical. Although the ending of the story is no more conclusive than life itself, it crystallizes some truths that are often elusive.

### The Story:

Anna Quayne's pique demanded an outlet—she could no longer contain it all within herself. Therefore, while St. Quentin Miller shivered with cold, she marched him around the frozen park, delivering herself of her discontent. The trouble, of course, had started with Portia, for the Quayne household had not

been the same since the arrival of Tom's sixteen-year-old half-sister. Not that Portia was all to blame; the business had begun with a deathbed wish. Who could expect dying old Mr. Quayne to ask Tom to take a stepsister he hardly knew, keep her for at least a year, and give her a graceful start in life? Anna herself, she went on to St. Quentin, hardly knew how to cope with the arrangement, though she had tried to accept it with outward tranquillity. Now she had stumbled across the girl's diary, glimpsed her own name, and been tempted to read. It was obvious that Portia was rather less than happy, that she was scanning the atmosphere of her brother's house with an unflattering eye.

While Anna was thus unburdening herself, the subject of her discussion returned home quietly from Miss Paullie's lessons. She was vaguely disturbed to learn from Matchett, the housekeeper, that Anna had commented upon the clutter in Portia's bedroom. Later she shared tea with Anna and St. Quentin when they came in tingling with cold; but the atmosphere seemed a bit stiff, and Portia readily acquiesced in Anna's suggestion that she join her brother in his study. Portia felt more at ease with Tom, even though he obviously found conversation with her awkward.

THE DEATH OF THE HEART by Elizabeth Bowen. By permission of the publishers, Alfred A. Knopf, Inc. Copyright, 1938, by Elizabeth Bowen.

Portia knew, by now, that there was no one in whom she could readily confide. At 2 Windsor Terrace, Matchett offered a certain possessive friendship; at school, only the inquisitive Lilian took notice of her. Major Brutt was better than either of these; his eyes, in her presence, showed a fatherly gleam, and she liked the picture puzzle he had sent. Anna tolerated the major—he was her only link with an old friend, Pidgeon—but Major Brutt seldom ventured to call, and Portia saw him mostly in the company of others.

Another of Anna's friends whom Portia sometimes saw was Eddie. But Eddie was Anna's property and seemingly beyond the range of Portia's clumsy probing for companionship. Too, he was twenty-three and brightly self-assured. Anna found it amusing to have him around, though she often rebuked his conceit and presumption; she went so far as to find him a job with Quayne and Merrett. One day Portia handed Eddie his hat as he took leave of Anna; the next day he wrote to her. Before long they were meeting regularly and secretly.

Eddie, having no wish to alienate Anna, cautioned Portia not to mention him in her diary. But he reveled in Portia's uncritical adoration. They went to the zoo, to tea, ultimately to his apartment. Matchett, who found Eddie's letter under Portia's pillow, soon became coldly jealous of his influence. Even Anna and Tom became slightly restive, as they began to realize the situation. Meanwhile Portia was falling deeper and deeper in love. When Eddie lightly declared that it was a pity they were too young to marry, Portia innocently took his remarks as a tentative proposal. Though he carefully refrained from real love making, Portia felt sure he returned her love.

With the approach of spring, Anna and Tom revealed their intention of spending a few weeks in Capri. Since Matchett would houseclean while they were gone, they decided to send Portia to Mrs. Heccomb, Anna's old governess,

who lived in a seaside house at Seale. Portia, dismayed by the prospect of separation from Eddie, was only partially consoled by his promise to write.

Eddie did write, promptly; so did Major Brutt, with the promise of another picture puzzle. And Seale, happily, turned out better than expected. Having none of Anna's remoteness, Mrs. Heccomb deluged her guest with carefree chatter. Her two grown-up stepchildren reacted somewhat more cautiously, since they were prepared to find Portia a highbrow. Finding her only shy, they quickly relaxed; the radio blared while they vigorously shouted over it about roller-skating, hockey games, and Saturday night parties. Portia gradually withdrew from her shell of loneliness. Within a few days she felt enough at home to ask Daphne Heccomb if Eddie might spend a weekend at Seale. Daphne consented to relay the request to her mother, whereupon Mrs. Heccomb affably approved.

Eddie's visit was not a success. His efforts to be the life of the party soon had Mrs. Heccomb wondering about the wisdom of her invitation. At the cinema his good fellowship extended to holding hands enthusiastically with Daphne. When Portia, distressed, uttered mild reproaches, he intimated that she was a naïve child. Walking together in the woods, on their final afternoon, Portia learned that Eddie had no use for her love unless it could remain uncritical and undemanding. Her vision of an idyllic reunion shattered into bits as she began to see his instability. Two weeks later her stay at Seale ended. Back in London, Matchett triumphantly informed her that Eddie had left word that he would be out of town a few days.

Walking home from school not long afterward, Portia encountered St. Quentin, who inadvertently revealed Anna's perusal of the diary. Upset, she sought comfort from Eddie once more. No longer gratified by her devotion, he made her feel even more unwanted; and the sight of a letter from Anna, lying on Eddie's



table, convinced her that they were allied against her. As she left his apartment it seemed unthinkable that she could ever return to Windsor Terrace; her only possible refuge now was Major Brutt. To the Karachi Hotel, therefore, she went, surprising the worthy major as he finished his dinner. Surprise changed to alarm as she pleaded her case: would he take her away, would he marry her? She could relieve his loneliness, she could care for him, she could polish his shoes. Polishing shoes, the major affirmed, with as much serenity as he could muster, was a job women had little success with; with a little time and patience, her position would soon appear less desperate. He wished very much to call the Quaynes, for it was getting late and

they would be worried. Portia felt that she had been defeated, but she could still choose ground on which to make a final stand. Very well, she finally agreed, he might call them, but he was not to tell them she was coming. That would depend, she finished enigmatically but firmly, on whether they chose to do the right thing.

The major had been right; the Quaynes were worried. After the telephone rang, their momentary relief was succeeded by real confusion. What, after all, would Portia consider the right thing for them to do? It would have to be simple, without fuss or feathers. With help from St. Quentin, they finally decided, and Matchett was sent in a taxi to fetch her.

## THE DECAMERON (SELECTIONS)

*Type of work:* Tales

*Author:* Giovanni Boccaccio (1313-1375)

*Types of plots:* Romantic tragedy, farce, folk tradition

*Times of plots:* Graeco-Roman times and the Middle Ages

*Locale:* Italy

*First transcribed:* 1353

### *Principal characters:*

THE THREE TEDALDO SONS, gentlemen of Florence

ALESSANDRO, their nephew

THE DAUGHTER OF THE KING OF ENGLAND

TANCRED, Prince of Salerno

GHIEMONDA, his daughter

GUISCARDO, her lover

ISABETTA, of Messina

LORENZO, her lover

HER THREE BROTHERS

GALESO, of Cyprus, known as Cimone

EFIGENIA, his love

LISIMACO, of Rhodes

FEDERIGO DEGLI ALBERIGHI, of Florence

MONNA GIOVANNA, his love

PERONELLA, a wool carder of Naples

HER HUSBAND

STRIGNARIO, her lover

NATHAN, a rich man of Cathay

MITRIDANES, envious of Nathan

SALADIN, Sultan of Babylon

MESSER TORELLO, of Pavia

GUALTIERI, son of the Marquess of Saluzzo

GRISELDA, his wife

### Critique:

Boccaccio, Dante, and Petrarch were the leading lights in a century that is considered the beginning of the Italian Renaissance. Dante died while Boccaccio was a child, but Petrarch was the friend of his middle and later life. Dante's work was essentially of the spirit; Petrarch's was that of the literary man; Boccaccio's broke free of all tradition and created a living literature about ordinary people. His *Decameron* is his most famous work. This collection of one hundred tales is set in a framework much like that in the *Arabian Nights' Tales*, or in Chaucer's *Canterbury Tales*, written later in the same century. A terrible plague was ravaging Florence. To flee from it, a group of seven girls and three young men, who had met by chance in a church, decided to go to a villa out of town. There they set up a working arrangement whereby each would be king or queen for a day. During the ten days they stayed in the country, each told a story following certain stipulations laid down by the daily ruler. The stories range from romance to farce, from comedy to tragedy. They are all told with a wit that carries them above the range of the licentious, a term sometimes used unjustly about the tales. It may be true that none of the plots was original with Boccaccio, but he wrote one hundred excellent stories, and many are the authors since his day who have borrowed from him.

### The Stories:

#### PAMPINEA'S TALE ABOUT THE THREE TEDALDO YOUNG MEN

When Messer Tedaldo died, he left all his goods and chattels to his three sons. With no thought for the future, they lived so extravagantly that they soon had little left. The oldest son suggested that they sell what they could, leave Florence, and go to London, where they were unknown.

In London they lent money at a high rate of interest, and in a few years they

had a small fortune. Then they returned to Florence. There they married and began to live extravagantly again, while depending on the monies still coming to them from England.

A nephew named Alessandro took care of their business in England. At that time there were such differences between the king and a son that Alessandro's business was ruined. He stayed in England, however, in hopes that peace would come and his business would recover. Finally he returned to Italy with a group of monks who were taking their young abbot to the pope to get a dispensation for him and a confirmation of the youthful cleric's election.

On the way Alessandro discovered that the abbot was a girl, and he married her in the sight of God. In Rome the girl had an audience with the pope. Her father, the King of England, wished the pope's blessing on her marriage to the old King of Scotland, but she asked the pope's blessing on her marriage to Alessandro instead.

After the wedding Alessandro and his bride went to Florence, where she paid his uncles' debts. Two knights preceded the couple to England and urged the king to forgive his daughter. After the king had knighted Alessandro, the new knight reconciled the king and his rebellious son.

#### FIAMMETTA'S TALE OF TANCRED AND THE GOLDEN CUP

Tancred, Prince of Salerno, loved his daughter Ghismonda so much that when she was widowed soon after her marriage he did not think to provide her with a second husband, and she was too modest to ask him to do so. Being a lively girl, however, she decided to have as her lover the most valiant man in her father's court. His name was Guiscardo. His only fault was that he was of humble birth.

Ghismonda noticed that Guiscardo returned her interest and they met secretly in a cave, one entrance to which was through a door in the young widow's bed-

room. Soon she was taking her lover into her bedroom, where they enjoyed each other frequently.

Tancred was in the habit of visiting his daughter's room at odd times. One day, when he went to visit, she was not there and so he sat down to wait in a place where he was by accident hidden by the bed curtains from his daughter and her lover, who soon came in to use the bed.

Tancred remained hidden, but that night he had Guiscardo arrested. When he berated his daughter for picking so humble a lover, she defied him for letting so brave a man remain poor in his court. She begged nothing from Tancred except that he kill her and her lover with the same stroke.

The prince did not believe Ghismonda would be as resolute as she sounded. When her lover was killed, Tancred had his heart cut from his body and sent to her in a golden cup. Ghismonda thanked her father for his noble gift. After repeatedly kissing the heart, she poured poison into the cup and drank it. Then she lay down upon her bed with Guiscardo's heart upon her own. Tancred's own heart was touched when he saw her cold in death, and he obeyed her last request that she and Guiscardo be buried together.

#### FILOMENO'S TALE OF THE POT OF BASIL

Isabetta lived in Messina with her three merchant brothers and a young man named Lorenzo, who looked after all their business. Isabetta and Lorenzo fell in love. One night, as she went to Lorenzo's room, her oldest brother saw her. He said nothing until the next morning, when the three brothers conferred to see how they could settle the matter so that no shame should fall upon them or upon Isabetta.

Not long afterward the three brothers, setting out with Lorenzo, said that they were going part way with him on a journey. Secretly they killed and buried the young man.

After their return home the brothers answered none of Isabetta's questions about Lorenzo. She wept and refused to be consoled in her grief. One night Lorenzo came to her in a dream and told her what had happened and where he was buried. Without telling her brothers, she went to the spot indicated in her dream and there found her lover's body. She cut off his head and wrapped it in a cloth to take home. She buried the head in dirt in a large flower pot and planted basil over it. The basil flourished, watered by her tears.

She wept so much over the plant that her brothers took away the pot of basil and hid it. Because she asked about it often, the brothers grew curious. At last they investigated and found Lorenzo's head. Abashed, they left the city. Isabetta died of a broken heart.

#### PAMFILO'S TALE OF CIMONE, WHO BECAME CIVILIZED THROUGH LOVE

Galeso was the tallest and handsomest of Aristippo's children, but he was so stupid that the people of Cyprus called him Cimone, which means Brute. Cimone's stupidity embarrassed his father until the old man sent the boy to the country to live. There Cimone was contented until one day he came upon a sleeping girl, Efigenia, whose beauty completely changed him.

He told his father he intended to live in town. The news worried his father for a while, but Cimone bought fine clothes and associated only with worthy young men. In four years he was the most accomplished and virtuous young man on the island.

Although he knew she was promised to Pasimunda of Rhodes, Cimone asked Efigenia's father for her hand in marriage. He was refused. When Pasimunda sent for his bride, Cimone and his friends pursued the ship and took Efigenia off the vessel, after which they let the ship's crew go free to return to Rhodes. In the night a storm arose and blew Cimone's ship to the very harbor in Rhodes where



Efigenia was supposed to go. Cimone and his men were arrested.

Pasimunda had a brother who had been promised a wife, but this girl was loved by Lisimaco, a youth of Rhodes, as Efigenia was loved by Cimone. The brothers planned a double wedding.

Lisimaco made plans with Cimone. At the double wedding feast, Lisimaco and Cimone with many of their friends snatched the brides away from their prospective husbands. The young men carried their loved ones to Crete, where they lived happily in exile for a time until their fathers interceded for them. Then Cimone took Efigenia home to Cyprus, and Lisimaco took his wife back to Rhodes.

#### FIAMMETTA'S TALE OF FEDERIGO AND HIS FALCON

Federigo degli Alberighi was famed in Florence for his courtesy and his prowess in arms. He fell in love with Monna Giovanna, a woman who cared nothing for him, though he spent his fortune trying to please her. Finally he was so poor that he went to the country to live on his farm. There he entertained himself only by flying his falcon, which was considered the best in the world.

Monna's husband died, leaving her to enjoy his vast estates with one young son. The son struck up an acquaintance with Federigo and particularly admired the falcon. When the boy became sick, he thought he might get well if he could own Federigo's bird.

Monna, as a last resort, swallowed her pride and called upon Federigo. She told him she would stay for supper, but Federigo, desperately poor as he was, had nothing to serve his love except the falcon, which he promptly killed and roasted for her.

After the meal, with many apologies, Monna told her host that her son, thinking he would get well if he had the falcon, desired Federigo's bird. Federigo wept to think that Monna had asked for the one thing he could not give her.

The boy died soon after and Monna was bereft. When her brothers urged her to remarry, she finally agreed to do so. But she would marry no one but the generous Federigo, who had killed his pet falcon to do her honor. So Federigo married into great riches.

#### FILOSTRATO'S TALE OF PERONELLA, WHO HID HER LOVER IN A BUTT

Peronella was a Neapolitan wool comber married to a poor bricklayer. Together they made enough to live comfortably. Peronella had a lover named Strignario, who came to the house each day after the husband went to work.

One day, when the husband returned unexpectedly, Peronella hid Strignario in a butt. Her husband had brought home a man to buy the butt for five florins. Thinking quickly, Peronella told her husband that she already had a buyer who had offered seven florins for the butt, and that he was at that moment inside the butt inspecting it.

Strignario came out, complaining that the butt was dirty. The husband offered to clean it. While the husband was inside scraping, Strignario cuckolded him again, paid for the butt, and went away.

#### FILOSTRATO'S TALE OF NATHAN'S GENEROSITY

There was once in Cathay a very rich and generous old man named Nathan. He had a splendid palace and many servants, and he entertained lavishly anyone who came his way.

In a country nearby lived Mitridanes who was not nearly so old as Nathan but just as rich. Since he was jealous of Nathan's fame, he built a palace and entertained handsomely everyone who came by. One day a woman came thirteen times asking alms. Furious when Mitridanes called her to task, she told him that she had once asked alms of Nathan forty-two times in one day without reproof. Mitridanes decided that he would have to kill Nathan before his own fame would grow.

Riding near Nathan's palace, Mitridanes came upon Nathan walking alone. When he asked to be directed secretly to Nathan's palace, Nathan cheerfully took him there and established him in a fine apartment. Still not realizing who Nathan was, Mitridanes revealed his plan to kill his rival. Nathan arranged matters so that Mitridanes came upon him alone in the woods.

Mitridanes, curious to see Nathan, caught hold of him before piercing him with a sword. When he discovered that Nathan was the old man who had first directed him to the palace, made him comfortable, and then arranged the meeting in the woods, Mitridanes realized that he could never match Nathan's generosity, and he was greatly ashamed.

Nathan offered to go to Mitridanes' home and become known as Mitridanes, while Mitridanes would remain to be known as Nathan. But by that time Mitridanes thought his own actions would tarnish Nathan's fame. He went home humbled.

#### PAMFILO'S TALE OF SALADIN AND MESSER TORELLO

In the time of Emperor Frederick the First, all Christendom united in a crusade for the recovery of the Holy Land. To see how the Christians were preparing themselves and to learn to protect himself against them, Saladin, the Sultan of Babylon, took two of his best knights and made a tour through Italy to Paris. The travelers were disguised as merchants.

Outside the little town of Pavia they came upon Messer Torello, who was on his way to his country estate. When they asked him how far they were from Pavia, he told them quickly that the town was too far to be reached that night and sent his servants with them to an inn. Having sensed that the three men were foreign gentlemen and wanting to honor them, he had the servants take them by a roundabout way to his own estate.

Meanwhile he rode directly home. The travelers were surprised when they saw him in his own place, but, realizing that he meant only to honor them, they graciously consented to spend the night.

The next day Messer Torello sent word to his wife in town to prepare a banquet. The preparations being made, both Torellos honored the merchants that day. Before they left, the wife gave them handsome suits of clothes like those her husband wore.

When Messer Torello became one of the crusaders, he asked his wife to wait a year and a month before remarrying if she heard nothing from him. She gave him a ring to remember her by. Soon afterward a great plague broke out among the Christians at Acre and killed many men. Most of the survivors were imprisoned by the sultan. Messer Torello was taken to Alexandria, where he trained hawks for Saladin and was called Saladin's Christian. Neither man recognized the other for a long time, until at last Saladin recognized a facial gesture in Torello and made himself known as one of the traveling merchants. Freed, Torello lived happily as Saladin's guest and expected daily to hear from his wife, to whom he had sent word of his adventures. His messenger had been shipwrecked, however, and the day closely approached when his wife would be free to remarry.

At last Torello told Saladin of the arrangement he and his wife had made. The sultan, taking pity on him, had Torello put to sleep on a couch heaped with jewels and gold. Then the couch, whisked off to Italy by magic, was set down in the church of which his uncle was abbot. Torello and the abbot went to the marriage feast prepared for Torello's wife and her new husband. No one recognized Torello because of his strange beard and oriental raiment until he displayed the ring his wife had given him. Then with great rejoicing they were reunited, a reward for their early generosity.

#### DINEO'S TALE OF THE PATIENT GRISELDA

Gualtieri, eldest son of the Marquess of Saluzzo, was a bachelor whose subjects begged him to marry. Though he was not anxious to take a wife, he decided to wed poor Griselda, who lived in a nearby hamlet. When he went with his friends to bring Griselda home, he asked her if she would always be obedient and try to please him and never be angry. Upon her word that she would do so, Gualtieri had her stripped of her poor gown and dressed in finery becoming her new station.

With her new clothes Griselda changed so much in appearance that she seemed to be a true noblewoman, and Gualtieri's subjects were pleased. She bore him a daughter and a son, both of whom Gualtieri took from her. In order to test her devotion, he pretended to have the children put to death, but Griselda sent them

off cheerfully since that was her husband's wish.

When their daughter was in her early teens, Gualtieri sent Griselda home, clad only in a shift, after telling her that he intended to take a new wife. His subjects were sad, but Griselda herself remained composed. A short time later he called Griselda back to his house and ordered her to prepare it for his wedding, saying that no one else knew so well how to arrange it. In her ragged dress she prepared everything for the wedding feast. Welcoming the guests, she was particularly thoughtful of the new bride.

By that time Gualtieri thought he had tested Griselda in every possible way. He introduced the supposed bride as her daughter and the little boy who had accompanied the girl as her son. Then he had Griselda dressed in her best clothes and everyone rejoiced.

#### DECLINE AND FALL

*Type of work:* Novel

*Author:* Evelyn Waugh (1903- )

*Type of plot:* Social satire

*Time of plot:* Twentieth century

*Locale:* England and Wales

*First published:* 1928

##### *Principal characters:*

PAUL PENNYFEATHER, a serious-minded young Oxonian

SIR ALASTAIR DIGBY-VAINE-TRUMPINGTON, a young aristocrat

ARTHUR POTTS, a noble-minded young man

DR. AUGUSTUS FAGAN, head of Llanabba Castle School

FLOSSIE, and

DIANA, his daughters

MR. PRENDERGAST, an ex-clergyman

CAPTAIN GRIMES, a public-school man

PETER BESTE-CHETWYNDE, one of Paul's pupils

MARGOT BESTE-CHETWYNDE, his mother

SOLOMON PHILBRICK, a confidence man

SIR HUMPHREY MALTRAVERS, later Lord Metroland, a British politician

##### *Critique:*

*Decline and Fall* mingles farce with grim tragedy. Episodic in form, with many of its scenes no more than a page or so in length, it is a penetrating yet hilarious study of disordered English so-

ciety in the period between wars. Mr. Waugh insists that his books are not intended as satires, since the satirical spirit presupposes a stable and homogeneous society against which to project its crit-

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ical exposure of folly and vice. For all that, the writer demonstrates in this novel, his first, a tremendous talent for comic satire. Paul Pennyfeather's misadventures reflect one phase of the contemporary mood of disillusionment. On the other hand, Grimes, a bounder and a cad, is timeless, a figure who would have been as much at home in the days of the Caesars as he was in the reign of King George V. Waugh's distortions and exaggerations have also the quality of fantasy, for in his pages the impossible and the believable exist on the same plane at the same time.

### *The Story:*

At Scone College, Oxford, the annual dinner of the Bollinger Club ended with the breaking of glass. Reeling out of Sir Alastair Digby-Vaine-Trumpington's rooms, the drunken aristocrats ran to earth Paul Pennyfeather, an inoffensive divinity student, and forcibly left him trouserless before they went roaring off into the night.

Bollinger members could be fined, but the college authorities felt that Paul deserved severer punishment for running across the quadrangle in his shorts, and he was sent down for indecent behavior. His unsympathetic guardian, after informing him that under his father's will his legacy could be withheld for unsatisfactory behavior, virtuously announced his intention to cut off Paul's allowance.

Through a shoddy firm of scholastic agents Paul became a junior assistant master at Llanabba Castle, Wales. Llanabba was not a good school. Its head was Dr. Augustus Fagan, whose lectures on service were intended to cover up the inadequacies of his institution. He had two daughters, Flossie, a vulgar young woman of matrimonial ambitions, and Diana, who economized on sugar and soap. One of the masters was Mr. Prendergast, a former clergyman who suffered from doubts. The other was Captain Grimes, who wore a false leg and was, as he frankly admitted, periodically in the soup.

A bounder and a scoundrel, he put his faith in the public-school system, which may kick a man out but never lets him down. Grimes thought he had been put on his feet more often than any public-school man alive. His reluctant engagement to Flossie was his protection against the next time he found himself in trouble.

Paul was in charge of the fifth form. When he met his class for the first time, most of the boys claimed that their name was Tangent. An uproar arising between would-be Tangents and a few non-Tangents, Paul announced that the writer of the longest essay would receive half a crown. Mr. Prendergast wondered why Paul's classes were always so quiet. His own students behaved outrageously and made fun of his wig. Paul found young Peter Beste-Chetwynde the most interesting of his pupils.

Arthur Potts, one of the few men Paul had known at Scone, wrote that Alastair Trumpington, regretting Paul's dismissal, wanted to send him twenty pounds. Grimes, hearing of the offer, wired for the money in Paul's name.

Some parents planned to visit Llanabba Castle. Dr. Fagan decided to honor their visit with the annual field sports meet. Philbrick, the butler, objected to his extra duties. To Paul he confided that he was a crook who had taken the post in order to kidnap little Lord Tangent, but that he had reformed after falling in love with Diana. He told Mr. Prendergast that he was really Sir Solomon Philbrick, a millionaire shipowner, and he left Grimes under the impression that he was a novelist collecting material for a book.

The sports meet was not a gala occasion. Lady Circumference, Lord Tangent's mother, was rude to everyone in distributing the prizes. The Llanabba Silver Band played. Margot Beste-Chetwynde created a social flurry when she arrived with a Negro. Mr. Prendergast, the starter, accidentally shot Lord Tangent in the heel. Later he became abusively drunk. But Paul, without intend-

ing to, fell in love at first sight with Peter Beste-Chetwynde's beautiful widowed mother.

The term dragged to a close. Lord Tangent's foot became infected and he died. Grimes, landing in the soup once more, announced his engagement to Flosie, but the marriage turned out as badly as he had expected. Detectives arrived to arrest Philbrick on charges of false pretense, but their man had already flown. A few days later Grimes' clothing and a suicide note were discovered on the beach.

Paul, engaged to tutor Peter during the vacation, went to Margot's country house, King's Thursday. When she bought the place from her impoverished bachelor brother-in-law, Lord Pastmaster, it had been the finest example of Tudor domestic architecture in England. Bored with it, however, she had commissioned Otto Silenus, an eccentric designer, to build a modernistic house in its place. Silenus built a structure of concrete, glass, and aluminum, a house for dynamos, not people, but people went there anyway for endless house parties.

When Paul finally found enough courage to propose to Margot, she accepted him because Peter thought the young Oxonian would make a better stepfather than a rival suitor, Sir Humphrey Maltravers, Minister of Transport. During preparations for the wedding Paul learned that Margot still carried on her father's business, a syndicate vaguely connected with amusement enterprises in South America. Grimes turned up mysteriously in her employ. Potts, now working for the League of Nations, also took an unexplained interest in Margot's business affairs.

A few days before the wedding Margot asked Paul to fly to Marseilles and arrange for the passage of several cabaret entertainers to Rio de Janeiro. He did so without realizing that he was bribing the officials he interviewed. On his wedding morning Paul was having a final drink

with Alastair Trumpington when a Scotland Yard inspector appeared and arrested him on charges of engaging in an international white-slave traffic.

Margot fled to her villa at Corfu and did not appear at the trial. Potts, a special investigator for the League of Nations, was the chief witness for the prosecution. Convicted of Margot's crimes, Paul was sentenced to seven years' penal servitude. The first part of his sentence he served at Blackstone Gaol, where he found Philbrick a trusty and Mr. Prendergast the chaplain. Shortly after Prendergast was killed by a crazed inmate, Paul was removed to Egdon Heath Penal Settlement. Grimes was one of his fellow prisoners, but not for long. One day, while serving on a work gang, he walked off into the fog. Everyone supposed that he perished later in a swamp, but Paul believed otherwise. Grimes, whose roguery was timeless, could never die. Margot came to visit Paul. She announced her intention to marry Maltravers, now Lord Metroland and the Home Secretary.

Paul's escape from Egdon Heath was carefully contrived. On orders from the Home Secretary he was removed for an appendicitis operation in a nursing home owned by Dr. Fagan, who had forsaken education for medicine. After a drunken doctor had signed a death certificate stating that Paul had died under the anesthetic, Alastair Trumpington, who had become Margot's young man, put him on a yacht which carried him to Margot's villa at Corfu. Officially dead, Paul enjoyed the rest he thought he deserved. Some months later, wearing a heavy mustache, he returned to Scone to continue his reading for the church. When the chaplain mentioned another Pennyfeather, a wild undergraduate sent down for misconduct, Paul said that the young man was a distant cousin.

At Scone the annual dinner of the Bollinger Club ended with the breaking of glass. Paul was reading in his room when Peter Beste-Chetwynde, Lord Pastmaster

since his uncle's death, came in, very drunk. Paul's great mistake, Peter said, was that he had ever become involved with people like Margot and himself.

After his departure Paul settled down to read another chapter in a book on early church heresies.

## DEEPHAVEN

*Type of work:* Tales

*Author:* Sarah Orne Jewett (1849-1909)

*Type of plot:* Regional romance

*Time of plot:* Nineteenth century

*Locale:* Maine seacoast

*First published:* 1877

### *Principal characters:*

HELEN DENIS, the narrator

KATE LANCASTER, her friend

THE CAREWS, and

THE LORIMERS, Deephaven's society

MRS. KEW, wife of the lighthouse keeper

CAPTAIN LANT,

CAPTAIN SANDS, and

DANNY, Maine seamen

MRS. BONNY, an elderly eccentric

MISS CHAUNCEY, an elegant woman

### *Critique:*

*Deephaven*, Miss Jewett's first collection of tales and sketches, contains those characteristics of nature study and character drawing which the author used throughout her later work. This book, although unified in background and theme, is too diffuse in its effects to be called a novel; it is a series of sketches describing an idyllic summer in an almost forgotten town on the New England coast. It illustrates also Miss Jewett's belief that a writer must know the village well before he can know the world. Willa Cather, in her reminiscences of Sarah Orne Jewett, revealed that the older woman set her on the path to literary achievement by telling her to write about people and places that she knew best. When Miss Cather followed Miss Jewett's advice, books like *O Pioneers!* and *My Antonia* were the result. While Miss Jewett may not have reached Willa Cather's heights as a writer, she wrote pleasantly and nostalgically of familiar things; and Miss Cather never failed to pay her literary debt to her preceptor.

### *The Story:*

Kate Lancaster's great-aunt, Katherine Brandon, had died, leaving to Kate's mother a charming old house and the family estate, including wharf rights, at Deephaven, a quaint sea town that had known better days. Since Kate's family was scattering for the summer, she asked Helen Denis, a friend, to spend the season with her in the old house on the Maine coast. They took with them two maids who came from that part of New England, and they left Boston without regret.

Riding with them in the stagecoach from the railway station was a large, weather-beaten, but good-natured woman who turned out to be Mrs. Kew, the wife of the lighthouse keeper. She was a keenly observant person but so warm-hearted that the girls knew that she meant her invitation to visit the Light, and by the end of the summer they knew that wherever she was there was always a home and a heart for them.

Great-aunt Brandon's house was a sedate and imposing one full of furnish-



ings brought home by generations of seagoing ancestors. Its closets were filled with china and its walls were covered by family portraits. The girls rummaged the place from cellar to attic until they felt that they knew Katherine Brandon as well as if she were still alive. Then they started to learn their way around the shore, out to the lighthouse, through the town, and out into the country.

People who had known Katherine Brandon and Kate's mother felt themselves the girls' friends by inheritance and the girls were never lonely. Those people had held Katherine Brandon in great respect but with fond admiration. The girls tried to do nothing to hurt the Brandon name. Through Widow Jim Patton they realized that Kate's aunt had been a thoughtful, generous soul who remembered in her will her less fortunate neighbors.

To the girls it seemed as though the clocks had stopped long ago in Deephaven and that the people went on repeating whatever they had been doing at that time in the past. Even their faces looked like those of colonial times. The people attached a great deal of importance to the tone of their society, handed down from the fabulous times of Governor Chantrey, a rich shipowner and an East India merchant. Now there were few descendants of the old families left; these were treated almost with reverence by the others. Even the simple fishermen felt an unreasoning pride in living in Deephaven. There were no foreigners, and there were no industries to draw people from out of town.

The Carews and the Lorimers, old friends of Katherine Brandon, became friends of Kate and Helen. Mr. Dick Carew had been an East India merchant. Mr. Lorimer was the minister. The ladies were of the old order, inordinately proud of their mementos of the old days and always happy to tell reminiscences of earlier times.

Naturally, in a seacoast town, there were also old sailors, all of whom were

called captain by the time they reached a certain age. When attacks of rheumatism did not keep them home, they gathered on the wharves. Huddled close together, for many had grown deaf, they told over and over again the tales of their distant voyages. The girls noticed that silence fell when anyone approached the group, but on one occasion they hid close by to hear the yarns the old men told.

Singly the old mariners were pleased to have a new audience, and before long Kate and Helen were friendly with many of the old men. While some of them told stories of marine superstitions and adventures, others told supernatural tales they swore were true. Captain Lent related the story of Peletiah Daw, to whom he had been bound out in his youth. Old Peletiah put more store by his wild nephew Ben than he did by his own sons. One night, when Peletiah was old and feeble, he cried out and begged his sons to cut down Ben, whom he had seen hanging from a yardarm. The sons thought their father was delirious, but a short time later a sailor came to tell them that Ben had died of a fever. Peletiah called the man a liar, but the sailor held to his story before the women. Outside, he told the sons that Ben had been hanged from the yardarm, just as the old man had said, and on the day Peletiah had cried out.

Kate and Helen came to know Danny, a silent, weather-beaten fisherman who spent most of his time cleaning fish but who told them shyly about a pet cat he owned. Another good friend was Captain Sands, who kept in a warehouse all the souvenirs of his sea voyages that his wife refused to have cluttering her house.

When they took Mrs. Kew with them to a circus in nearby Denby, they all had a hilarious time, although the circus turned out to be a droopy and dispirited performance. Their high spirits were dampened for a while when Mrs. Kew recognized the fat lady as a girl who had once been her neighbor in Vermont.

The girls learned to know people all

over the countryside as far as their horses would carry them. The person they liked best was Mrs. Bonny, who they thought looked so wild and unconventional that they always felt they were talking to a good-natured Indian.

One family along the coast was so forlorn that the thought of them preyed on the girls' minds all summer. Neither the father nor the mother had health, and there were several little children with whom they had made friends. Early in the fall Kate and Helen went back along the coast to see them. Receiving no answer, they were standing undecided at the door when some neighbors came up to say that the mother had died a short time before. The father, after drinking heavily, was now lying dead, and the children had been parceled out as best they could be. Not daring to go to the funeral, the girls watched it from a distance. They felt that their everyday world was very close to the boundary of death.

Still closer to that boundary was Miss Chauncey of East Parish, a town even smaller and more forgotten than Deephaven. She was a splendid-looking, aristocratic old lady who had been mildly insane but harmless for years. Hers had been a rich and happy childhood until

her father lost his fortune during the embargo early in the century. It was said that a sailor to whom he had broken a promise cursed her father and his family. One brother killed himself; another died insane. Miss Chauncey herself had been so ill that her guardian sold all her household goods to pay her hospital bills. Suddenly she became well, her mind unclouded. No one had told her that her house furnishings had been sold. Her shock at seeing the bare house unbalanced her mind again, but she remained harmless. She refused to leave the house and she never seemed to realize that it was bleak and empty. She was still an elegant woman, possessed of unusual worldly advantages; she lived, however, without seeing the poverty of her surroundings. Although she had no idea of time, she always knew when Sunday came. She read the Bible beautifully. Faith sustained her.

By fall Kate and Helen had become so attached to their friends in Deephaven that they postponed their return to Boston as long as possible. Helen thought that, though they might never return, they would always remember their completely happy summer in that old-fashioned village.

## DEIRDRE

*Type of work:* Novel

*Author:* James Stephens (1882-1950)

*Type of plot:* Legendary romance

*Time of plot:* The Heroic Age

*Locale:* Ireland

*First published:* 1923

### *Principal characters:*

CONACHÚR MAC NESSA, King of Ulster

CLOTHRU, his first wife

MAEVE, his second wife

CATHFA, his father, a magician

LAVARCHAM, his conversation-woman

FERGUS MAC ROY, his stepfather

NESSA, his mother

FELIMID MAC DALL, his story-teller

DEIRDRE, Felimid's daughter, ward of Conachúr

UISNEAC, Conachúr's brother-in-law

NAOISE,

AINNLE, and

ARDAN, Uisneac's sons

### Critique:

James Stephens was a brilliant Irish writer of poetry and prose, whose best work was grounded in the early literature of his own country. Just as he attempted to bring Irish folklore to life in *The Crock of Gold*, so he tried to revitalize ancient Gaelic legend in *Deirdre*. In this novel he wrote of the beautiful and mystical Deirdre, of brave and handsome Naoise, and of strong and willful Conachúr, who was loved by all his people and who was almost great. But it is not only the people in the story that are remembered afterward; there are also memorable scenes, like the one of Maeve taking her goods and chattels back to her father's kingdom, or the fight in the Red Branch fortress, or the picture of Deirdre falling dead over Naoise's body just as Conachúr is ready to claim her. *Deirdre* is a novel of legend and fantasy, but there is also a core of realism at its center.

### The Story:

The King of Ulster had a daughter who was called Assa, the Gentle. She loved knowledge and had many tutors. One day, returning from a visit to her father and finding her tutors killed, she buckled on her armor and set out to find the murderer. Henceforth her name was Nessa, the Ungentle. While she was bathing in the forest, Cathfa, the magician, saw and loved her. He offered to spare her life only if she would marry him. Their son was Conachúr mac Nessa. After a while Nessa left Cathfa, taking her son with her.

When Conachúr was sixteen, Nessa was still the most beautiful woman in the land. Fergus mac Roy, the new King of Ulster, was only eighteen, but he fell in love with Nessa as soon as he saw her. She promised to marry him only if Conachúr could be king for a year while she and Fergus lived away from court. Fergus agreed, but after the year was up Conachúr kept the throne and Fergus

became one of his most trusted followers.

Nessa arranged a marriage between Conachúr and Clothru, daughter of the High King of Connacht. On a visit to her father, Clothru was killed by her sister Maeve. Conachúr's first son was born just before she died.

Bent on vengeance, Conachúr went to Connacht. There he saw Maeve and, changing his mind, married her against her wishes. When she went to Ulster with him, she took along great riches and also a guard of one thousand men.

During one of his journeys at a time when Maeve had refused to accompany him, he stopped at the house of Felimid mac Dall, his story-teller. That night Conachúr sent a servant to say that Felimid's wife should sleep with him. The servant returned to say that Felimid's wife could not accommodate him as she was then in childbed. Soon the men heard the wail of the newborn infant. Conachúr asked Cathfa, his father, to interpret the wail and other evil omens that men had seen recently. Cathfa prophesied that the child then born, a girl, would be called The Troubler and that she would bring evil and destruction in Ulster. When one of his followers suggested that Conachúr have the child killed immediately, he sent for the infant. But he decided it was not becoming a prince to evade fate, and he let the child live. Deirdre was her name.

Conachúr had Deirdre brought up at Emania by Lavarcham, his conversation-woman, who let the girl see no one but women servants and a guard of the oldest and ugliest swordsmen in Ulster. Lavarcham could adapt herself to any situation or group of people and, while acting as a spy for Conachúr, she also learned everything that had to be taught to Deirdre to prepare her for the place Lavarcham had decided she should have in the kingdom.

Lavarcham reported regularly to Conachúr so that, while he never saw Deirdre,

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the king knew how she progressed month by month. He refused to believe Lavarcham's glowing reports; besides, at that time, he was well satisfied with Maeve. On the other hand, Lavarcham reported at length to Deirdre about Conachúr until the child knew all his whims, his boldness, and his majesty.

Maeve, who had never forgiven Conachúr for marrying her against her will, finally decided to leave him. She was so unforgiving that she refused to leave behind one thread of her clothes or one bit of her riches. Since some of those riches included great herds of cattle, flocks of sheep, heaps of silver and jewelry, and pieces of furniture, she had to make careful plans to get everything away when Conachúr was not looking. She trusted no one entirely, but she had a spy, mac Roth, who was even more diligent than Conachúr's Lavarcham. He discovered that Conachúr was to take a trip to Leinster; he even followed Conachúr's company for two full days until he felt the group was far enough away to be unable to get back in time; then he returned to help Maeve in her flight. Only Lavarcham guessed that something might happen, but her messengers did not reach Conachúr before Maeve had fled.

Conachúr grieved for Maeve, but he was unable to bring her back to Ulster. In the meantime Lavarcham began to brood about the matter. The whole kingdom wanted the king to remarry, and Deirdre was sixteen. Lavarcham persuaded the king to come to see Deirdre.

Although Lavarcham had taught Deirdre all that she needed to know about Conachúr, she did not realize that the child thought of the king as an ancient and feared him a little. Nor did Lavarcham know that Deirdre, longing for people of her own age, had learned how to escape the guards around Emania.

Deirdre was first tempted to go beyond the walls to investigate a campfire. Around it she saw three boys: Naoise, who was nineteen; Ainnle, who was seventeen; and Ardan, who was fourteen.

They were the sons of Uisneac, who had married Conachúr's sister. Deirdre startled them when she first appeared in the light of the fire, but they all laughed and told so many good stories that she knew she would have to go back again. The younger boys insisted that Naoise would soon be the champion of Ulster, and Deirdre did not doubt it.

When Conachúr went to see Deirdre, he found her the most beautiful girl in Ulster, and he intended to marry her immediately. Lavarcham made him wait a week, after which he would have a three-month feast. Deirdre, in love with Naoise, was horrified at the idea of marrying one so old and huge, but several nights passed before she could make her way to the campfire again. At her pleading, the brothers took her out of the country.

Six years later Conachúr decided that Deirdre and the sons of Uisneac should be brought back from Scotland, where they had found refuge, but the boys would not return except under the protection of one of Conachúr's trusted men. Fergus and his sons were sent to Scotland with assurances of safety. Deirdre had a dream and begged Naoise not to leave, but he declared that Fergus was honorable.

When the travelers reached the coast of Ulster, Fergus was detained by one of Conachúr's men, and Fergus' sons took Deirdre and the sons of Uisneac under their protection. Arriving at Conachúr's court at night, they were lodged in the fortress called the Red Branch. Then Deirdre knew there would be trouble because Conachúr had not received them under his own roof.

Conachúr sent his men to batter down the doors and to bring Deirdre to him. The sons of Uisneac and Fergus made quick sallies, dashing out one door and in another, and killed so many of Conachúr's warriors that at last the king ordered the fortress set afire. As Deirdre and the boys fled, Conachúr asked Cathfa to stop them. Cathfa cast a spell which made the boys drop their arms, and they

were captured. Conachúr had Fergus' and Uisneac's sons killed. When Deirdre

kneelt over Naoise's dead body, she sipped his blood and fell lifeless.

## DELPHINE.

*Type of work:* Novel

*Author:* Madame de Staël (Baronne de Staël-Holstein, 1766-1817)

*Type of plot:* Romantic tragedy

*Time of plot:* Late eighteenth century

*Locale:* France

*First published:* 1802

### *Principal characters:*

DELPHINE D'ALBEMAR, a rich, talented young widow

MATILDA DE VERNON, her kinswoman, daughter of Madame de Vernon

MADAME DE VERNON, Delphine's close friend and confidante

LÉONCE MONDEVILLE, affianced to Matilda de Vernon

MADAME D'ERVIN, a friend of Delphine

MONSIEUR DE SERBELLANE, Madame d'Ervin's lover

MONSIEUR DE VALORBE, in love with Delphine

### *Critique:*

In terms of world literature, this novel is an anachronism. It appears in the form of letters, the epistolary form which, although prevalent seventy years before, was almost outmoded by the time of Madame de Staël. In addition, the tone of the novel is in the sentimental vein of many French and British novels of the first rank in the first half of the eighteenth century. The origin of the sentiment was undoubtedly Rousseau, for whom Madame de Staël had a very high regard. In *Delphine* there is constant reflection of the ideas of Rousseau and other advanced political thinkers and philosophers of the late eighteenth century, for such doctrines as the education of women, political equality, freedom of religious conscience, anti-clericism, and devotion to reason appear constantly in the letters written by Delphine to the other characters in the novel. The novel is, therefore, an index to the temper of Madame de Staël's circle at the time.

### *The Story:*

Delphine d'Albemar was a rich young widow who had been married to her guardian after her father's death. Her husband, who had been her tutor in childhood, had instilled in her the best of sentiments and virtues. As a result of

her education, however, she did not wish to submit to the dogmas of society or church. Although she was a member of the French nobility, she was a believer in revolutionary doctrine, a dangerous way of thinking in France during the years immediately preceding the French Revolution. In addition, she, unlike most women of her time and position, refused to let men do her thinking for her. After her husband's death, which occurred in her twentieth year, Delphine was emotionally, intellectually, and financially independent.

Shortly after her husband's death, Delphine proposed giving away a large part of her fortune to Matilda, a relative of her husband and the daughter of Delphine's close friend, Madame de Vernon. Despite the warnings of Mademoiselle d'Albemar, Delphine's sister-in-law, that Madame de Vernon was a very treacherous person, the gift was made so that Matilda could marry Léonce Mondeville, a Spanish nobleman. No one had met Léonce Mondeville, for the marriage had been arranged by Matilda's mother, a long-time friend of the proposed bridegroom's mother.

When Mondeville arrived in Paris, he met his future wife and Delphine. Much to Delphine's dismay, she fell in love

with him and he with her. To Delphine, who had bestowed on Matilda the fortune which was making the marriage possible, it seemed that fate had played its worst trick of irony. For a time it seemed as if the two lovers might find a way out of the difficulty. As her confidante in the problem, Delphine took Matilda's own mother, Madame de Vernon. Matilda's mother had no intention of allowing so advantageous a match to slip through her and her daughter's fingers, and she plotted to turn Mondeville against Delphine.

Delphine, meanwhile, had been aiding Madame d'Ervin in a love affair with Monsieur de Serbellane. Because de Serbellane was seen going into Delphine's house late at night, scandal linked her name with his, although he had actually gone there to see Madame d'Ervin. A short time later Madame d'Ervin's husband surprised the two lovers in Delphine's home. When de Serbellane killed the husband in a duel, scandal named Delphine as the woman in the case. Delphine, desiring to keep her friend's honor, did not relate the true cause of the quarrel which had precipitated the duel. Anxious to clear herself with Mondeville, however, Delphine asked Madame de Vernon to act as her friend. Instead of telling what had really happened, the older woman told him that Delphine and de Serbellane were lovers and that Delphine was about to leave France to join de Serbellane in Italy.

Mondeville prepared to marry Matilda, although he did not love her. Although Delphine realized that someone had misrepresented her to her lover, she could find no way to prevent the marriage. Only after the marriage had taken place did Delphine learn that Madame de Vernon's duplicity had caused the rift between herself and Mondeville. At that time, anxious not to hurt Matilda, Delphine promised herself not to see Mondeville and to try to forget her passion for him. Unfortunately, they continued to love one another greatly. A few

months later Madame de Vernon, on her deathbed, confessed her guilt.

Feeling themselves cheated, the lovers decided to continue seeing each other, even though their course was dangerous to their honor and unfair to Matilda. Society was soon whispering that Delphine and Mondeville were lovers. Actually, there was nothing immoral in their affair, but society assumed the worst.

De Valorbe, a friend of Delphine's late husband, learned of the state of affairs and resolved to marry her in order to remove her from a compromising situation. His intention aroused Mondeville's jealousy, even though Delphine protested that she did not love de Valorbe and would never marry him. One night de Valorbe went to Delphine's house in the hope that she would hide him from the police. Mondeville saw him there and challenged him to a duel. De Valorbe, hoping to escape from the country before he was imprisoned on political charges, refused to fight. A witness set scandal going once again. Soon everyone believed that the two men had accidentally met while both going to assignments with Delphine, and so her name was publicly dishonored. In addition, de Valorbe's refusal to meet Mondeville placed him in disgrace.

Learning at last that her husband and Delphine were in love, Matilda went to Delphine and revealed that she was to have a child. Delphine, moved by Matilda's pleas, decided to leave France. She went to Switzerland and became a pensionary at a convent which was under the direction of Mondeville's aunt. De Valorbe followed her there and caused her name to become common gossip. When he offered to clear her name by marriage, Delphine refused his proposal and decided to remain in the convent. De Valorbe, moved to distraction, caused his own death, but before he died he cleared Delphine's reputation with Mondeville.

Word came to Mondeville's aunt that



Matilda was dying. She, in league with Mondeville's mother, persuaded Delphine to become a nun. They were able to have the pope waive the required year's novitiate. By the time Mondeville went to the convent to claim Delphine, she had already taken her vows.

Meanwhile the republican government had taken over in France and had disallowed the vows of religious orders. Friends persuaded Delphine that she should renounce the vows and return to France to marry her lover. She left the convent, only to discover that public opinion condemned her action. Rather than make her lover live a life of misery, she refused to marry him.

Mondeville went to join the royalist forces fighting against the republican French government, but before he could join them he was captured and sentenced to death as a traitor. Delphine tried unsuccessfully to secure his pardon. When she failed, she took poison and then joined him when he went to the execution ground. She died on the spot where he was to be executed. At first the soldiers refused to shoot Mondeville. Having no desire to live, he taunted them until they picked up their muskets and killed him. Friends took the bodies of Delphine and her lover and buried them side by side, so that they, kept apart in life, might be close in death.

## DELTA WEDDING

*Type of work:* Novel

*Author:* Eudora Welty (1909-

*Type of plot:* Regional realism

*Time of plot:* Early 1920's

*Locale:* Mississippi

*First published:* 1946

### *Principal characters:*

LAURA McRAVEN, cousin to the Fairchilds

DABNEY FAIRCHILD, a bride-to-be

ELLEN, her mother

BATTLE, her father

SHELLEY, her sister

GEORGE FAIRCHILD, her uncle

ROBBIE, George's wife

TROY FLAVIN, a plantation manager

### *Critique:*

*Delta Wedding* is the chronicle of a remarkable family living in Mississippi in the early 1920's. The Fairchilds seemed to draw excitement to them just by doing nothing. Although the plot centers around the preparations for the wedding of one of the Fairchild daughters to a man considered in all ways her inferior, the main theme of the story is in reality the portrayal of this unusual family and a regional way of life. Through the eyes of a child we see the cousins and aunts and great-aunts, all criticizing the others but uniting against

any outsider. Life on the Delta is a thing apart from that in other sections of the country, and Eudora Welty has shown in her novel a superb picture of this segment of America.

### *The Story:*

Nine-year-old Laura McRaven made her first journey alone from Jackson to the Delta, to visit her dead mother's people, the Fairchilds. One of her cousins, Dabney Fairchild, was to be married, and Laura's chief regret was that she could not be in the wedding party be-

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cause of her mother's recent death. She remembered Shellmound, the Fairchild plantation, and knew that she would have a wonderful time with her exciting cousins and aunts. The Fairchilds were people to whom things happened, exciting, unforgettable things.

At Shellmound, Laura found most of the family assembled for the wedding. Although children her age were her companions, she was aware also of the doings of the grownups. It was obvious that the family was not happy about Dabney's marriage. Her husband-to-be was Troy Flavin, the manager of the plantation, whose inferior social position was the main thing against him. Uncle Battle, Dabney's father, was most of all reluctant to let one of his family go from him, but he could not bring himself to say anything to Dabney, not even that he would miss her. In fact, that seemed to Laura to be a strange thing about her cousins. They seldom talked as a united family, but they always acted as one.

There were so many members of the family that it was hard for Laura to keep them straight. Uncle Battle's wife was Aunt Ellen, and their oldest daughter was Shelley, who was going to be a nun. Again the whole family disapproved of her plan, but there was hardly ever any attempt to get her to change her mind. The obvious favorite was Uncle George, Battle's brother. Uncle George had also married beneath himself. He and his wife Robbie lived in Memphis, where everyone knew poor Uncle George could never be happy.

When George arrived for the wedding festivities, he was alone and miserable. Robbie had left him, and he had come down alone to see his family. Not wanting to make Dabney unhappy, they did not tell her of Robbie's desertion. The children and the aunts and great-aunts were not told either, although one by one they began to suspect that something was wrong. Ellen could have killed Robbie for making George unhappy, but she kept her feelings to herself except when she

was alone with Battle, her husband.

Robbie's anger at her husband began on the afternoon of a family outing. George had risked his life to save one of the cousins, a feeble-minded child caught in the path of a train as they crossed a railroad trestle. After that incident Robbie was never the same with George. She seemed to want him to prove that he loved her more than he loved his family.

Probably Shelley understood the family best. She knew that they had built a wall against the outside world. But she suspected that they were more lonely than self-sufficient. Most people took the family as a group, loving or hating them all together. Only Uncle George seemed to take them one by one, loving and understanding each as an individual. Shelley thought that this was why they all loved Uncle George so much.

Dabney herself seemed to wish for more than she had in her love for Troy. Sometimes she felt left out, as if she were trying to find a lighted window but found only darkness. She loved Troy, but she wanted to feel even more a part of him. She wished also that her family would try to keep her with them, wanted to make certain of their love.

Preparations for the wedding created a flurry. The dresses had been ordered from Memphis, and when some of the gowns failed to arrive there was the usual hubbub among the women, a concern that the men could not appreciate. One of the children fell sick at the last minute, so that Laura was made one of the wedding party after all. Troy's mother sent some beautiful handmade quilts from her mountain shack. Troy felt proud, but the Fairchilds were even more self-consciously and unwillingly ashamed of his background.

After their wedding Dabney and Troy would live at Marmion, an estate owned by the family. Dabney rode over to see the house. Looking at the stately buildings and the beautiful old trees, she knew that best of all she would love being inside it looking out on the rest of the

world. That was what she wanted the most, to be inside where she was a part of the light and warmth. That was what marriage must give her.

All the time, unknown to any of the family but Shelley, Pobbie was not far away. She had come after George in hopes that he was looking for her. What had almost defeated Robbie was the fear that she had not married George but the whole Fairchild family. It was that fear which had made her angry at the affair on the railroad trestle. Wanting desperately to come first with George, she knew instinctively that he could never set her apart from or above the family. Contrite and humble, she went to Shellmound. The fact that George was not even there at the moment hurt her even more, for she wanted very much for him to be miserable without her. He was, of course, but it was not the Fairchild way to let anyone see his true feelings.

Robbie probably hit the secret of the family when she said that the Fairchilds loved each other because in so doing they were really loving themselves. But of George that fact was not quite true. He was the different one. Because of his gentleness and his ability to love people

as individuals, he let Robbie see his love for her without ever saying the words she had longed to hear.

The wedding was almost an anticlimax, a calm scene following gusty storms of feeling. Troy and Dabney took only a short trip, for Troy was needed to superintend the plantation. While they were gone Battle worked the hands hard to get Marmion ready for them. Dabney was anxious to move in, but the move was not so necessary after her marriage as it had seemed before; she no longer felt left out of Troy's life. She thought her life before had been like seeing a beautiful river between high banks, with no way to get down. Now she had found the way and she was at peace. Indeed, the whole family seemed to have righted itself.

When Aunt Ellen asked Laura to live with them at Shellmound, her being wanted by the Fairchilds seemed too wonderful for her belief. Laura knew that she would go back to her father, but still feeling that she really belonged to the Fairchilds seemed like a beautiful dream. She clung briefly to Aunt Ellen, as if to hold close that wonderful moment of belonging.

## DESIRE UNDER THE ELMS

*Type of work:* Drama

*Author:* Eugene O'Neill (1888-1953)

*Type of plot:* Romantic tragedy

*Time of plot:* 1850

*Locale:* The Cabot farmhouse in New England

*First presented:* 1924

*Principal characters:*

EPHRAIM CABOT, a farmer

SIMEON,

PETER, and

EBEN, his sons

ABBIE, his third wife

### *Critique:*

*Desire Under the Elms* was the last of O'Neill's naturalistic plays and one of his most effective. The structural set, show-

ing the entire farmhouse with one wall removed, was an innovation in its day. In this play O'Neill's daring reduction of

DESIRE UNDER THE ELMS by Eugene O'Neill. By permission of the publishers, Random House, Inc. Copyright, 1925, by Boni and Liveright Inc.



human motives to the simple impulses of love, hate, lust, and greed gives an impression of human nature as convincing and complete as the more complex studies of his later, longer plays.

### *The Story:*

When the news of gold discoveries in California reached New England, Simon and Peter Cabot, who had spent their lives piling up stones to fence their father's farm, became restless. In the summer of 1850 they were ready to tear down the fences which seemed to hem them in, to rebel against their close-fisted old father, and for once in their lives to be free. One day Ephraim Cabot hitched up his rig and drove off, leaving the farm in charge of his three sons, Sim, Peter, and their younger half-brother, Eben. All three sons cordially hated their father because they saw him for what he was, a greedy, self-righteous old hypocrite. The older brothers hated old Ephraim for what he had done to them, but Eben had a further grievance. He hated his father because he had stolen the land which had belonged to his mother, and had then worked her to death on the farm. Eben felt the farm belonged to him, and he meant to have it. He had inherited some of old Ephraim's stony implacability, as well as his sensuality, and he gave expression to the latter on his trips down the road to visit Minnie, the local prostitute who had belonged to his father before him.

Realizing that Sim and Peter wanted to go to California, yet had no money to take them there, Eben thought up a plan to get rid of them once and for all. During old Ephraim's absence he offered them three hundred dollars apiece in gold if they would sign a paper renouncing all claims to the farm. The money had belonged to Eben's mother, and Eben had found it buried beneath the floorboards of the kitchen. The brothers accepted Eben's offer and set off for California.

Shortly afterward old Ephraim drove home with his third wife. He was seventy-

six, she was thirty-five. But Abbie Putnam had decided that she wanted a home of her own. When old Ephraim offered to marry her she accepted him at once, and when she moved into the Cabot home instead she was already determined that whatever happened the farm would be hers someday. She tried unsuccessfully to make friends with Eben. But the thought of another woman's coming to take his mother's place and the farm which rightfully belonged to him made him hate Abbie at first.

After a time Eben began to notice that life on the farm was easier since his stepmother had arrived. But the realization that Abbie could influence his father as she desired only strengthened Eben's determination to resist her attempts to conciliate him. Finally some of his taunts became so pointed that Abbie complained to Ephraim. When she falsely hinted that Eben had been making advances toward her, the old man threatened to kill his son. Realizing that she had gone too far, and that she must make a different approach, Abbie subtly built up in Ephraim's mind the idea that a son and heir who would inherit the farm upon his death would be a better way of getting back at Eben than to kill him outright. The thought that at the age of seventy-six he might have a son flattered the old man, and he agreed to let Eben alone.

One night, after Ephraim had gone out to sleep in the barn, Abbie saw her opportunity to make her hold on the farm secure. She managed to lure Eben into his mother's parlor, a room which had not been opened since her death, and there she seduced him, breaking down his scruples with the suggestion that by cuckolding his father he could get revenge for Ephraim's treatment of his mother.

The result of this move on Abbie's part was the son whom Ephraim wanted as an heir. To celebrate the child's birth, Ephraim invited all the neighbors to a dance in the kitchen of the farmhouse. Many of the guests suspected the true circumstances and said so as openly as

they dared. Ephraim paid no attention to the insinuations and outdanced them all until even the fiddler dropped from sheer exhaustion.

While the revelry still was going on the old man stepped outside to cool off. There he and Eben, who had been sulking outside, quarreled over the possession of the farm. Spitefully Ephraim taunted his son with a revelation of how Abbie had tricked him out of his inheritance. Furious, Eben turned on Abbie, threatening to kill her, and telling her he hated her and the child he had fathered when she tricked him with her scheme. But by this time Abbie was genuinely in love with Eben, and, thinking the child was the obstacle which was keeping them apart, she smothered it in an effort to prove to her lover that it was he and not the child she wanted. When he discovered what had

happened, Eben was both enraged and shocked, and he set off to get the sheriff for Abbie's arrest.

When Ephraim discovered that Abbie had killed the child that was not his, he too was shocked, but his heart filled with contempt at his son's cowardice in giving Abbie over to the law.

On his way to the farm Eben began to realize how much he loved Abbie, and the great love she had shown for him in taking the child's life. When the sheriff came to take Abbie away, he confessed that he was an accomplice in the crime. The two were taken off together, both destined for punishment, but happy in their love. Ephraim Cabot was left alone with his farm, the best farm in the county. It was, the sheriff told him, a place anybody would want to own.

## DESTINY BAY

*Type of work:* Short stories

*Author:* Donn Byrne (Brian Oswald Donn-Byrne, 1889-1928)

*Type of plot:* Regional romance

*Time of plot:* Early twentieth century

*Locale:* Ireland

*First published:* 1928

### *Principal characters:*

SIR VALENTINE MACFARLANE, lord of Destiny Bay

JENEPHER, his blind sister

KERRY, his nephew and heir

JAMES CARABINE, his valet and friend

JENICO HAMILTON, Kerry's cousin

ANN-DOLLY, Jenico's wife

PATRICK HERNE, Jenepher's husband

COSIMO, Sir Valentine's brother

ANSELO LOVERIDGE, Cosimo's friend

### *Critique:*

Reading Donn Byrne's short stories is like being lifted up out of a flat country and being set down in a wonderfully clean, colorful, and powerful land. There the characters are courtly, their stories full of courage, humor, and skill. *Destiny Bay* is a series of nine of these stories, differing greatly in length, told by Kerry Macfarlane, heir to Destiny

Bay, a house and a district in the north of Ireland. This place is a region of high hills, wild ocean, sun, and heather; the characters are equally bold, wild, warm, and beautiful.

### *The Story:*

Kerry's uncle, Sir Valentine Macfarlane, lord of Destiny Bay, with his great

DESTINY BAY by Donn Byrne. By permission of the publishers, Little, Brown & Co. Copyright, 1928, by the estate of Brian Oswald Donn-Byrne.

fan-shaped red beard that came to his waist, was the courtliest and most hospitable of men. In twenty minutes he had persuaded the old Duke of la Mentera and his grandson that he could not allow Spanish royalty to stay at the Widow McGinty's village hotel when there was room and plenty at Destiny Bay. With the simplicity which comes with great age, the duke said that his life had been full of many turnings; now he was on the last path and he had come hoping to find a treasure chest, said to have been lost when one of his ancestors was killed off the Irish coast after Drake's defeat of the Armada. His grandson must be provided for; he had nowhere else to turn.

Aunt Jenepher, beautiful, blind, but seeming to see people better than anyone, said the duke and Don Anthony, his grandson, were noble and good, and she treated them with that kindness of hers which went straight to the heart.

A short time later the duke died, leaving his girlish-looking grandson to the Macfarlanes' several cares—the courtliness of Uncle Valentine, the trust of his valet, James Carabine, the kindness of Aunt Jenepher, and Kerry's companionship. That friendship was not always pleasing to Don Anthony, since he could not bear to see their prize fights or cock fights, though he was beside himself with joy at their horse races. But it was Jenico for whom the boy conceived a hero worship.

Jenico was not a large man like Uncle Valentine, but he had that look of burnished strength which made women try to get his attention, and he was innately courteous, though his mind might be a thousand miles away. His home was near Destiny Bay and nearer Spanish Men's Rest, that spot where the Spaniards were buried after their ships had been wrecked. For a long time the bees and birds had shunned the place, and it was a chill on the heart to go there. But when Jenico and Kerry took Don Anthony to Spanish Men's Rest, they heard the bees and birds again and the place seemed sunnier.

Jenico, trying to get the boy's mind off the settlement of the grandfather's estate, finally asked him to take off with him on a trip to the Atlas Mountains. The boy was flattered and obviously wanted to go, but begged off. Shortly after, as the three walked near the river, Jenico and Kerry decided to go swimming. Jenico went on ahead and Kerry could see his head like that of a sleek seal in the waves. When Kerry started to strip, Don Anthony begged him not to take off his clothes. Jenico laughed and told Kerry to strip the boy and throw him in. Kerry headed for the boy. Don Anthony flashed a knife, then ducked away. As Kerry turned to follow him, there was Uncle Valentine, roaring that there was once a time when a lady could be trusted amongst Irishmen.

With a change of clothes, Ann-Dolly, as she asked to be called, was one of the loveliest girls they had ever seen, and there was a new spirit in her. So that she would feel free to stay, they made her companion to Aunt Jenepher. At that time her relations with Jenico were strained, but whenever they were in a room together she would look at him when he was not looking, and then he would look at her when she had turned away.

Jenico tried a fool scheme of planting treasure for her to find, but he and Kerry had a fight about that and he never told her. Finally she had enough of the Macfarlanes and ran away in the night. Jenico and James Carabine and Kerry used horses, bicycles, and even bloodhounds to follow her. At last they found her huddled in an old ruin. She was deathly white and scared, and nothing they did could make her move. James Carabine plucked Kerry's sleeve, suggesting that they return the horses, the bicycles, the dogs they had borrowed, but Kerry brushed him off. Finally Carabine picked Kerry up like a feather and forcibly carried him out, to leave Jenico and Ann-Dolly together.

After Ann-Dolly became mistress of



Jenico's house, the birds always sang and the bees knew it was a fair and happy home.

One never knew what or whom Uncle Valentine might bring back from a trip. One of the kindest of men was Patrick Herne, a man who looked like a double for Digory Pascoe, who was to have married Aunt Jenepher after he made his fortune. Digory had died in a fight, but Uncle Valentine had kept him alive for twelve years by writing letters from him, until he found Patrick Herne and brought him home as Digory. Aunt Jenepher played along for a while until she had to ask who the man really was who thought just as she did. Theirs was a happy wedding.

One time Uncle Valentine went off to America to find James Carabine, who had once saved his life. James Carabine was the Irish champion in the prize ring when he had an urge to sail to America to take care of a drunken friend. Because the friend died at sea, he was lonesome in New York and married a hard-faced and, as it turned out, two-faced singer whose friends ran illegal fights in and around the city. When Uncle Valentine found him, he had taken to drink

after losing a bad fight and his wife; but he regained his self-respect and rewon his title before Uncle Valentine took him home. There was no more devoted valet and friend in Ireland than Uncle Valentine's James Carabine.

It was not only Uncle Valentine who traveled distances to help a friend. Anselo Loveridge, the gipsy whom Uncle Valentine's brother Cosimo saved from the hangman's noose, worried about Uncle Cosimo's heavy drinking, brought on, Uncle Cosimo told him, because of a Chinese girl he called the Fair Maid of Wu, whom he had seen three times and never spoken to. Anselo disappeared for six years, and when he came back he brought the Chinese girl as a present to Uncle Cosimo. Having lost his heart in those hard years, he would not wait to see Uncle Cosimo, but continued his wanderings. Uncle Cosimo was happy, his pocket bulging with his big flask, when he went to see what Anselo had brought. After one look his head cleared and he turned on his heel and left the country. From that day he worked to reclaim drunks in the slums of London and became so straight-laced that he was made Bishop of Borneo.

## THE DIARY OF A COUNTRY PRIEST

*Type of work:* Novel

*Author:* Georges Bernanos (1888-1948)

*Type of plot:* Psychological realism

*Time of plot:* The 1920's

*Locale:* France

*First published:* 1937

### *Principal characters:*

A PARISH PRIEST, the diarist

THE CURÉ DE TORCY, a superior of the narrator

DR. MAXENCE DELBENDE, the narrator's friend

SERAPHITA DUMOUCHEL, a young parishioner

MONSIEUR DUFRETY, a former classmate of the narrator

THE COUNT, a wealthy resident of the parish

THE COUNTESS, his wife

MADemoiselle CHANTAL, their daughter

MADemoiselle LOUISE, governess at the chateau

### *Critique:*

Meager of plot because Bernanos is interested more in showing a man's thoughts

and basic principles than in picturing human behavior, *The Diary of a Country*

*Priest* is fictional presentation of priestly attitudes, functions, and tribulations. Through this philosophical and realistic treatment of life in a small French parish, it is easy to see Bernanos' high regard for Joan of Arc as the symbol of France. In their simplicity the Maid's peasantry and saintliness are not unlike those phases of the diarist's life. Fittingly, compassion and tenderness characterize the writing, which, in translation, sustains the poetic charm and fluency of the original. Mankind's holiness is Bernanos' keynote.

### *The Story:*

A young priest, thirty years old, in charge of the Ambricourt Parish in France, recorded in his diary his impressions and activities over a period of one year. His purpose in keeping the diary was to maintain frankness with himself in his relationships with his parishioners and in his service to God.

The priest was a man of marked humility, sympathy, simplicity, and great loneliness. Son of a poor family in which there had been much suffering and hardship, he planned to raise the scale of living in his parish. His plans for a village savings bank and for coöperative farming were discussed at his first monthly meeting with the curates, but his plans were disapproved because of their pretentious scope and his lack of personal influence in the parish. This saddening blow, which caused him to question whether God would use his services as He did the services of others, was intensified by the words of his superior and ideal, the Curé de Torcy, and of his friend, Dr. Maxence Delbende, who soon afterward committed suicide because of his disappointment at not receiving a legacy he expected.

These two men thwarted the young priest's ambition with their opinions that the poor were not to be raised from their low level because of religious and social reasons. God gave the poor a dignity, the Curé de Torcy said, which they do not

wish to lose in His sight. According to the doctor, poverty served as a social bond and a mark of prestige among the poor. In the eyes of the Church, the curate believed, the rich are on the earth to protect the poor.

Undaunted and hopeful, the priest accepted an invitation to the chateau, where he hoped to get financial help from the Count for his parish projects. Thwarted in his attempt, he gave his physical energy, which was limited because of insomnia and a chronic stomach disorder, to the spiritual advancement of his parish. But his efforts in this direction were ill-spent. He questioned his success in teaching a catechism class, for the children did not respond as he had hoped, and he was tormented and plagued by the unsavory attentions of Seraphita Dumouchel, a young student in the class, who discomfited him by her suggestive questions and remarks to the other children and by her scribbled notes left about for the young priest to find.

Seraphita later befriended him, when on a parish visit he suffered a seizure and fell unconscious in the mud. A few days later Seraphita, bribed by sweets, offset her beneficence to the priest by telling Mademoiselle Chantal, the Count's strong-willed, jealous daughter, that the priest had fallen in drunkenness. The story was believed because it was known generally among the parishioners that the priest drank cheap wine, and because his physical condition was growing progressively worse.

The priest's spiritual strength was shown in his theological dealings with the Count's family. Mademoiselle Chantal had told, in conversation and in confession, that her father was having an affair with Mademoiselle Louise. The daughter, believing that she was to be sent to England to live with her mother's cousin, declared that she hated everyone in her household—her father and the governess for their conduct, and her mother for her

blindness to the situation. After asserting that she would kill Mademoiselle Louise or herself and that the priest would have to explain away her conduct to God, she got his promise that he would discuss the girl's problems with her mother.

The priest went to the chateau to confer with the Countess regarding her daughter's spiritual state. There he found the mother in a more pronounced atheistic frame of mind than that of her daughter. Her spiritual depression resulted from the death of her baby son, twelve years before. During a prolonged philosophical discussion the Countess, after ridiculing the priest for his theological idealism and his lack of vanity and ambition, described with bitterness the hateful selfishness of her daughter, and related with indifference the Count's many infidelities.

Before he left the chateau, the priest sensed a spiritual change in his wealthy parishioner when she threw into the fire a medallion containing a lock of her son's hair. The priest, always humble, tried to retrieve the locket. In a letter delivered to him at the presbytery later in the day the Countess informed him that he had given her peace and escape from a horrible solitude with the memory of her dead child.

The Countess died that night. The priest's success in helping to redeem her soul left him with an uncertain feeling. He did not know whether he was happy or not.

If his reaction was happiness, it was short-lived. When the details of his session with the Countess became common knowledge, for Mademoiselle Chantal had eavesdropped during the interview, criticism and derision were heaped upon him.

The canon reprimanded him because he had assumed the role of her confessor, and the Curé de Torcy ridiculed his approach in dealing with the Countess. Members of the family, unstable as they were in their relationships, accused him of subversive tactics to realize a childish ambition.

His social ineptness, his personal inadequacies, and his professional inaptitude—deficiencies repeatedly mentioned in his introspective moods—seemed to increase as his physical condition grew worse. His hemorrhages continuing, he decided to consult Dr. Lavigne in Lille.

His last major bungle was in connection with this medical aid. Because he forgot the name of the doctor recommended to him, in Lille he turned to the directory and mistakenly chose the name of Dr. Laville. The physician, a drug addict, bluntly diagnosed the priest's ailment as cancer of the stomach.

From the doctor's office, the priest went to the address of his old schoolmate at the seminary, Monsieur Dufrety, who had long been urging his friend to visit him. There he died that night.

In a letter from Monsieur Dufrety to the Curé de Torcy, details of the priest's death were described. In great suffering and anguish, following a violent hemorrhage, the priest held his rosary to his breast. When he asked his old friend for absolution, his request was granted and the ritual performed in a manner, Monsieur Dufrety wrote, that could leave no one with any possible misgivings. The priest's last words affirmed his great faith in the whole scheme of things, because of God's existence.

## DIGBY GRAND

*Type of work:* Novel

*Author:* George J. Whyte-Melville (1821-1878)

*Type of plot:* Picaresque romance

*Time of plot:* Early nineteenth century

*Locale:* England

*First published:* 1853



*Principal characters:*

DIGBY GRAND, a spirited young Englishman, officer in the Guards  
SIR PEREGRINE GRAND, Digby's father  
SHADRACH, a money-lender  
TOM SPENCER, Digby's friend  
CAPTAIN LEVANTER, a fellow officer  
COLONEL CARTOUCH, Digby's commanding officer  
FLORA BELMONT, loved by Digby

*Critique:*

Because George J. Whyte-Melville's works have been catalogued as sporting fiction, they have never been given their rightful place in the history of English literature, and most scholars pass them by completely. It is true that Whyte-Melville wrote particularly for the sporting world, but his novels, especially *Digby Grand*, have interested wider audiences in their time. His writings have an air of liveliness, a note of authenticity, and an ineffable freshness. *Digby Grand* was Whyte-Melville's first novel, and it was truly termed by the novelist an autobiography, for the author's own early career as an officer in a Highland regiment and the Guards is mirrored in the novel. Digby Grand is, in fact, partly young Whyte-Melville. Considered in his time an authority on fox hunting, the author refers to the sport frequently in *Digby Grand*, as in his other novels.

*The Story:*

Digby Grand's father, Sir Peregrine Grand, of Haverley Hall, had one fond wish with respect to his son: he wanted Digby to be a man of fashion and to know his position in society. With that in mind, he decided that when Digby, then a youngster at Eton, should finish school he would be commissioned in the British Army. Digby, taken with the idea, wished to have his appointment made at once.

As luck had it, Digby met General Sir Benjamin Burgonet, who, pleased with the young man, made every effort to secure Digby's commission. Within a matter of weeks Digby received a letter announcing his commission in the army as an ensign in a regiment of infantry.

Digby Grand reported to his regiment's

headquarters in Scotland, where he rapidly adjusted himself to military life. Being of an adventurous turn and liking sports and gambling, he quickly became a sought-out addition to any party. He soon discovered, however, that the slim allowance made him by his father and his small pay as an ensign did not cover his large expenditures, and so he fell into the habit of gambling on horses, cards, and billiards to augment his income. Most of his fellow officers existed in much the same fashion.

While in Scotland, Digby had a narrow escape from marriage when an officer's daughter, a woman in her thirties, induced Digby to become engaged. His friends saw through the woman's plot, however, and rescued him from his predicament. He had the satisfaction of seeing her become instead the wife of Dubbs, the regimental drum major.

Shortly after that incident Digby was sent to Canada for a tour of duty. Memorable events of that short tour were the slaughter of a huge bull moose and a love affair with a French-Canadian girl named Zoë. Colonel Cartouch, Digby's commanding officer, having taken a liking to the high-spirited young man, prevented him from marrying the girl because he felt that the teen-age ensign was not yet ready for marriage.

Upon his return to England, Digby found himself with a new commission in Her Majesty's service; his father had purchased a lieutenantcy in the Life Guards for him during his absence in Canada. Digby was now in the most honored and most social brigade in the service, the Guards being the units which were stationed in London. Within a short time Digby had once again won for himself a

praise in fashionable London life. He was voted into several of the choicest gambling clubs, appeared in the best society, and was taken up by some well-known people. One of his friends was a youthful peer named St. Heliers; another was an officer named Levanter; a third was Mrs. Mantrap, a woman who basked in the attentions of young men.

To keep up his life of ease, including gambling for high stakes, maintaining good rooms, drinking only the best wines, and buying expensive horses, required all of Digby's resourcefulness. Because his resourcefulness was not enough at times, his friend Levanter introduced him to a money-lender named Shadrach, who was quite willing to lend Digby money at a high rate of interest, the principal to be repaid when Digby inherited the family estates. Not once but many times Digby borrowed from Shadrach.

One day, while in charge of a small group of military police at parade, Digby met Flora Belmont, who had attended the parade with her father, a retired colonel. Immediately Digby fell in love, in spite of the fact that the colonel had little or nothing to pass on to his daughter in the way of a fortune.

On his twenty-first birthday, spurred on by his own love and that which Flora Belmont had declared for him, Digby went home to Haverley Hall to request a definite income of size from his father so that he and Flora could be married. Sir Peregrine, instead of being happy, was furious that Digby would even think of marrying anyone but an heiress, for the Grand estate was in poor financial condition and Sir Peregrine had been counting on a brilliant marriage by his son to recoup the family fortunes.

Downhearted, Digby returned to duty in London. To while away the time he continued his old life, living beyond his means and borrowing money to pay his expenses. He even borrowed from Shadrach when his boyhood chum, Tom Spencer, who was studying for holy orders at Oxford, had to sign the notes

with him. For a time Digby had an affair with Coralie de Rivolte, a famous dancer, but that romance ended, though only after Digby had made an enemy of a scar-faced Spaniard who seemed to be the dancer's relative.

Eventually Digby got so deeply into debt that only a change of regiments could help him. As an officer in the Guards he had too many social responsibilities, and he exchanged commissions with an officer in a dragoon regiment stationed in Kent, at some distance from London. Within a few weeks he made still another move. Old General Sir Benjamin Burgonet, who had secured Digby's original commission, made him his aide, and Digby prepared to go with the general to India. He was somewhat aghast, however, to learn that the girl who had married the drum major was now Lady Burgonet.

In spite of his precautions, Digby was unable to leave England without falling into the hands of Shadrach and other creditors, who had him imprisoned for debt. To satisfy his creditors, Digby had to sell his commission and give up all he owned. At that black hour word came that Sir Peregrine had died, leaving Digby with the title and the estate. When the will was settled, however, it became apparent that the estate was too heavily in debt to be of any use to the new heir. To salvage himself, Digby had to sell the land; he inherited only the title.

He was saved by a meeting with Tom Spencer, who had been prevented from finishing his degree at Oxford by an arrest made for a note he had signed on Digby's behalf. Spencer, far from being downcast, had become a successful wine merchant. He took Digby into the business with him and the two built up a flourishing trade. Digby had, by that time, acquired a great deal more discretion and a few gray hairs.

After some years Digby ran across his old commanding officer, Colonel Cartouch. The colonel was engaged in prosecuting a man who had forged checks on his name, and the two discovered that the

man was married to Coralie de Rivolte, Digby's old love. That surprise was not the end, for the colonel discovered also that Coralie was his own daughter by a Spanish woman who had run away from him after killing her sister, whom she believed in love with Cartouch.

The appearance of Coralie reminded Digby of Flora Belmont, the girl whom

his father had forbidden him to marry because she lacked a fortune. Digby found her in mourning for her father but still single. Through friends Digby learned that she had remained faithful to him. In a short time they had made plans for their approaching marriage. Digby Grand was ready to be tamed.

## THE DIVINE FIRE

*Type of work:* Novel

*Author:* May Sinclair (1870?-1946)

*Type of plot:* Psychological romance

*Time of plot:* The 1890's

*Locale:* England

*First published:* 1904

### *Principal characters:*

SAVAGE KEITH RICKMAN, the genius

HORACE JEWDWINE, a literary editor

LUCIA HARDEN, loved by Rickman

FLOSSIE WALKER, betrothed to Rickman

MR. PILKINGTON, a financier

### *Critique:*

Written by a popular English author of the early twentieth century, *The Divine Fire* is the chronicle of a gifted but unknown poet. His story was one of conflict between the genius and the man. First one, then the other was supreme, and he fought unsuccessfully to reconcile the two. It was only through the help of a good and inspiring woman that he was at last able to find himself.

### *The Story:*

Horace Jewdwine, a literary editor, had a problem. He thought he had discovered a genius in Savage Keith Rickman, a young and unknown poet who earned his living by making catalogs for his father, a bookseller. But Jewdwine was afraid to say openly that Rickman was a genius, afraid for his reputation if he called Rickman a genius publicly and then the young man proved otherwise. He encouraged Rickman privately but failed to give him the public recognition

that would have meant so much to the young writer.

Rickman himself cared little for fame or money. He knew too that he was a genius. That is, part of him was a genius. He was also a student, a young man about town, a journalist, a seeker after simple home life, and sometimes a drunk. It was hard to have so many facets to one's nature. One part warred constantly with the others. But no matter in what form he found himself, honor never left him. Even when drunk he continued to be honorable.

Rickman's intelligence and his ability to judge books were the foundations upon which the elder Rickman had built his financial success as a book dealer. The father and son could never understand each other. Money was the father's god; the muse was Rickman's. The father was backed by and supported by Mr. Pilkington, a financier of questionable ethics but great success. When Pilkington

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ton informed him that the Harden library might soon be on the market, the old man sent his son to evaluate it. At the same time Miss Lucia Harden, daughter of the owner of the library, asked for someone to catalog it for her. Rickman was sent because his knowledge of old books was infallible.

Rickman was awed by Lucia. She was the daughter of a baronet, so far above him that he could never hope to have her return his affection, but from the first he knew that she was destined to be his inspiration. Lucia was Jewdwine's cousin, and he was unhappy when he learned of her association with Rickman. He knew Rickman was beneath her, but he knew too that his cousin was moved by poetry. In addition, Jewdwine himself thought he would one day marry Lucia and inherit the library and the country estate. However, he could not bring himself to ask for her hand; decisions were almost impossible for Jewdwine.

Rickman soon learned, as he worked for Lucia, that his father and Pilkington were planning to pay a ridiculously low price for the Harden library. In order to help the girl, he wrote to Jewdwine and asked him to buy the library at a fair figure. Jewdwine failed to answer the letter. When Lucia's father died suddenly, leaving her indebted to Pilkington, Rickman went to his father and tried to persuade him to change the offer. The old man refused, and Rickman left the bookshop forever, refusing to compromise his honor in return for the partnership his father offered him if he would stay. Not wanting to hurt Lucia, he told her little of what had happened. He even tried to excuse Jewdwine's failure to buy the library and so salvage some of her father's estate.

Pilkington took the Harden house and furniture and Rickman's father the library. After Rickman left him the old man's business began to fail, and he had to mortgage the library to Pilkington. The books were stored, pending redemption. Rickman left Lucia and returned

to his rooming-house, not to see her again for five years.

Back in London, Rickman continued to write for various journals. Jewdwine gave him a junior editorship on the journal which he edited, and the job allowed Rickman to live fairly comfortably. His serious writing he had put away in a drawer. The product of his genius, it would bring no money. Meanwhile he was trapped into a proposal by little Flossie Walker, a fellow boarder. Flossie was a girl who could never understand the ways of genius; her proper world was a house in the suburbs, decorated with hideous furniture. Rickman found himself with the house bought and the wedding date set.

Chance was to save him. Lucia, after five years, visited a friend in Rickman's boarding-house and the two met again. No word of love was spoken, for Lucia, even without her fortune, was still above him. And Rickman had no desire to hurt Flossie, who had waited two years for him to make enough money for their marriage. But he and Lucia found inspiration and comfort in renewed acquaintance. The real blow to Flossie's dreams came when Rickman's father died, leaving him a small inheritance. With it, Rickman could possibly redeem from Pilkington the mortgaged Harden library and return it to Lucia. To do so would mean a wait of at least two more years for Flossie. This she could not understand. A legal debt was one thing, a debt of honor another. With great relief Rickman learned that she refused to wait. She quickly married another boarder and found her house in the suburbs, complete with nursery.

Rickman lived through years of the most killing labor he would ever know. He worked all night, starved himself, lived in an unheated attic in order to redeem the complete library. He got extensions from Pilkington, who enjoyed the sight of genius chasing an impossible goal. His friends lost track of him. He lost his job with Jewdwine because he

would not compromise his honor even in his desperate need to help Lucia. At last he seemed doomed to fail, for his lack of food and his feverish work made him desperately ill. Friends found him and took him, unconscious, to a hospital. Later, going through his things, they found the work of his genius. When it was published, Rickman's fame was assured. Poor Jewdwine! How he wished now that he had had the courage to claim Rickman in time. But Jewdwine had by

that time sacrificed his own principles, and success was beyond hope for him.

Recovered, Rickman went to Lucia. He found her ill, unable to walk. When she learned that his illness had been caused by work for her, the gift was almost more than she could bear. With his aid she arose from her bed. Cured of the malady which she knew now was only heartbreak, she saw Rickman whole, the genius and the man fused at last.

## DOCTOR FAUSTUS

*Type of work:* Novel

*Author:* Thomas Mann (1875-1955)

*Type of plot:* Philosophical chronicle

*Time of plot:* 1885-1945

*Locale:* Germany

*First published:* 1947

### *Principal characters:*

ADRIAN LEVERKÜHN, an arrogant, sickly musical genius  
 SERENUS ZEITBLUM, his lifelong friend, the narrator  
 WENDELL KRETSCHMAR, Adrian's music teacher  
 EHRENFRIED KUMPF, and  
 EBERHARD SCHLEPPFUSS, teachers of theology  
 RÜDIGER SCHILDKNAPP, a poet, Adrian's friend  
 RUDOLF SCHWERDTFEGER, a violinist befriended by Adrian  
 INEZ INSTITORIS, in love with Schwerdtfeger  
 CLARISSA RODDE, her sister  
 MARIE GODEAU, loved by Adrian  
 NEPOMUK SCHNEIDEWEIN, Adrian's young nephew

### *Critique:*

*Doctor Faustus: The Life of the German Composer Adrian Leverkühn as Told by a Friend* offers several approaches to an understanding of Mann's purpose and narrative pattern. On one level, it may be taken simply as the biographical story of a strange and fascinating genius, written in simple, honest prose by his lifelong friend and admirer, Serenus Zeitblum, a retired professor of philology. Again, it may be regarded as an excursion into a field which present-day fiction has neglected, a story of the destruction of a human soul in that demon-haunted world of the imagination which modern

science has almost destroyed. Or it may be read as a study of the problem of the artist in contemporary society, of the conflict between his love of beauty and his moral responsibility to the kind of world in which he lives today. Beneath and beyond these levels of meaning, however, the novel is a political and philosophical allegory deeply charged with suggestion and purpose. Leverkühn, who gave his soul to the devil for twenty years of creative genius, symbolizes the German break-through to world power, the tortured nationalism of the Nazi state. As the narrator digresses to comment on

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the progress of the war the reader perceives that the rise and collapse of the Nazi dream runs side by side with Leverkühn's tragic story, like musical counterpoint creating a mood of increasing shame and community guilt, and a realization of inescapable doom. The novel is intricately constructed, profoundly serious, and beautifully written, with meanings which extend beyond the purely national and the temporal.

### *The Story:*

At the outset Serenus Zeitblom doubts his ability to make understandable the life story of his friend Adrian Leverkühn, a musical genius whose strange, doomed career had much in common with the fated course of German history in the twentieth century. A former professor of philology, living in retirement and out of sympathy with the Hitler regime, greatly concerned for the future of his country, Zeitblom hesitantly began his task in May, 1943.

Adrian Leverkühn was born in 1885 on a farm near Kaiseraschern, in Thuringia. His family was of superior yeoman stock, and his father, a man interested in curious natural phenomena, did everything in his power to stimulate his son's intellectual curiosity. Adrian's boyhood friend was Serenus Zeitblom, a frequent visitor in the Leverkühn household. Years later Zeitblom could remember his friend's absorbing interest in a book filled with pictures of exotic lepidoptera. One in particular, *Heræra Esmeralda*, fascinated the boy because of its unusual beauty and protective coloring. Adrian had his introduction to music from a hired girl who taught him old folk songs.

A boy of brilliant mind and arrogant disposition, Adrian was educated to become the scholar of the family, since the farm was intended for an older brother. When he was ten he entered the gymnasium in Kaiseraschern. Living in the house of his uncle, a dealer in musical instruments, he had the run of the shop

and began to play chords on an old harmonium. His uncle, overhearing his efforts, decided that the boy ought to have piano lessons. Adrian began to study under Wendell Kretschmar, the organist at the cathedral. His chief interest at that time, however, was theology, and he entered the University of Halle with the intention of preparing himself for the clergy. Zeitblom, certain that his friend's choice was dictated by the arrogance of purity, went with Adrian to his theological lectures. One of the teachers was Ehrenfried Kumpf, a forthright theologian who enlivened his classes by insulting the devil with epithets that Martin Luther might have used. Another instructor was Eberhard Schleppfuss, whose lectures were filled with anecdotes and sly undertones of demonism and witchcraft.

Because of the variety of his talents Adrian was soon ready for a career in scholarship, theology, or music. At last, unable to reconcile his interest in philosophy and science with theological precepts, he turned to music and began, still under Kretschmar's training, experiments in theory and technique which were to determine the highly original nature of his art. Before long the pupil had surpassed the instructor. Then Zeitblom was called up for a year of military duty, service from which Adrian was exempt because of his frail constitution, and the two friends separated for a time.

Adrian went to Leipzig for further study. With Kretschmar's encouragement he began to compose music of his own. A new friend was Rüdiger Schildknapp, an Anglophile poet whose enthusiasm for Shakespeare led to Adrian's decision to plan an opera based on *Love's Labor's Lost*. One night a sinister guide, somewhat like Schleppfuss in appearance, lured Adrian to a brothel. When a girl in the house—an Esmeralda, he called her—approached him, he ran from the place. Later he tried to see the girl again, but she had gone to Pressburg. Adrian



rolled her and there voluntarily contracted the venereal infection which was to account for the strange flowering of his genius and the eventual wreckage of his life. Several years afterward, during a holiday in Italy, he imagined a medievalistic, hallucinated encounter with the devil, who in return for his soul promised him twenty-four years in which to fulfill his powers as an artist.

Before his Italian journey Adrian had lived for a time in Munich. There his friends were artists and young intellectuals, including Rüdiger Schildknapp, the poet; Jeanette Scheurl, a novelist; Rudolf Schwerdtfeger, a young violinist; several actors, and the daughters of his landlady, Inez and Clarissa Rodde. Through Adrian, Zeitblom met these people and became interested in them. In 1912 Zeitblom married. A short time later, on his return from Italy, Adrian retired to a Bavarian farm presided over by motherly Frau Else Schweigestill. In his retreat, during the next twenty years, he composed the music that established his fame. Zeitblom went to teach at Freising, not far away, and from that time on the friends saw each other frequently. Zeitblom wrote the libretto for *Love's Labour's Lost*.

In 1914 Zeitblom went into the army and served until invalided home with typhus. Adrian, in retirement, wrote *Mirvels of the Universe* and a composition based on the *Gesta Romanorum*. During the war Inez Rodde married Dr. Helmut Institoris. Secretly in love with Rudolf Schwerdtfeger, however, she kept up an adulterous relationship with the violinist for years. Adrian's health began to improve after the war. His great work of that period was an oratorio, *Apocalypse*. As his fame grew he acquired a patroness, Madame de Tolna, a wealthy Hungarian widow whom Zeitblom never met. Schwerdtfeger, in the meantime, had broken off his love affair with Inez. Their first meeting after their separation was at the funeral of Clarissa Rodde, an actress driven to suicide by a blackmailing lover.

Adrian yielded at last to Schwerdtfeger's urging and composed for the musician a violin concerto. About that time Adrian met attractive Marie Godeau. Hoping to marry her, he sent Schwerdtfeger to act as his emissary in his courtship, but the violinist fell in love with the girl and wooed her for himself. Shortly after the engagement had been announced Inez Institoris boarded a street-car in which Schwerdtfeger was riding and shot her former lover. Adrian blamed himself for his friend's death.

Fate had one more blow in store for the composer. Adrian had a nephew, Nepomuk Schneidewein, of whom he was paternally fond. While convalescing from an illness, little Echo, as his uncle called him, went to stay with Adrian at the Schweigestill farm. Taken suddenly ill with cerebrospinal meningitis, the child died. It seemed to Adrian that he had lost the child he himself might have had. He was never to recover completely from his grief.

Meanwhile he was at work on his masterpiece, a symphonic cantata called *The Lamentation of Doctor Faustus*. In the early summer of 1930 he invited a number of his friends and some critics to hear excerpts from the work, but his explanation of his composition was so disordered and blasphemous that many of the guests left before he sat down to begin playing the score. As he struck the first chords he fell senseless to the floor.

Adrian Leverkühn lived in madness for the next ten years, and he died, tenderly cared for by his aged mother, at his Thuringian birthplace in 1940. Serenus Zeitblom was among the few old friends present at the funeral. It seemed to him then, and the certainty grew upon him while he was writing the story of Adrian's life, that his friend had somehow reflected the destiny of the German nation, a land arrogant, isolated, dehumanized, and at last reeling to that destruction which was the price of its power as the old philologist penned his final pages in April, 1945.

## DOCTOR FAUSTUS

*Type of work:* Drama

*Author:* Christopher Marlowe (1564-1593)

*Type of plot:* Romantic tragedy

*Time of plot:* Sixteenth century

*Locale:* Germany

*First presented:* c. 1588

### *Principal characters:*

FAUSTUS, master of all knowledge

WAGNER, his servant

LUCIFER, the fallen angel

MEPHOSTOPILIS, a devil

GOOD ANGEL

EVIL ANGEL

### *Critique:*

This drama should be regarded as a skeletal structure of the play written by Marlowe, for the surviving manuscripts are so interspersed with comic scenes and the lines themselves so often revised according to whims of the actors that the original writing must be culled out of the surviving version. Even so, *The Tragical History of Doctor Faustus* is worth reading and study because of the many remaining examples of the poet's skill it contains. In addition to the adulterated poetry in this play there is also the problem of the tainted characterization and symbolism; for while the personality of Mephostopilis is often caricaturized and while the exploits of Faustus are frequently rendered pure low comedy, still the Marlowe version of the two principal characters is evident in the sober and more consistent moments of the play. As an added contribution to existing Faustian literature, Marlowe's *Doctor Faustus* is an artistic effort, although not comparable in depth or scope to the treatment given this theme in Goethe's *Faust*.

### *The Story:*

Faustus had been born of base stock in Rhodes, Germany. In his maturity, while living with some relatives in Wittenberg, he studied theology and was called a doctor. However, Faustus was so swollen with conceit that, Daedalus-like, he strove too far, became gluttoned with learning, con-

spired with the devil, and finally fell, accursed.

At the outset of his downward path Doctor Faustus found himself complete master of the fields of knowledge which men at that time studied. As a medical doctor he had already achieved huge success and great renown. But after obtaining good health for men no challenge remained in medicine except immortality. Law, Faustus concluded, was nothing but an elaborate moneymaking scheme. Only divinity remained, but theology led to a blind alley. Since the reward of sin was death and since no man could say he was without sin, then all men must sin and consequently die.

Necromancy greatly attracted Faustus. Universal power would be within his reach, the whole world at his command, and emperors at his feet, were he to become a magician. Summoning his servant Wagner, Faustus ordered him to summon Valdes and Cornelius, who could teach him their arts.

The Good Angel and the Evil Angel each tried to persuade Faustus, but Faustus was in no mood to listen to the Good Angel. He exulted over the prospects of his forthcoming adventures. He would get gold from India, pearls from the oceans, tasty delicacies from faraway places; he would read strange philosophies, cull from foreign kings their secrets, control Germany with his power,

reform the public schools, and perform many other fabulous deeds. Eager to acquire knowledge of the black arts, he went away to study with Valdes and Cornelius.

Before long the scholars of Wittenberg began to notice the doctor's prolonged absence. Learning from Wagner of his master's unhallowed pursuits, the scholars lamented the fate of the famous doctor.

Faustus' first act of magic was to summon Mephostopilis. At sight of the ugly devil, he ordered Mephostopilis to assume the shape of a Franciscan friar. The docile obedience of Mephostopilis elated the magician, but Mephostopilis explained that magic had limits in the devil's kingdom. Mephostopilis claimed that he had not actually appeared at Faustus' behest but had come, as he would have to any other person, because Faustus had cursed Christ and abjured the Scriptures. Whenever a man is on the verge of being doomed, the devil will appear.

Interested in the nature of Lucifer, Faustus questioned Mephostopilis about his master, the fallen angel, and about hell, Lucifer's domain. Mephostopilis was wary. He claimed that the fallen spirits, having been deprived of the glories of heaven, found the whole world hell. Mephostopilis urged Faustus to give up his scheme, but Faustus scorned the warning, saying that he would surrender his soul to Lucifer if the fallen angel would give to Faustus twenty-four years of voluptuous ease, with Mephostopilis to attend him.

While Faustus indulged in a mental argument concerning the relative merits of God and the devil, the Good Angel and the Evil Angel, symbolic of his inner conflict, appeared once again, each attempting to persuade him. The result was that Faustus was more determined than ever to continue his course.

Mephostopilis returned to assure Faustus that Lucifer was agreeable to the bargain, which must be sealed in Faustus' blood. When Faustus tried to write, however, his blood congealed and Mephostopilis had to warm the liquid with fire.

Significantly the words, "Fly, man," appeared in Latin on Faustus' arm. When Faustus questioned Mephostopilis about the nature of hell, the devil claimed that hell had no limits for the damned. Intoxicated by his new estate, Faustus disclaimed any belief in an afterlife. Thus he assured himself that his contract with Lucifer would never be fulfilled, in spite of the devil's warning that he, Mephostopilis, was living proof of hell's existence.

Faustus, eager to consume the fruits of the devil's offering, demanded books that would contain varied information about the devil's regime. When the Good Angel and the Evil Angel came to him again, he realized that he was beyond repentance. Again the opposing Angels insinuated themselves into his mind, until he called on Christ to save him. As he spoke, wrathful Lucifer descended upon his prospective victim to admonish him never to call to God. As an appeasing gesture Lucifer conjured up a vision of the Seven Deadly Sins.

Faustus traveled extensively throughout the world, and Wagner marveled at his master's rapid progress. In Rome, at the palace of the Pope, Faustus, made invisible by his magic arts, astounded the Pope by snatching things from the holy man's hands. Like a gleeful child Faustus asked Mephostopilis to create more mischief. When Faustus returned home the scholars questioned him eagerly about many things unknown to them. As his fame spread, the emperor invited him to the palace and asked him to conjure up the spirit of Alexander the Great. Because a doubtful knight scoffed at such a preposterous idea, Faustus, after fulfilling the emperor's request, spitefully placed horns on the head of the skeptical nobleman.

Foreseeing that his time of merriment was drawing to a close, Faustus returned to Wittenberg. Wagner sensed that his master was about to die when Faustus gave his faithful servant all his wordly goods.

As death drew near, Faustus spoke with



his conscience, which, assuming the form of an Old Man, begged him to repent before he died. When Faustus declared that he would repent, Mephostopilis cautioned him not to offend Lucifer. Faustus asked Mephostopilis to bring him Helen of Troy as a lover to amuse him during the final days of his life.

In his declining hours Faustus conversed with scholars who had loved him, and the fallen theologian revealed to them his bargain with Lucifer. Alone, he uttered a final despairing plea that he be saved from impending misery, but in the end he was borne off by a company of devils.

## DOCTOR THORNE

*Type of work:* Novel

*Author:* Anthony Trollope (1815-1882)

*Type of plot:* Domestic realism

*Time of plot:* Mid-nineteenth century

*Locale:* "Barssetshire," England

*First published:* 1858

### *Principal characters:*

DOCTOR THORNE, a country doctor

MARY THORNE, his niece

SQUIRE GRESHAM, owner of Greshamsbury Park

LADY ARABELLA, his wife

FRANK GRESHAM, their son

ROGER SCATCHERD, a stonemason, later a baronet

LOUIS PHILIPPE, his son

MISS DUNSTABLE, an heiress

### *Critique:*

The third in the series of Barchester Novels, *Doctor Thorne* continues the chronicling of clerical and county life begun in *The Warden* and *Barchester Towers*. The usual Trollopian theme of making money and a successful marriage is here portrayed against the background of an English country estate and the life connected with it. There is, as in other books of the series, a mixture of sentiment, humor, romance, and fidelity to human nature and experience. The chief value of these novels lies in their authentic depiction of middle-class country life in nineteenth-century England. The Barchester Novels do not contain the whole of Victorian society, but in them Trollope reflected, better than any other writer of his time, the manners and morals of the period.

### *The Story:*

Greshamsbury Park, in the county of Barssetshire, dominated the life of the surrounding countryside. Unfortunately,

Greshamsbury's lord, Squire Gresham, was rapidly spending himself into poverty.

Most of his financial troubles resulted from the desire of his wife, Lady Arabella De Courcy Gresham, to get him into politics. The squire had inherited his father's seat in Parliament. He had lost favor, however, because of his Whig leanings. Barssetshire, overwhelmingly Tory, did not approve of Gresham's Whig friends or the fact that his wife's aristocratic family, the De Courcys, were aggressively Whig in sentiment. Having lost his seat in the Parliamentary elections, Gresham twice tried to regain it. These attempts were stimulated by his wife, who fancied being the wife of a member of Parliament. But Gresham was not successful, and he lost a great deal of money in financing his campaigns.

Consequently, when his son Frank came of age, Squire Gresham had not much to offer him in the way of financial security. Lady Arabella saw as their only hope the possibility of Frank's marriage

to a wealthy heiress. That he might do such a thing seemed rather doubtful, however, for, much to the distress of his mother and her family, young Frank was highly enamored of Mary Thorne, niece of the local doctor. Frank and Mary had known each other all their lives, and Mary had been educated along with the young Greshams at Greshamsbury Park. Hers was an interesting history.

She had been brought to live with her uncle, Doctor Thorne, when she was a mere infant. The real circumstances of her birth—that she was the illegitimate child of Doctor Thorne's brother and Mary Scatcherd, a village girl—were known only to the doctor. Even Mary Scatcherd's brother Roger, who had killed his sister's betrayer, did not know that Doctor Thorne had adopted the child. Roger Scatcherd, a poor stonemason, had been sentenced to six months in prison for his crime. When his term was up, he was told that the child had died. Since the doctor stood in high favor with Squire Gresham and daily attended Lady Arabella, it was natural that his niece should visit the estate. Because she was an attractive child and near the age of the Gresham children, she soon took her lessons with them. By the time Frank was of age, Mary Thorne seemed part of the family. But Lady Arabella was determined that this was not to be the literal state of affairs; Mary had no money.

One of Squire Gresham's greatest misfortunes was the loss of a particularly choice part of his estate, land sold to pay off his numerous and most pressing debts. Doctor Thorne, acting as agent for the squire, found a buyer in Sir Roger Scatcherd, a wealthy baronet. Sir Roger was the former stonemason, who had prospered well after his jail term and was now the possessor of a title, a seat in Parliament, and a large fortune. Although he knew nothing of the existence of his sister's illegitimate child, Sir Roger was in close contact with Doctor Thorne. Sir Roger was a chronic alcoholic, and Doctor

Thorne was often called on to attend him during his sprees.

To the Gresham family the loss of this piece of property was indeed a tragedy, for the sale greatly diminished the estate Frank would someday inherit. Nervously, Lady Arabella began to plan for the future of her family. Fortunately, one of the daughters was engaged to marry money, a politician who wanted the Gresham and De Courcy position and family connections. Another daughter would marry the local vicar and so would be assured of a respectable position, though one without much money. But Frank was his mother's real hope. If he could make a wealthy marriage, their troubles would be over. But Frank, in love with Mary Thorne, had no lofty matrimonial ambitions. Lady Arabella's family, to save him from an unfortunate romance, invited Frank to De Courcy Castle for a visit.

It was the Countess De Courcy's plan to make a match between Frank and Miss Dunstable, a family friend. Miss Dunstable was considered the wealthiest heiress in England, but she was wary and sharp-tongued. Mostly to humor his aunt, Frank pretended to woo the heiress, and to his surprise he found her rather good company. Miss Dunstable, ten years his senior and much more worldly-wise, soon uncovered his little plot. Thereafter they became the best of friends, and she acted as an adviser to Frank in his affair with Mary Thorne.

Meanwhile Sir Roger Scatcherd was in such poor health from excessive drinking that he decided to make his will, leaving everything to Louis Philippe, his equally alcoholic son. When Dr. Thorne learned the terms of the will, he told Sir Roger that Mary Scatcherd's child was still living. Sir Roger made her his second heir in the event of his son's death.

Otherwise matters were not going well for Mary. Lady Arabella, finding Frank's attachment for Mary unchanged, would not allow the girl to visit Greshamsbury. When Frank arrived home and became

aware of the shabby treatment she had received, he was furious. But the family insisted that he had to marry wealth, particularly after his sister, who was to marry money, had been jilted.

Sir Roger was also in difficulties. Having discovered a fraud in his election, the committee unseated him, and the shock was too great for the old man. He went on one final drinking bout and died from the effects. Louis Philippe, having inherited the estate, also formed an attachment for Mary, but she remained true to Frank. Dr. Thorne's only hope for the happiness of Mary and Frank lay in the possible death of Louis Philippe. Meanwhile that young man was well on his way to fulfilling the doctor's half-wish. Having paid a visit to the squire for the purpose of foreclosing on some debts,

Louis Philippe went on a drinking spree that rivaled any of his father's. Weak and very ill, he was finally sent home.

Soon afterward, in a stormy interview, Lady Arabella demanded that Mary end her engagement to Frank. Mary refused to break her promise, but she did ask the young man to release her because of the hopelessness of the situation in which they found themselves. Frank refused, insisting that they loved each other. Then it was that Louis Philippe died. Doctor Thorne jubilantly told Mary the news of her inheritance, news which opened the way for her marriage to Frank. With Mary now an heiress in her own right, not even the proud De Courcys could object to so excellent a match. For the first time in years an atmosphere of rejoicing hung over Greshamsbury Park.

## DODSWORTH

*Type of work:* Novel

*Author:* Sinclair Lewis (1885-1951)

*Type of plot:* Social criticism

*Time of plot:* The 1920's

*Locale:* United States and Europe

*First published:* 1929

### *Principal characters:*

SAM DODSWORTH, an American manufacturer

FRAN DODSWORTH, his wife

KURT OBERSDORF, Fran's lover

EDITH CORTRIGHT, Sam's friend, later his fiancée

CLYDE LOCKERT, Fran's admirer

EMILY, the Dodsworths' daughter

BRENT, the Dodsworths' son

### *Critique:*

*Dodsworth* is a successful novel in spite of its sprawling and sometimes rambling style. It describes convincingly the degeneration and unmasking of the shallow, snobbish Fran Dodsworth, and the disillusion and final rebellion of her idealistic husband. One of the last in the tradition of American novels on American materialism and European cultivation, the book contains brilliant insights into the relationships of the two cultures.

### *The Story:*

In 1903, Sam Dodsworth married Fran Voelker whom he had met at the Canoe Club while he was assistant superintendent at the Zenith Locomotive works. Five years after their marriage Sam became vice-president and general manager of production for the Revelation Automobile Company. By 1925, the Dodsworths had two children, Emily, about to be married, and Brent, in school at Yale. When Sam sold his factory to the Unit Automotive

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Company, they decided to go to Europe for a leisurely vacation, a second honeymoon.

The first night out on the S.S. *Ultima*, Major Clyde Lockert seated himself at Sam's table in the smoking room. Lockert, who said he was growing cocoa in British Guiana, quickly became friends with Fran Dodsworth, and while Sam looked on like an indulgent parent, he squired her about, censuring and selecting the new friends she made. He continued to see the Dodsworths after they arrived in London.

Fran was snobbishly pleased when he took them to see his cousins, Lord and Lady Herndon. Between them Fran and Lockert made Sam feel almost like an outsider. He was a failure at the dinner party the Herndons gave, for he knew nothing about cricket or polo, and he had no opinions about the Russian situation.

One evening Hurd, manager of the London branch of the Revelation Motor Company, invited Sam to a get-together, along with about thirty representatives of American firms. Sam was surprised to learn that few of them wanted to go back to the United States except, perhaps, for a visit. They all preferred the leisureliness, the freedom from imposed moral restraint, which their adopted land afforded. These arguments made Sam see Europe in a different light.

When he returned to the hotel, he found Fran in tears. Lockert had taken her out that evening, and on their return had tried to make love to her. Fran, ashamed of the situation in which she had placed herself and sure that Lockert would be laughing at her, asked that they leave for France as soon as possible. They started four days later.

France was a new experience for Sam Dodsworth. When Fran was willing to go sightseeing, he was able to see Paris and observe its people. When she chose to be fashionable and take tea at the Crillon with other American tourists, he was less fortunate. But the more he saw, the more

convinced Sam became that he could not understand Frenchmen. In the back of his mind he was afraid that his inability to accept foreign ways, and Fran's willingness to adopt them, would finally drive them apart. He felt lonely for his old friend Tubby Pearson, president of the Zenith bank.

Before long Fran had many friends among expatriate Americans of the international set. With her constant visits to dressmakers and her portrait painter, her outings with the leisured young men who escorted her and her friends, she and Sam saw less and less of each other. When he went home for his college class reunion that summer, he left Fran to take a villa with one of her new friends. He was to join her again in the fall, so that they might go on to the Orient together.

Back in New York, Sam felt, at first, as if he had become a stranger to the life of noise and hurry which he had previously taken for granted. Nor was he interested in the newest model Revelation which had been, quite competently, developed without his aid. He discovered also that he and his son no longer had common ground. Brent was planning to sell bonds. The newly-married Emily, her father observed, was the very capable manager of her own home, and needed no assistance. Even Sam's best friend, Tubby Pearson, had gone on without him to new poker-playing and golfing companions.

At first his letters from Fran were lively and happy. Then she quarreled with the friend who shared her villa over one of their escorts, Arnold Israel, a Jew. Sam grew increasingly anxious as he realized that the man was trailing Fran from one resort to another and that their relationship was becoming increasingly more intimate. He made sailing reservations and cabled his wife to meet him in Paris.

Sam had no difficulty discovering that his wife had been unfaithful to him; she admitted as much during their stormy reunion in Paris. With the threat that he would divorce her for adultery if she did

not agree to drop Israël, he forced her to leave for Spain with him the following day.

The Dodsworths wandered across Spain into Italy, and finally on to Germany and Berlin, and Sam had ample time to observe his wife. Increasingly he noted her self-centeredness, her pretentiousness, and his pity for her restlessness made him fonder of her.

At the home of the Biedners, Fran's cousins in Berlin, the Dodsworths met Kurt Obersdorf, a ruined Austrian nobleman. Kurt took them to places of interest in Berlin and became Fran's dancing companion.

When the news came that the Dodsworths were grandparents, for Emily now had a boy, they did not sail for home. In fact, they did not tell their friends of the baby's birth because Fran feared that as a grandmother she would seem old and faded to them. When Sam went to Paris to welcome Tubby Pearson and his wife, abroad for the first time, Fran remained in Berlin.

Sam and Tubby enjoyed themselves in Paris. Then Sam, driven by a longing to see his wife, flew back to Berlin. That night Fran announced that she and Kurt had decided to marry, and that she wanted a divorce. Sam agreed, on the condition that she wait a month before starting proceedings.

Sadly, Dodsworth left for Paris and later went on to Italy. While he was sitting on the piazza in Venice and reading one of Fran's letters, he saw Edith Cortright, a widow whom the Dodsworths had met during their earlier trip to Italy. Mrs. Cortright invited Sam home to tea with her, and on his second visit he told her about his separation from Fran.

Sam spent most of the summer with Edith and her Italian friends. He began to gain a new self-confidence when he found that he was liked and respected by these new acquaintances, who admired him and were satisfied with him as he was. He grew to love Edith, and they decided to return to America together. Then Sam received a letter from Fran telling him that she had dropped divorce proceedings because Kurt's mother objected to his marriage with a divorced American.

Without saying goodbye to Edith, Sam rejoined Fran, homeward bound. He tried patiently to share her unhappiness and loneliness. But before long Fran became her old self, implying that Sam had been at fault for the failure of their marriage and flirting with a young polo player aboard ship. After breakfast, one morning, Sam sent a wireless to Edith, making arrangements to meet her in Venice. When the boat docked in New York, Sam left his wife forever. Three days later he sailed again to Italy and Edith Cortright.

## DOMBEY AND SON

*Type of work:* Novel

*Author:* Charles Dickens (1812-1870)

*Type of plot:* Sentimental romance

*Time of plot:* Early nineteenth century

*Locale:* England

*First published:* 1846-1848

### *Principal characters:*

MR. DOMBEY, a rich London merchant

PAUL, his son

FLORENCE, his daughter

EDITH GRANGER, his second wife

MR. CARKER, his trusted agent

WALTER GAY, in love with Florence

### Critique:

*Dombey and Son*, which appeared after *Martin Chuzzlewit*, was an effort by Dickens to regain popularity he had lost with the publication of his previous novel. *Martin Chuzzlewit*, which had heavily satirized America and Americans, had caused Dickens to lose a great deal of favor, a loss which greatly irritated Dickens, who was by that time in something of a competition for the public's attention with another great Victorian novelist, William Makepeace Thackeray. *Dombey and Son* is also a milestone in Dickens' work in that he placed the story at a higher social level than he had done in his previous novels. For the first time he indicated an interest and a sympathy in the upper middle classes and the aristocracy. The story is a very serious one, involving the downfall of a dignified and pompous merchant and his learning of the power of love as compared to the lesser power of money. In typical Dickensian style, however, there is a whole catalog of characters to provide a humorous background.

### The Story:

Mr. Dombey was a stiff and dignified man who rarely showed emotion. But the birth of an infant son, who was named Paul, was cause for rejoicing, as Mr. Dombey had longed many years for a child who would fill the second part of the mercantile firm of Dombey and Son. Even the fact that Mrs. Dombey died shortly after the boy's birth did not particularly concern him; he was centered entirely on the little infant who he hoped would someday take over the business. Mr. Dombey also had a daughter, Florence, but she meant almost nothing to him, for she could not take a place in the firm.

Little Paul was first given over to a wet nurse, but the woman proved to be unreliable and was dismissed. After her dismissal little Paul was cared for by Mr. Dombey's sister and a friend of hers. Despite their vigilant care, however, little

Paul's health was poor. He was listless and never cared to play. At last Mr. Dombey made arrangements to have him sent to a home, together with his sister, at Brighton, there to gain the benefits of the sea air.

Paul, in spite of his father's dislike for little Florence, loved his sister very much, and they were constant companions. Paul's love for Florence only made Mr. Dombey dislike the girl more, for the father felt that his daughter was coming between himself and his son.

One weekend, while Mr. Dombey was visiting at Brighton, Walter Gay, a young clerk in the firm, came to the inn where Mr. Dombey and his children were having dinner. Some time before the clerk had rescued Florence from an old female thief. Now his uncle was about to become a bankrupt, and Walter had come to ask for a loan to save his uncle's shop. Mr. Dombey let little Paul, who was then six years old, make the decision. Paul asked Florence what he should do; she told him to lend the money, and he did.

Shortly afterward, little Paul was placed in a private school at Brighton, where he was to be educated as quickly as possible. The pace of his studies proved too much for him, and before the year was out his health broke down. He never seemed to grow any better, even after his father took him home to London. Before many months had elapsed, little Paul died, mourned by his father and his sister, though for different reasons.

Mr. Dombey took his son's death as a personal blow of fate at his plans. His sister and her friend became so concerned about him that they planned to have him take a trip with Major Bagstock, a retired officer, to Leamington. While they were there, they met Edith Granger, a young widow whose mother the major had known. Mr. Dombey, seeing in Mrs. Granger a beautiful, well-bred young woman who would grace his household, immediately began to court her. Mrs. Granger, coaxed by an aged mother who



was concerned for her daughter's welfare, finally accepted Mr. Dombey, although she was not in love with him.

Florence Dombey had seen young Walter Gay several times since their meeting at Brighton, and after her brother's death she came to look upon young Walter as a substitute brother, despite his lowly station. Then their friendship was broken temporarily when Mr. Dombey sent Walter on a mission to the West Indies. Weeks passed, but no word was heard of the ship on which he had sailed. Everyone believed that it had sunk and that Walter had been drowned.

After Mrs. Granger had accepted Mr. Dombey's suit, they began to make plans for the wedding and for reopening the Dombey house in London. It was at the house that Edith Granger first met Florence. The two immediately became fast friends, even though Mr. Dombey disliked his daughter and made it plain that he did not want his wife to become too fond of the girl.

Mr. Dombey's second marriage was unsuccessful from the start. Edith Granger was too proud to give in to Mr. Dombey's attempts to dictate to her and to his claim upon her as a piece of merchandise, and she resisted him in every way. Dombey, who was too dignified to argue with her, sent his business manager, Mr. Carker, to tell his wife that he was dissatisfied with her conduct. Carker warned Mrs. Dombey that, unless she obeyed Mr. Dombey, Florence would be the one to suffer. Edith Dombey then became outwardly cool to her stepdaughter, but still she resisted her husband. Mr. Carker was once more dispatched to tell her that Mr. Dombey meant to be obeyed in everything.

The wife then openly revolted. She felt that she could get complete revenge by running off with Carker, her husband's most trusted employee, who was also so far below Mr. Dombey socially that the blow would hurt even more. After she and the employee disappeared, Florence was only rebuffed in her attempts to comfort her father. When he struck her, she ran

away from the house and went to the shop owned by Walter Gay's uncle, Sol Gills. There she found that Gills had disappeared and that an old ship's captain named Cuttle was in charge. Captain Cuttle recognized Florence and took her in.

Mr. Dombey at last learned the whereabouts of his wife and Carker from a young woman whom Carker had seduced and deserted. Mr. Dombey followed the pair to France but failed to locate them. Carker, meanwhile, returned to England. Mrs. Dombey had refused to have anything to do with him. She had her revenge, she said, in ruining him and her husband. Carker, trying to escape into the English countryside, met Mr. Dombey at a railway station. An accident occurred, and Carker was killed by a train.

Florence, staying with Captain Cuttle, hoped that Walter would return, even though everyone had given him up for dead. Her faith was at last rewarded. Walter had been picked up by a China-bound vessel and so had not had the opportunity to send back word of his safety. Shortly after his return he revealed to Florence that he no longer felt as a brother toward her, since she had become a woman during his absence. Realizing that she, too, had fallen in love with him, she accepted his proposal. Walter had found work as clerk on a ship, and after their marriage they sailed on a ship bound for the Orient.

The failure of his marriage had broken Mr. Dombey's spirit, and he took little interest in his firm from that time on. His lack of interest was unfortunate, for the firm had been placed in a difficult position by certain dealings of Carker's while he had been Dombey's trusted agent. As a result of Carker's mismanagement and Dombey's lack of interest, the firm went bankrupt. After the bankruptcy Mr. Dombey stayed alone in his house, saw no one, and gradually drifted into despair.

On the very day that Mr. Dombey had decided to commit suicide, Florence returned to London from the Orient with

her year-old son, who was named Paul, after his dead uncle. Florence and the baby cheered up Mr. Dombey, and he began to take a new interest in life. Reconciled to his daughter, he realized that she had always loved him, even though he had

been exceedingly cruel to her. Walter Gay succeeded in business, and all of them lived together happily, for his misfortunes had made a changed man of the almost indomitable Mr. Dombey.

## DON CARLOS

*Type of work:* Drama

*Author:* Johann Christoph Friedrich von Schiller (1759-1805)

*Type of plot:* Historical tragedy

*Time of plot:* Sixteenth century

*Locale:* Spain

*First presented:* 1787

### *Principal characters:*

DON CARLOS, heir to the Spanish throne

PHILIP II, King of Spain and Don Carlos' father

ELIZABETH DE VALOIS, Queen of Spain, Don Carlos' stepmother

MARQUIS DE POSA, Don Carlos' friend

DOMINGO, confessor to the king

DUKE OF ALVA, Philip II's trusted general and minister

PRINCESS DE EBOLI, attendant to the queen

### *Critique:*

This drama by Schiller was based chiefly on a historical novel of the same title published by the Abbe de Saint-Réal at Paris in 1672. The play, an exceedingly long one, was written in blank verse and represented a distinct advance over Schiller's earlier dramas, which had been written in prose. Within this play the reader finds Schiller's own ideas of humanity and liberty expressed in words spoken by Don Carlos and the Marquis de Posa. Although the title indicates that the hero was to be Don Carlos, heir to the Spanish throne, the marquis usurps the central position, as he did in Schiller's own mind while the play was being written. This was Schiller's last play before he turned to writing in the fields of aesthetics, ethics, and literary criticism.

### *The Story:*

Philip II of Spain did not wish to trust his son, Don Carlos, with any of the crown's affairs, even though Don Carlos was twenty-three years old. Philip's ostensible reason was that Don Carlos was too hot-blooded. Probably the real reason

was Philip's fear of his son, fear springing from the fact that Philip himself had forced his father, Charles V, from the throne. To aggravate the differences and the coldness between the king and his son, Philip was married to Elizabeth de Valois, with whom Don Carlos had been in love. Indeed, both France and Spain had given permission for the courtship between the two, until Philip had decided to take Elizabeth for himself.

Don Carlos hid his love for his stepmother until the Marquis de Posa returned from Flanders, at which time Don Carlos revealed his secret to his friend. The marquis was horrified, but swore upon their boyhood friendship to help the prince, if the prince in turn would try to help the people of Flanders escape from the heavy and tyrannic policies forced upon them by Philip through his emissary, the Duke of Alva.

Stating that he could be more humane than the duke, Don Carlos went to his father and pleaded that he be made the king's agent in Flanders. Philip, refusing to listen, sent the duke over Don Carlos' protests. He did, however, ask the duke

to be more friendly with the prince. When the duke went to speak to the prince, he found Don Carlos in the queen's antechamber. They had words and fought, until the queen intervened.

From one of the queen's pages Don Carlos received a mysterious note and a key to a room in the queen's apartments. Hoping against hope that the queen had sent it to him, he went to the room, an act for which his jealous father would have punished him severely. He found, instead of the queen, the Princess de Eboli. Having fallen in love with the prince, she had sent him the note. Loving Don Carlos, she asked his help in evading the importunities of the king, who sought her for his mistress. Don Carlos repelled the advances of the princess and thus incurred her anger. When he left, he took with him a letter which the king had sent to her. Hoping to use the letter as proof that the king was a tyrant and an evil man, he showed it to the Marquis de Posa. The marquis tore up the letter, saying that it was too dangerous a weapon and might hurt Don Carlos and the queen more than the king.

In the meantime the Princess de Eboli, infuriated at Don Carlos' refusal of her love, went to Domingo, the king's confessor and pander, and told him of her decision to become Philip's mistress. She also told about her meeting with the prince and his obvious hope that he was to meet the queen. That information pleased Domingo and the Duke of Alva, who wanted to rid the kingdom of both Don Carlos and the queen.

With the help of the princess, the duke and the confessor laid a trap for Don Carlos and the queen. Becoming suspicious of the conspirators' motives, Philip called in a man he thought would be completely honest in solving the problem. The man was, ironically, Don Carlos' friend, the Marquis de Posa. He quickly gained the king's confidence, even though some of his religious ideas were heretical, and he did his best to help Don Carlos. Having to work in se-

cret, the marquis seemed to Don Carlos to be a traitor to his friend. Other courtiers reported to Don Carlos that a file of letters he had given to the marquis had been seen in the king's chamber. What Don Carlos heard was true, for the marquis had found it necessary to tell the truth about the letters to clear Don Carlos of the charge of illicit relations with the queen.

Don Carlos, not knowing the truth concerning the marquis' activities, went to the Princess de Eboli to seek her help. The Marquis de Posa, learning of Don Carlos' visit to the princess, entered immediately after the prince. Using the authority given him by the king to arrest Don Carlos, the marquis had him put incommunicado in prison, lest he talk to others who could do him harm. The easiest way to keep Don Carlos safe would have been to murder the Princess de Eboli, but the marquis did not have the heart to kill her, even when his dagger was at her breast.

Instead of assuming the guilt of murder, the marquis resolved to make himself the victim. The king had been convinced that Don Carlos and the queen had been involved in a treasonable plot against the crown in Flanders. To clear them, the marquis sent a letter he knew would be put into the king's hands. In it he stated that he, the marquis, was the real conspirator. Afterward the marquis had only enough time to go to the prison and reveal his true actions to Don Carlos. As he spoke, a shot was fired through the gratings by an assassin sent by Philip.

Popular wrath and the indignation of the grandees forced Philip to release his son, but Don Carlos refused to leave the prison until his father came in person to give him back his sword and his freedom. When Philip arrived, in the company of the grandees of the council, Don Carlos confronted him with the marquis' corpse and told him that he had caused the murder of an innocent man. Philip, seeing the truth of the accusation, and filled with remorse, became ill in the prison and



was carried away by the grandees.

A friend reported to Don Carlos that the king and the Duke of Alva had been enraged by public reaction in favor of the imprisoned prince. Hoping to lift the yoke of tyranny his father and the Duke of Alva had placed upon that country and its people, Don Carlos decided to leave Spain immediately and go to Flanders. Before he left, he planned to see the queen once more and tell her of his plans. Donning a mask and the garb of a monk, he went through a secret passage to the wing of the castle in which the queen lived. There he went through open corridors to her rooms, able to do so because of a superstition that Charles V, garbed in like manner,

haunted the castle. The superstitious soldiers let him pass.

The king, meanwhile, had sent for the Cardinal Inquisitor. Asked for his advice, the churchman rebuked Philip for his waywardness in letting the heretic marquis escape proper punishment for so long and then having him killed for political reasons. They discussed also the heresy of the young prince, and Philip resolved to turn his son over to the Inquisition for punishment. In person, Philip led the cardinal to the queen's apartments, for the king, having heard reports of the ghost, guessed who really was beneath the disguise. Don Carlos was found with the queen and handed over to the authorities of the Inquisition.

## THE DON FLOWS HOME TO THE SEA

*Type of work:* Novel

*Author:* Mikhail Sholokhov (1905-

*Type of plot:* Historical chronicle

*Time of plot:* 1918-1920

*Locale:* Russia

*First published:* 1933, 1938

*Principal characters:*

GREGOR MELEKHOV, a soldier

PIOTRA, his brother

AKSINIA, his mistress

NATALIA, his wife

KOSHEVOI, a Communist

### *Critique:*

*The Don Flows Home to the Sea* is a sequel to *And Quiet Flows the Don*. Here the fortunes of the Cossacks are lengthily and vividly portrayed after the peace with the Central Powers in 1917 up to the dominance of the Reds in 1920. Although *The Don Flows Home to the Sea*, published in two parts in 1933 and 1938, was written under the Soviet regime, the insurgent Cossacks are sympathetically portrayed. The beginnings of Soviet autocratic ruthlessness are seen as base and inhuman but probably inevitable. In scope the work is vast. It deserves to be ranked among the best Soviet productions.

### *The Story:*

The Germans were still carrying off white flour, butter, and cattle. Every day their trucks rolled from the Don through the Ukraine. Various sections of Russia, however, were fighting each other. To the north of the Don Basin the White Army was driving back the Bolsheviks. Most of the Cossacks were in the White forces, although some were with the Reds.

Gregor and Piotra Melekhov were leaders in the White Army. Piotra, the elder brother, was decidedly anti-Red and waged battle viciously. Gregor was of two minds; perhaps the Reds would bring stable government. Gregor was opposed

THE DON FLOWS HOME TO THE SEA by Mikhail Sholokhov. Translated by Stephen Garry. By permission of the publishers, Alfred A. Knopf, Inc. Copyright, 1940, by Alfred A. Knopf, Inc.

to pillaging civilians and killing prisoners. As best he could he kept his men in hand. When his father and his sister-in-law Daria visited him at the front, he was furious when they took home a wagon load of loot.

Back in Tatarsk the Whites were trying to win over the Cossacks to full support of the insurgent cause. In the spring of 1918 there had been a great defection of northern Cossacks to the Reds, and the southern Cossacks were only half-hearted in throwing back the Red tide. Koshevoi, a Red sympathizer, was caught when he returned to his home in Tatarsk. His companions were killed, but he was let off to join the drovers in the steppes.

Eugene Listnitsky, a rich Cossack from the district, spent a furlough with a brother officer. Eugene was attracted to Olga, the man's wife. After the officer was killed, Listnitsky married the widow. When he got home, invalidated out with a missing arm, Aksinia, his former mistress, was still there, waiting for him. Eugene wanted nothing more to do with her after his marriage. He made love to her briefly under a currant bush and offered her money to go away. Aksinia was pained but stayed on in service. Her husband Stepan, miraculously alive after years in prison, tried in vain to get her to come home.

Gradually the Cossacks returned home; farmers, they had to till the land. The advancing Red Army passed through the village of Tatarsk. After them came the political men and the Red government took charge. Gregor, glad to be home, had little longing now for Aksinia, who had been his mistress before she became Eugene's. After years of fighting Germans and Reds, he was content to be a little reconciled to Natalia, his wife.

Koshevoi was put in charge of the government of Tatarsk, and soon Stockman, a professional Red, came to help him. They began gradually, seizing a man here and there and spiriting him off to death or imprisonment. They wanted to arrest both Piotra and Gregor. A little

afraid to take Piotra, who was friendly with Fomin, a Red commander, they did decide to take Gregor. Learning of their intentions in time, Gregor left Tatarsk and escaped.

As the political imprisonments and executions increased, the Cossacks revolted. Their wrongs were so great that in a comparatively short time the rebellion was succeeding. Piotra was made a commander immediately. He was a ferocious fighter and ruthless to the Reds. In a skirmish, however, he was captured by the enemy. Koshevoi, now a Communist, stepped out from a patrol and killed Piotra without compunction.

Gregor, after serving under Piotra, rose to command a division. He was cold with fury toward the Communists and had the reputation of never keeping live prisoners for long. Yet when the Cossacks began to imprison Red sympathizers from among the civilians, he dissented strongly. On one occasion he even forced open a prison and released old men and women who were suspected of helping the Reds.

Stockman and the others who had been the political rulers of Tatarsk were captured when a Red regiment deserted. Stockman was killed outright, and the others were returned to run a terrible gantlet at Tatarsk. Daria herself killed the man she thought responsible for the death of Piotra, her husband. Koshevoi was unsuspected at the time.

Daria recovered from Piotra's death rather speedily and soon was carrying on various affairs. When Gregor came home on furlough, she even made tentative love to him. But Gregor was tired from fighting and carousing, and he still had bitter memories of Aksinia. Natalia, who had heard of Gregor's conduct on his sprees, was cold to him. The day before he was to return to the army, Gregor met Aksinia at the Don. He thought of their former love and of her affair with Listnitsky. But the old love was not dead, and he took Aksinia again.

The Soviet government, realizing by May of 1919 that they had a formidable

task on their hands, increased their forces and slowly pushed back the insurgent Cossacks. The rebels retreated toward the Don, taking with them crowds of refugees. At last the Cossacks crossed the river and held their positions.

The Reds came through Tatarsk as Natalia was recovering from typhus. Koshevoi was with them; he was indignant that Dunia, Gregor's young sister, was across the Don, for he had long been in love with her. Koshevoi's own family was missing and his father's house had been destroyed. He took pride in firing the houses of all the rich landowners in and near Tatarsk.

Gregor, busy as a division commander, took time to send for Aksinia and she came to live near him. Stepan returned, to her embarrassment, and although she did not take him back as her husband, they preserved appearances among the refugee families.

With the arrival of the White Army, the Reds were driven back. Now that the insurgents were incorporated into a regular army, Gregor was demoted to the rank of squadron commander, for he was an uneducated man. The Whites sent punitive patrols to punish those who had aided the Reds. To the horror of the Melekhovs, all of Koshevoi's relatives were executed. Daria caught syphilis and

drowned herself. Natalia, learning of Gregor's return to Aksinia, refused to bear him another child. She had an unskillful abortion performed and bled to death.

With increasing Red pressure and desertion from the Cossack ranks, the White Army was going down in defeat. Gregor and Aksinia fled south to try to board a ship. On the way Aksinia fell ill with typhus and had to be left behind. She later made her way back to Tatarsk. Gregor could not leave the country. With nothing better to do, he joined the Reds and fought valiantly against the Poles.

In spite of family protests Dunia married Koshevoi, now commissar of the village. When Gregor returned home, Koshevoi at once set in motion plans to arrest him. But Gregor again escaped, joining up with Fomin, a deserter from the Red Army. Fomin tried to rally the Cossacks to revolt against the Communists for levying heavy taxes and collecting grain. The revolt, however, was short-lived. The rebels were killed, and only Gregor came back to Tatarsk. This time, when Gregor fled, he took Aksinia with him, but she was killed by a pursuing Red patrol. Gregor threw his arms into the Don and came back to his house. Only his son was left to him now and he would fight no more.

## DON JUAN TENORIO

*Type of work:* Drama

*Author:* José Zorrilla y Moral (1817-1893)

*Type of plot:* Fantastic-religious comedy

*Time of plot:* c. 1545

*Locale:* Seville, Spain

*First presented:* 1844

### *Principal characters:*

DON JUAN TENORIO, a nobleman of Seville

DON DIEGO TENORIO, his father

DON LUIS MEJIA, another Andalusian gentleman

DON GONZALO DE ULLOA, Comendador of Calatrava

INES DE ULLOA, his daughter

ANA DE PANTOJA, betrothed to Mejía

MARCOS CIUTTI, servant of Don Juan

### *Critique:*

One of the best examples of Spain's romantic theater is this play in seven acts, four of which take place during a single night, the remaining three about



five years later. The drama was written in twenty days for a theater owner threatened with bankruptcy. Though full of exaggeration and melodramatic improbabilities that even its author ridiculed, it has been popular in Spain since the time of its first presentation. Based on a well-loved Spanish legend, spiritedly written in excellent and varied poetry, traditionally it is produced all over the Spanish-speaking world for All Saint's Day, the first of November. Audiences see in it not only a play about a rollicking adventurer whom they would like to imitate, but also a story with a meaning deeper than that which appears on the surface. The implication of the drama seems to be that since God's love is infinite, a man can sin as much as he likes, provided at the end he wins the love of a pure woman. This combination of the romantic with the mystic has perennial appeal to the Latin temperament.

#### *The Story:*

It was the carnival season in Seville, and the Laurel Tavern was a strange place in which to find gallant young Don Juan Tenorio, when the streets outside were filled with masked merrymakers. But he was there with his servant, Marcos Ciutti, to keep a rendezvous with Don Luis Mejía, another gallant. One year before each had wagered that he could do the most harm in the next twelve months. That night they were to decide the bet.

Don Gonzalo de Ulloa, father of the girl whom Don Juan hoped to marry, went masked to the inn, for he wanted to hear with his own ears an account of the wild and villainous deeds attributed to his prospective son-in-law. Don Diego, Juan's father, joined him, masked as well. Several officers, friends of Don Juan and Mejía, were also loitering in the tavern to learn the outcome of the wager, which had been talked about in the city for months. Mejía appeared promptly, just as the cathedral clock was striking eight.

With good-humored boasting the rivals compared lists of the men they had slain in duels and the women they had cruelly deceived during the year. Don Juan was easily the victor. Because his roster lacked only two types of women, a nun and the bride of a friend, he wagered that he could add both to his list within a week. Fearing that his rival had an eye on Ana de Pantoja, whom he was planning to marry, Mejía sent his servant to call the police. Angered by the evil deeds of which Don Juan had boasted, the comendador announced that he would never consent to the young scoundrel's marriage with his daughter Ines. Instead, the girl would be kept safe in a convent. Don Diego also disowned his son.

A patrol appeared to arrest Don Juan on Mejía's accusations. Other guards summoned by Ciutti took Mejía into custody at the same time.

Through the influence of powerful friends Mejía soon had himself freed. He hurried at once to the house of Ana de Pantoja, where he persuaded a servant to let him into the house at ten o'clock that night. His purpose was to keep Don Juan from attempting an entrance. When Ana appeared at the balcony, he told her his plan and got her acquiescence to it.

Don Juan, also released from custody, overheard their conversation, which gave him the idea of impersonating his rival in order to get into Ana's room. Ciutti had already bribed Ana's duenna to secure the key to the outer door. To make sure that Mejía was out of the way, Ciutti also hired several men to impersonate the police patrol. These bravos seized Mejía and bound him.

Don Juan next interviewed Brígida, the duenna of Ines, and bribed her to deliver a note to the girl in the convent. When the old woman reported that her charge was already in love with Don Juan, whom she had never seen, the gallant decided that he had time to go to the convent and abduct her before the

hour for him to appear at Ana's house.

Meanwhile, at the convent, Ines listened abashed as the abbess praised the girl's godliness. Perhaps she had once been like that; now she no longer looked forward to taking holy orders. Half-frightened, half-eager, she kept thinking of Don Juan. The appearance of Brígida with the note upset her still more, so that when Don Juan himself appeared suddenly at the door of her cell she collapsed in a faint. In her unconscious state it was easy for him to carry her off. Don Gonzalo, worried by the young man's boasting and reports of conversations between him and Brígida, arrived at the convent too late to save his daughter.

Ines remained unconscious while Don Juan took her to his house beside the Guadalquivir River. When she came to, Brígida lied to her charge, saying that Don Juan had saved the girl's life when the convent caught on fire.

Later Don Juan returned, after he had successfully entered Ana's room. Mejía, seeking revenge, came in pursuit. Don Gonzalo, hoping to rescue his daughter, also appeared at the house. Enraged by their insults, Don Juan shot Don Gonzalo and stabbed Mejía. Then he jumped into the river to escape from police who were hammering at his front door. Abandoned by Don Juan, Ines returned to the convent and died of grief.

Five years later a sculptor was putting the finishing touches to the Tenorio pantheon. On Don Diego's orders the family mansion had been torn down and the grounds had been turned into a cemetery for his son's victims. Lifelike statues of the three chief ones, Mejía, Don Gonzalo, and Ines, gleamed in the moonlight. Patiently the sculptor explained his labors to a stranger who finally terrified the craftsman by revealing himself as Don Juan.

Repentant, Don Juan knelt before Ines' monument and begged her to intercede with God for mercy. When he looked up, her statue had disappeared from its pedestal and Ines herself stood

beside him, sent reincarnate from Heaven either to bring him back with her to salvation or to be damned with him throughout eternity; he had until dawn to choose their fate. Don Juan, unable to believe that what was happening was real, thought it a trick of crafty priests.

When two officers who five years before had witnessed the outcome of his bet with Mejía came into the graveyard, he laughed at their fear of ghosts; fear had no entry to his heart. After inviting his old acquaintances to have supper with him and hear the story of his adventures, with rash bravado he also extended his invitation to the statue of Don Gonzalo. Only the comendador's presence at the table, Don Juan said, would convince him of a life beyond the grave. The statue kept its stony silence.

While the trio sat drinking at the table, they heard the sound of knocking, each time nearer, though all the doors were bolted. Then into the room stalked the statue of Don Gonzalo, to tell the skeptic about the life eternal that could be realized through God's mercy. The officers fainted, but Don Juan was so courteous a host that before the statue disappeared through the wall it invited him to a similar banquet in the cemetery.

Still unconvinced that one moment of repentance could wipe out thirty years of sin, Don Juan refused to be moved when Ines appeared to persuade him to make the right choice. Half believing that the whole affair was a joke concocted by the sleeping officers, he shook them back to consciousness and accused them of using him for their sport. They in turn charged him with drugging them. The argument ended in challenges to a duel.

In the half light of early morning the statues of Ines and Don Gonzalo were still missing from the pantheon of the Tenorio family when Don Juan, melancholy because he had killed his old friends in the duel, appeared to keep his appointment. His knock at the comendador's tomb transformed it into a ban-

quet table that parodied his own bountiful spread of the night before. Snakes and ashes were the foods, illuminated by the purging fire of God, and ghostly guests crowded around the board. Although death was on his way, Don Juan still refused to repent as Don Gonzalo's statue once more told him about the redeeming power of Heaven.

As Don Juan's funeral procession approached, Don Gonzalo seized the sinner's arm and prepared to drag him off to Hell. At that moment Don Juan raised his free arm toward Heaven. Ines appeared and she and Don Juan, both saved, sank together into a bed of flowers scattered by angels. Flames, symbolizing their souls, mounted to Heaven.

## DON SEGUNDO SOMBRA

*Type of work:* Novel

*Author:* Ricardo Güiraldes (1882-1927)

*Type of plot:* Regional romance

*Time of plot:* Late nineteenth century

*Locale:* Argentina

*First published:* 1926

*Principal characters:*

DON SEGUNDO SOMBRA, a gaucho

FABIO, a young waif

DON LEANDRO GALVÁN, a rancher

PEDRO BARRALES, a gaucho

PAULA, a pretty young woman, loved by Fabio

### *Critique:*

*Don Segundo Sombra: Shadows on the Pampas* has been called the South American counterpart of *Huckleberry Finn*. Like the hero of Mark Twain's novel, Fabio wanders on his own through youth in a new country, giving the author a chance not only to tell a story but also to present a vivid and varied documentation of details about the people, the customs, and the countryside. In Argentina itself, the book was immediately popular. It and the earlier gaucho epic, *Martín Fierro*, are the best narratives dealing with the gaucho, the South American cowboy. The hero of Güiraldes' novel was drawn from a real-life gaucho whom the author had known and loved in his own childhood on his father's ranch, La Portena, in the province of Buenos Aires. The novel reflects a pastoral form of life that has all but disappeared in Argentina, and the story will probably fascinate later generations much as Owen Wister's picturesque narrative of the

North American cowboy, *The Virginian*, has caught the fancy of post-frontier readers.

### *The Story:*

Fabio was a young lad who lived with his two maiden aunts in a small Argentine village. He disliked his aunts, who felt, in their turn, that he was simply a bother. He was not sure that the two women were truly his relatives, for they paid him little heed as long as he gave them no trouble. Don Fabio Cáceres, a rancher, occasionally came to see the boy and take him into the country for a day, but the man ceased coming about Fabio's eleventh year.

Fabio grew up to be a cheeky youngster who showed off for the worst element of the town. He knew all the gossip and spent most of his time hanging about the saloons; no one seemed to care that he never went to school. The village loafers hinted that he was an illegitimate,

DON SEGUNDO SOMBRA by Ricardo Güiraldes. Translated by Harriet de Onís. By permission of the publishers, Rinehart & Co., Inc. Copyright, 1935, by Farrar & Rinehart, Inc.



unwanted child. At best, he seemed destined to be a ne'er-do-well who carried a chip on his shoulder in defiance of the rest of the world.

One night a gaucho rode into the town as Fabio was going homeward from fishing. The man impressed the boy at sight, and a little later Fabio earned the gaucho's interest by warning him of an ambush laid by a knife-wielding bully. The kind words spoken by the gaucho, Don Segundo, went to the boy's heart, and Fabio immediately decided to follow the man when he left town. Gathering together his meager possessions, which fortunately included a saddle and two ponies, Fabio went quietly away without telling anyone where he was going, in order to escape his hated aunts. He rode to the ranch belonging to Don Leandro Galván, where he knew Don Segundo was going to spend a few days breaking wild horses for riding.

When he arrived, the boy applied for work and was accepted. By the time Don Segundo was ready to leave the ranch on a cattle drive Fabio had convinced Don Leandro and Don Segundo that he was a willing worker, and they let Fabio go with the other gauchos on half pay. At the end of the drive Fabio was well along in his apprenticeship as a gaucho.

For five years Fabio continued under the tutelage of Don Segundo. Traveling from ranch to ranch, they worked for a number of landowners. From the older man Fabio learned to care for himself and his horses, to work cattle under various conditions, to live courageously, to get along with all kinds of people, and to have a good time singing songs, dancing, and telling stories. It was more than a way of making a living that the man passed on to the boy; it was an entire culture, a culture as old as the cattle industry and in some respects even older, going back as it did to the culture of Spain.

There were many incidents in their wanderings, including the time that Fabio won a large number of pesos by

picking the winning bird in a cockfight when everyone else bet against the bird. That happened in the town of Navarro, a town which remained a lucky place in young Fabio's mind. He remembered also a long drive with cattle to a ranch on the seashore. There Fabio found a country he detested and a young woman he loved, as well as a great store of bad luck. He had picked up quite a respectable string of horses, the tools of the gaucho's trade, and he was very proud of them. But in working the cattle at the seashore ranch two of the horses were injured, much to the young gaucho's disgust. One of them was badly gored by a bull, and when Fabio came across the bull one evening while exploring with another young man he vowed to break its neck. He lassoed the beast and broke its neck with the shock, but in doing so he injured himself severely, breaking several bones.

While Fabio remained at the ranch convalescing from his injuries he fell in love, he thought, with Paula, a pretty young girl who lived on the place. Unfortunately, she led him on and also the rather stupid son of the rancher. The other lad took advantage of Fabio's crippled arm and attacked him with a knife. Fabio, not wanting to injure the owner's son, to fight over a woman, or to violate the father's hospitality, avoided the other fellow's thrusts until they became deadly. Then with a quick thrust Fabio slashed the boy's forehead slightly, taking the will to fight out of him very quickly. Paula, over whom the fight began, rebuked the crippled Fabio. Disgusted at her and at himself, Fabio, crippled as he was, mounted his horse and rode away to rejoin Don Segundo, who was working at a nearby ranch until Fabio could be ready to travel.

Don Segundo and Fabio happened into a small village on a day when people had gathered from miles around to race horses. Fabio bet and lost a hundred pesos, then another hundred, and finally the third and last hundred he possessed.

Still not satisfied that he was a hopeless loser, he gambled five of his horses and lost them as well. He came out of the afternoon's activity a sad young man.

He and Don Segundo were hired to trail a herd of cattle from a ranch near the village to the city to be butchered. It was a long, hard drive, even for experienced gauchos. It was made even more difficult for Fabio by the fact that he had only three horses, for the animals soon became fatigued from the work of carrying him and working the cattle on the road. When the herd stopped to rest one afternoon, Fabio decided to see if he could somehow get another horse or two.

While looking about he found Pedro Barrales, a gaucho who had traveled with him and Don Segundo several times before. Pedro Barrales had a letter addressed to Señor Fabio Cáceres, a letter which he gave to Fabio. The lad looked blankly at the letter, not believing it was addressed to him, for he thought he had no surname. Don Segundo opened

the letter to find that the maiden aunts had been truly Fabio's relatives and that Don Fabio Cáceres who had visited him at his aunts' home was really his father, from whom he had inherited a fortune and a large, well-stocked ranch. The news saddened Fabio because he saw that it would take him away from the life he loved. He was angered, too, because he had been left so long under the impression that his parentage was one to be ashamed of.

Acting upon the good advice of Don Segundo, Fabio returned to his native town, however, and from there to the ranch where he had begun work under Don Leandro Galván, who had now become his guardian. When Don Segundo agreed to remain with him for three years on his own ranch, Fabio was willing to settle down. But the three years passed all too swiftly, and at the end of that time Fabio was exceedingly sad when Don Segundo, answering the gaucho's call to wander, rode away.

## DOÑA BARBARA

*Type of work:* Novel

*Author:* Rómulo Gallegos (1882- )

*Type of plot:* Regional romance

*Time of plot:* Early twentieth century

*Locale:* The Arauca Valley of Venezuela

*First published:* 1929

### *Principal characters:*

DOÑA BARBARA, a beautiful, unscrupulous mestiza

SANTOS LUZARDO, owner of the Altamira ranch

MARISELA, illegitimate daughter of Doña Barbara and Lorenzo Barquero

ANTONIO, a cowboy at the Altamira ranch

THE WIZARD, a rascally henchman of Doña Barbara

SEÑOR DANGER, an American squatter on the Altamira ranch

DON BALBINO, treacherous overseer at the Altamira ranch

### *Critique:*

Seldom is the literary man a political leader, but Rómulo Gallegos is an exception to that rule. He was one of the founders of the Democratic Action Party in Venezuela in 1941 and was nominated by that party for the Venezuelan presi-

dency in 1947. He was elected by the people to office and served until overthrown by a military dictatorship. Gallegos and his party stood for a liberal, social-minded government which would improve living conditions for the masses

DOÑA BARBARA by Rómulo Gallegos. Translated by Robert Malloy. By permission of the publishers, Peter Smith. Copyright, 1931, by Jonathan Cape and Harrison Smith.

of Venezuela. Gallegos' national pride in his country and his people is reflected in his fiction. Although his fiction, like most of the books written in Latin America, is little known in the United States, it has a high reputation with readers who have come to know it either in Spanish or in translation.

### *The Story:*

The Altamira ranch was a vast estate in the wildest section of the Arauca River basin of Venezuela, a ranch that had been established early in the history of the cattle business of that South American country. Late in the nineteenth century, however, it had been divided into two parts by the joint heirs of one of the owners. One part retained the old name and went to the male heir of the Luzardo family. The other part, going to a daughter who had married a Barquero, took its name from the new owner. As the years went by the two families carried on a feud which killed most of the men on both sides. In the years of the Spanish-American War, the owner of Altamira and his elder son quarreled; the father killed the son and then starved himself to death. Doña Luzardo took her only remaining son and went to Caracas, there to rear him in a more civilized atmosphere.

Years went by, and finally the son, Santos Luzardo decided to sell the ranch, which had been allowed to deteriorate to almost nothing under irresponsible overseers. In order to set a price upon his property he went into the back country to see it for himself. On his arrival he found that the neighboring ranch of the Barqueros had fallen into the hands of Doña Barbara, a mestiza who had been the mistress of the real owner before she ran him off his own property. Doña Barbara was in the process of taking over Altamira ranch with the help of several henchmen, including Don Balbino, the overseer of Altamira ranch. Santos decided to keep the ranch and try to make it a prosperous business, if he could only

keep it out of Doña Barbara's hands.

To help him, Santos had a handful of loyal cowboys who had known him as a child, including Antonio, a cowboy who had been his playmate years before. Santos Luzardo's first move was to end the feud between himself and the Barqueros. He found Lorenzo Barquero living in a cabin in a swamp, the only land his mistress had not taken from him. After making his peace with Lorenzo and with his illegitimate daughter Marisela, Santos took them to live at Altamira ranch. Marisela was as beautiful as her mother, Doña Barbara, and Santos wished to retrieve her from barbarity.

Most of the cattle had been stolen from Altamira ranch, until only about a hundred head were left. But Antonio, the loyal cowboy, had seen to it that many hundreds more had been allowed to stray into wild country in order to save them from the depredations of Doña Barbara and Señor Danger, an American who had begun as a squatter and who was carving his own ranch out of Altamira land. Don Balbino, the treacherous overseer, was immediately discharged. Since he had been working for Doña Barbara and was her lover, he sought the mestiza's protection.

Santos, who had been trained as a lawyer, decided first to try legal means in order to repossess part of his ranch. He went to the local magistrate and through his knowledge of the law forced that official to call in Doña Barbara and Señor Danger. They were told to permit a roundup of his cattle and to help him, since their herds were intermingled with those from Altamira. They were also told to take action with respect to fences. Danger had to build fences, for according to the law he had too few cattle to let them run wild. Doña Barbara was to help build a boundary fence between her ranch and Altamira. Surprisingly, she took the decisions with good grace. Her henchmen were completely surprised, for previously she had ridden roughshod over all opposition. The answer lay in the fact



that she was secretly in love with Santos Luzardo, and she thought she could command his love and his property by her beauty.

As weeks of deadening ranch routine passed, Santos was glad that he had brought Marisela to his house, for his efforts to teach her culture kept him from losing touch with civilization. Although his interest in her was only that of a friend and tutor, Marisela had fallen in love with the rancher.

Along the Arauca River there were thousands of herons. When the birds were moulting, the people of Altamira went out to collect the plumes and gathered fifty pounds of the valuable feathers, which were sent with two of the cowboys to market. Santos intended to use the money from the sale to fence his boundaries. On their way to market the cowboys were murdered and the feathers stolen. Their loss and the failure of the authorities to track down the culprit caused a great change in Santos. He determined to take the law into his own hands and to match violence with violence when he found it necessary.

His first act was to have three of Doña Barbara's henchmen captured and sent off to prison, for they had been long wanted for a number of crimes. A short time later he received word from Doña Barbara, who was pulled in two ways by her love for him and by her wish for power, that he would find in a certain canyon the thief who had taken the feathers. Santos went in the night and killed the Wizard, Doña Barbara's most trusted

and bloodthirsty henchman. Meanwhile Don Balbino, the treacherous overseer who had been in charge of Altamira and who had been Doña Barbara's lover, became distasteful to her. She had him killed after discovering that it was he who had stolen the feathers. To aid Santos, she threw on Don Balbino the blame for killing the Wizard.

Recovering the feathers, Doña Barbara went to town to sell them for Santos. At the same time she had documents made out to transfer the disputed lands to their rightful owner. When she returned to her ranch she found that her people had deserted her; they could not understand why she had turned on her trusted killers. Doña Barbara rode immediately to Altamira, where she found Santos talking to Marisela, whose father had recently died. Because the girl's love for Santos showed plainly on her face, Doña Barbara, unseen, drew her revolver to kill her daughter. Her own love for Santos prevented the deed, however, and she rode away without revealing her presence.

Doña Barbara was not heard from again. The next day a large envelope was delivered to Santos. In it he found a sheaf of documents giving back the property that had been stolen from him, and others transferring the Barquero ranch to Doña Barbara's daughter Marisela. Shortly afterward Santos and Marisela were married, and thus the two ranches which had been separated for many years were once again joined under one owner.

## THE DOUBLE-DEALER

*Type of work:* Drama

*Author:* William Congreve (1670-1729)

*Type of plot:* Tragi-comedy

*Time of plot:* Seventeenth century

*Locale:* London

*First presented:* 1694

*Principal characters:*

MELLEFONT, an earnest young man

LORD TOUCHWOOD, his uncle

LADY TOUCHWOOD, in love with Mellefont

CYNTHIA, Mellefont's sweetheart  
MASKWELL, Mellefont's false friend

*Critique:*

*The Double-Dealer*, Congreve's second play, failed at the time of its presentation. This failure probably can be explained by the play's departure from the established tradition of Restoration comedy. In spite of its firm construction and witty dialogue, *The Double-Dealer* contains some repulsive elements not relished by the play-going audience of Congreve's day. Yet its plot, characters, and light dialogue make it one of the best comedies of the period. The play also reflects the dramatic conventions of its time and type: the attack on Puritans and Puritanism, dissolute dandies, devastatingly witty maidens, faithless young wives of old men, rascally servants, and devious intrigue.

*The Story:*

Lady Touchwood was infatuated with her husband's nephew, Mellefont, who had pledged himself to Cynthia, daughter of Sir Paul Plyant. When she confessed her ardor to him, and he rebuked her, she attempted to end her life with his sword. Prevented in her attempt, she vowed revenge.

Fearing the designs of Lady Touchwood, Mellefont engaged his friend Careless to keep Lady Plyant, Cynthia's stepmother, away from Lady Touchwood. Careless also revealed his distrust of Maskwell, Mellefont's friend, who was under obligations to Lord Touchwood.

From sheer spite, Lady Touchwood gave herself to Maskwell. In return, Maskwell promised to help Lady Touchwood by insinuating to Lady Plyant that Mellefont really loved her, not Cynthia.

Lady Touchwood's plan began to work. Old Sir Paul Plyant and Lady Plyant expressed indignation when they were told that Mellefont desired Lady Plyant. Actually, Lady Plyant was flattered and merely pretended anger, but she was nevertheless shocked that Mellefont intended to marry Cynthia for the ultimate purpose of cuckolding Sir Paul. Lady Plyant re-

buked him, but at the same time she told the puzzled young man not to despair. Maskwell revealed to Mellefont that he was Lady Touchwood's agent in provoking trouble; Maskwell's real purpose was to create general confusion and to win Cynthia's hand.

Lord Touchwood, refusing to believe that his nephew played a double game, was scandalized when Lady Touchwood recommended cancellation of the marriage on the grounds that Mellefont had made improper advances to her. Maskwell, instructed by Lady Touchwood, ingratiated himself with Lord Touchwood by saying that he had defended Lady Touchwood's honor and had prevailed upon Mellefont to cease his unwelcome attentions.

Maskwell, in his own vicious behalf, told Mellefont that his reward for assisting in the breakup of Mellefont's marriage to Cynthia was the privilege of bedding with Lady Touchwood. Plotting Mellefont's ruin, the fake friend pretended that he wished to be saved from the shame of collecting his reward, and he asked the credulous young man to go to Lady Touchwood's chamber and there surprise Maskwell and Lady Touchwood together.

When Lord Plyant, frustrated by Lady Plyant's vow to remain a virgin, complained to Careless that he did not have an heir, Careless waggishly promised to see what he could do in the matter.

Mellefont, to escape the evil that was brewing, impatiently urged Cynthia to elope with him. Although she refused, she promised to marry no one but him. When she challenged Mellefont to thwart his aunt and to get her approval of their marriage, he promised to get Lady Touchwood's consent that night.

Lady Plyant, meanwhile, had consented to an assignation with Careless. When Lord Plyant appeared, Careless had to give her, secretly, a note containing directions for their meeting. Lady Plyant, anxious to read Careless' letter, asked her

husband for a letter which he had received earlier. Pretending to read her husband's letter, she read the one given her by Careless. By mistake she returned her lover's letter to her husband.

Discovering her mistake, she reported it in alarm to Careless. Lord Plyant, meanwhile, had read the letter. Lady Plyant insisted that it was part of an insidious plot against her reputation, and after accusing her husband of having arranged to have it written in order to test her fidelity, she threatened divorce. Careless pretended that he had written it in Lord Plyant's behalf to test his wife's virtue. As foolish as he was, Lord Plyant was not without suspicion of his wife and Careless.

That night Mellefont concealed himself in Lady Touchwood's chamber. When she entered, expecting to find Maskwell, Mellefont revealed himself. Lord Touchwood, informed by Maskwell, then appeared. When her husband threatened his nephew, Lady Touchwood pretended that the young man was out of his wits.

Not suspecting Maskwell's treachery, Lady Touchwood later told him of her lucky escape. Maskwell, in a purposeful soliloquy, revealed to Lord Touchwood his love for Cynthia. Duped, the old man named Maskwell his heir and promised to arrange a marriage between Cynthia and the schemer.

Lady Touchwood learned of Mask-

well's treachery when Lord Touchwood told her that he intended to make Maskwell his heir. Chagrined by her betrayal, Lady Touchwood urged her husband never to consent to Cynthia's marriage with anyone but Mellefont.

Maskwell, still pretending to be Mellefont's friend, made his final move by plotting with the unwary Mellefont to get Cynthia away from her house. His intention being to marry her himself, he privately told Cynthia that Mellefont would be waiting for her in the chaplain's chamber. Careless checked Maskwell's carefully laid plans, however, when he disclosed to the young lovers Maskwell's true villainy. Cynthia and Lord Touchwood, in concealment, overheard Lady Touchwood rebuke Maskwell for his betrayal of her. At last she tried to stab her lover but was overcome with emotion. Maskwell then revealed the meeting place where Mellefont, in the disguise of a parson, would be waiting for Cynthia. Lady Touchwood, planning to disguise herself as Cynthia, hurried away to meet him there.

Lord Touchwood, knowing of her plan, put on a chaplain's habit and confronted his wife when she came to make overtures to the man she supposed was Mellefont. The whole plot uncovered, and Maskwell, the double-dealer, unmasked, Mellefont, cleared of all suspicion, took Cynthia for his own.

## DRACULA

*Type of work:* Novel

*Author:* Bram Stoker (1847-1912)

*Type of plot:* Horror romance

*Time of plot:* Nineteenth century

*Locale:* Transylvania and England

*First published:* 1897

### *Principal characters:*

JONATHAN HARKER, an English solicitor

MINA MURRAY, his fiancée

COUNT DRACULA, a mysterious nobleman

DR. SEWARD, head of a mental hospital

DR. VAN HELSING, a Dutch medical specialist

LUCY WESTENRA, Mina's friend

ARTHUR HOLMWOOD, engaged to marry Lucy



### *Critique:*

This strange tale of vampires and werewolves has worn surprisingly well. It has been presented on the stage and its principal character, Dracula, has become a well-known figure of literary reference. Full of Gothic touches such as mysterious gloomy castles and open graves at midnight, the story is exciting even today. Although *Dracula* is not truly great literature, it is an excellent example of its type. Written with the rhetorical device of letters and diaries, its overall effect is one of realism and horror.

### *The Story:*

On his way to Castle Dracula in the province of Transylvania, in Rumania, Jonathan Harker, an English solicitor, was apprehensive. His nervousness grew when he observed the curious, fearful attitude of the peasants and the coachman after they learned of his destination. He was on his way to transact business with Count Dracula, and his mission would necessitate remaining at the castle for several days.

Upon his arrival at the castle, Harker found comfortable accommodations awaiting him. Count Dracula was a charming host, although his peculiarly bloodless physical appearance was somewhat disagreeable to Harker's English eyes. Almost immediately Harker was impressed with the strange life of the castle. He and the count discussed their business at night, as the count was never available during the daytime. Although the food was excellent, Harker never saw a servant about the place. While exploring the castle, he found that it was situated high at the top of a mountain with no accessible exit other than the main doorway, which was kept locked. He realized with a shock that he was a prisoner of Count Dracula.

Various harrowing experiences ensued. While Harker half dozed in the early morning hours, three phantom women

materialized and attacked him, attempting to bite his throat. Then the count appeared and drove them off, whispering fiercely that Harker belonged to him. Later Harker thought he saw a huge bat descending the castle walls, but the creature turned out to be Count Dracula. In the morning Harker, trying frantically to escape, stumbled into an old chapel where a number of coffin-like boxes of earth were stored. Beneath the cover of one which Harker opened lay the count, apparently dead. In the evening, however, the count appeared as usual, and Harker demanded that he be released. Obliging the count opened the castle door. A pack of wolves surrounded the entrance. The count, laughing hysterically, left poor Harker a prisoner in his room.

The next day Harker, weak and sick from a strange wound in his throat, saw a pack cart loaded with the mysterious boxes drive from the castle. Dracula was gone and Harker was alone, a prisoner with no visible means of escape.

In England, meanwhile, Harker's fiancée, Mina Murray, had gone to visit her beautiful and charming friend, Lucy Westenra. Lucy was planning to marry Arthur Holmwood, a young nobleman. One evening, early in Mina's visit, a storm blew up and a strange ship was driven aground. The only living creature aboard was a gray wolf-like dog. The animal escaped into the countryside.

Soon afterward Lucy's happiness began to fade because of a growing tendency to sleepwalk. One night Mina followed her friend during one of her spells and discovered Lucy in a churchyard. A tall, thin man who was bending over Lucy disappeared at Mina's approach. Lucy, on waking, could remember nothing of the experience, but her physical condition seemed much weakened. Finally she grew so ill that Mina was forced to call upon Dr. Seward, Lucy's former suitor. Lucy

began to improve under his care, and when Mina received a report from Budapest that her missing fiancé had been found and needed care, she felt free to end her visit.

When Lucy's condition suddenly grew worse, Dr. Seward asked his old friend, Dr. Van Helsing, a specialist from Amsterdam, for his professional opinion. Van Helsing, examining Lucy thoroughly, paused over two tiny throat wounds which she was unable to explain. Van Helsing was concerned over Lucy's condition, which pointed to unusual loss of blood without signs of anemia or hemorrhage. She was given blood transfusions at intervals, and someone sat up with her at night. She improved but expressed fear of going to sleep at night because her dreams had grown so horrible.

One morning Dr. Seward fell asleep outside her door. When he and Van Helsing entered her room, they found Lucy ashen white and in a worse condition than ever. Quickly Van Helsing performed another transfusion; she rallied, but not as satisfactorily as before. Van Helsing then secured some garlic flowers and told Lucy to keep them about her neck at night. When the two doctors called the next morning, Lucy's mother had removed the flowers because their odor might bother her daughter. Frantically Van Helsing rushed to Lucy's room and found her in a coma. Again he administered a transfusion and her condition improved. She said that with the garlic flowers close by she was not afraid of nightly flapping noises at her window. Van Helsing sat with her every night until he felt her well enough to leave. After cautioning her always to sleep with the garlic flowers about her neck, he returned to Amsterdam.

Lucy's mother continued to sleep with her daughter. One night the two ladies were awakened by a huge wolf that crashed through the window. Mrs. Westenra fell dead of a heart attack and Lucy fainted, the wreath of garlic flowers slipping from her neck. Seward and Van

Helsing, who had returned to England, discovered her half-dead in the morning. They knew she was dying and called Arthur. As Arthur attempted to kiss her, Lucy's teeth seemed about to fasten on his throat. Van Helsing drew him away. When Lucy died, Van Helsing put a tiny gold crucifix over her mouth, but an attendant stole it from her body.

Soon after Lucy's death several children of the neighborhood were discovered far from their homes, their throats marked by small wounds. Their only explanation was that they had followed a pretty lady. When Jonathan Harker returned to England, Van Helsing went to see him and Mina. After talking with Harker, Van Helsing revealed to Dr. Seward his belief that Lucy had fallen victim to a vampire, one of those strange creatures who can live for centuries on the blood of their victims and breed their kind by attacking the innocent and making them vampires in turn. The only way to save Lucy's soul, according to Van Helsing, was to drive a stake through the heart of her corpse, cut off her head, and stuff her mouth with garlic flowers. Dr. Seward protested violently. The next midnight Arthur, Dr. Seward, and Van Helsing visited Lucy's tomb and found it empty. When daylight came they did as Van Helsing had suggested with Lucy's corpse, which had returned to its tomb.

The men, with Mina, tried to track down Dracula in London, in order to find him before he victimized anyone else. Their object was to remove the boxes of sterilized earth he had brought with him from Transylvania so that he would have no place to hide in the daytime. At last the hunters trapped Dracula, but he escaped them. By putting Mina into a trance Van Helsing was able to learn that Dracula was at sea, and it was necessary to follow him to his castle. Wolves gathered about them in that desolate country. Van Helsing drew a circle in the snow with a crucifix and within that magic enclosure the travelers rested safely. The next morning they overtook a cart carrying a black

box. Van Helsing and the others overcame the drivers of the cart and pried open the lid of Dracula's coffin. As the sun

began to set, they drove a stake through the heart of the corpse. The vampire was no more.

## EDWARD THE SECOND

Type of work: Drama

Author: Christopher Marlowe (1564-1593)

Type of plot: Historical chronicle

Time of plot: Fourteenth century

Locale: England and France

First presented: c. 1590

### Principal characters:

EDWARD II, King of England

PRINCE EDWARD, his son

EDMUND, Earl of Kent, half-brother to the king

PIERCE DE GAVESTON, Earl of Cornwall

GUY, Earl of Warwick

THOMAS, Earl of Lancaster

LORD MORTIMER, the elder

LORD ROGER MORTIMER, the younger

HUGH SPENCER, Earl of Gloucester

QUEEN ISABELLA, wife of King Edward

### Critique:

*The Troublesome Reign and Lamentable Death of Edward the Second*, the last play written by Marlowe before his untimely death, is a pre-Shakespearian chronicle in its highest form. In fact, the drama had in the past been assigned to Shakespeare himself. Unlike Marlowe's earlier work, this play is polished in form, sustained in theme, and consistent in characterization. Marlowe's first real success in the field of historical drama, *Edward the Second* sacrifices for a highly dramatic and tragic ending the lyrical beauty of language and metaphor present in his other plays. A further accomplishment to be noted here is Marlowe's use of a large group of dominant characters; in his earlier plays he had employed only two central figures.

### The Story:

King Edward II having recalled his favorite from exile, Pierce de Gaveston joyfully returned to England. While hurrying to Westminster to rejoin his monarch, he came upon the king talking to his courtiers. Secretive, he hid from the royal assemblage and overheard the noblemen discussing his repatriation.

Edward, an immature and weak-minded yet stubborn man, nourished for Gaveston an unwholesome and unyielding love, in spite of the fact that Edward's father had originally banished the man. The noblemen of England, sworn to uphold the decree of exile, hated the royal favorite. Most passionate in his fury was young Mortimer. But others were not far behind Mortimer in lusty dislike, and they threatened the king with revolt if Gaveston were permitted to remain in England. None but the king's brother Edmund would harbor Gaveston.

The fiery discussion ended, the nobles stalked off in haughty displeasure. Gaveston, still in hiding, rejoiced in his knowledge of the king's love, for Edward revealed his pettiness by his unconcern for the welfare of his kingdom as weighed against his desire to clasp Gaveston to his bosom once more. When Gaveston revealed his presence, Edward ecstatically rewarded him with a series of titles and honors, the scope of which caused even Edmund to comment wryly that Edward had outdone himself. Gaveston mockingly claimed that all he desired was to be



near his monarch. To add further salt to the kingdom's wounds, Edward sentenced the Bishop of Coventry, the instigator of Gaveston's exile, to die in the Tower of London.

This action, coupled with the titles and estates lavishly bestowed upon Gaveston, so incensed the rebellious nobility that under the leadership of the two Mortimers, Warwick, and Lancaster, they plotted to kill the favorite. The Archbishop of Canterbury, protesting the damage inflicted upon the Church by the king's folly, allied himself with the plot. Queen Isabella, who professed to love her lord dearly, complained to the noblemen that since Gaveston's return Edward had snubbed her beyond endurance. She agreed that Gaveston must be done away with, but she cautioned the angry noblemen not to injure Edward.

When the rebellious nobility seized Gaveston, Edward, yielding to the archbishop's threat to enforce his papal powers against the king, could do nothing but stand by and allow his beloved friend to be carried off. A bitter exchange of words between the king and his lords was tempered by the gentle sentiments of Gaveston as he bade Edward farewell. Driven by childish anger, perhaps incensed by an intuitive knowledge, Gaveston attacked the queen and accused her of a clandestine association with the younger Mortimer, a charge which she denied. Sensing his advantage, Edward seized upon the accusation as a wedge to undermine his enemies, and he compelled the queen to use her influence to save Gaveston. The queen, because of her love for Edward and her hopes for a reconciliation, resolved to mend the rift by abetting her husband.

At first the nobles disdainfully refused to hear her entreaties. Then, having prevailed upon young Mortimer's sympathy, she disclosed to him a plot whereby Gaveston could be overthrown and the king obeyed at the same time. Mortimer then convinced the other nobles that if Gaveston were allowed to remain in Eng-

land, he would become so unpopular that the common people would rise in protest and kill him.

There was peace in England once more. Edward affected renewed love for his queen and the lords humbly repledged their fealty to Edward. An undercurrent of meanness prevailed, however, in the bosom of young Mortimer, whose sense of justice was outraged at the fact that Edward had chosen such a baseborn villain as his minion. He still believed that it would be a service to his king and country to unseat Gaveston, and thus he plotted secretly.

But at the ceremonial in honor of Gaveston's return the lords could not stomach the presence of the king's minion. Bitter sarcasm was showered upon Gaveston and young Mortimer tried to stab him. So outraged was Edward at this show of independence by his peers that he vowed vengeance for his dear Gaveston's sake. Even the loyal Edmund could not brook this display on the part of his brother; he deserted Edward to join the nobles.

Edward renewed the smoldering accusation against Isabella that she was Mortimer's lover. Defeated in battle, the king's forces, with Gaveston in flight, were split up to confuse the enemy. Warwick, Lancaster, and others succeeded in capturing the king's minion and ordered his death, but Arundel, a messenger from Edward, pleaded that Gaveston be allowed to say farewell to the king. One of the nobles, unable to scorn the king's wishes, arranged to escort Gaveston to Edward. With a servant in charge, Gaveston was conducted to a hiding place to spend the night. Warwick, driven by blind hatred and an irrational patriotism, kidnapped the prisoner.

Meanwhile Valois, King of France and Isabella's brother, had taken advantage of the revolt in England and had seized Normandy. Edward, displaying the corruption of his statesmanship, dispatched his son Prince Edward and Isabella to negotiate a parley with Valois. Arundel,

meanwhile, reported to Edward that Warwick had beheaded Gaveston. Edward, in a wild rage against his lords, swore to sack their lands and destroy their families. Characteristically, having lost his beloved friend, he declared that henceforth young Spencer would be his favorite. He continued to resist the rebels, and before long Warwick, Lancaster, and Edmund were captured and sentenced to death.

In France, the Earl of Gloucester suspected that Isabella was gathering forces to place her son upon the throne. Isabella, in the meantime, had been rejected by Valois. Sir John of Hainault rescued the queen and prince by offering to keep the pair at his estate in Flanders until Edward had matured sufficiently to rule England. The young prince was already showing signs of royal character and a depth and magnitude of personality which promised to make him a suitable monarch.

The condemned Mortimer and Edmund escaped to France, where Sir John agreed to help them in levying forces to aid Isabella and the prince. Landing at Harwich, the forces of Mortimer and Edmund routed the king, who fled toward Ireland. Stalwart, sincere, and intellectually honest, Edmund, who had broken

with his brother only after the king had driven him too far, relented in his feelings against Edward; he was further disturbed by a suspicion that Isabella was in love with Mortimer. Mortimer became a despot in his triumph. Edward was captured and sent to Kenilworth Castle, a prisoner. There he was prevailed upon to surrender his crown to the prince.

With the queen's consent Mortimer outlined a crafty scheme to kill Edward. He drew up an ambiguous note which ordered the king's death in one sense and abjured it in another. When Prince Edward, Isabella, Edmund, and Mortimer argued fiercely to decide upon the prince's protector, the prince revealed his distrust for Mortimer. Edmund, fearing greater disunion, resolved to rescue the imprisoned king. His attempt failed.

Prince Edward was crowned by the Archbishop of Canterbury. Shortly after the coronation the deposed Edward, tortured cruelly in a dungeon, was murdered by Mortimer's hireling. Edmund was beheaded. Thereupon Edward III, now monarch in his own right, ordered Mortimer to be hanged and Isabella, who was suspected of being the nobleman's accomplice in plotting her husband's death, to be taken to the Tower of London.

## EGMONT

*Type of work:* Drama

*Author:* Johann Wolfgang von Goethe (1749-1832)

*Type of plot:* Romantic tragedy

*Time of plot:* Sixteenth century

*Locale:* Brussels

*First presented:* 1788

*Principal characters:*

COUNT EGMONT, Lord of Gaure

CLÄRCHEN, his beloved

BRACKENBURG, a citizen in love with Clärchen

THE DUKE OF ALVA, emissary of Philip II

MARGARET OF PARMA, Regent of The Netherlands

WILLIAM, Prince of Orange

*Critique:*

This tragic account of the martyrdom of Egmont has remained constantly in favor, partly because of Beethoven's musi-

cal setting. Here Goethe has taken for his theme the undying love for liberty of oppressed peoples everywhere, and for his

plot an episode in the struggle of The Netherlands to throw off Spanish rule. Egmont is warmly depicted as a brave and generous man, but the other characters are less fully developed. The action of the play is designed to bring out the theme of liberty, and in that design it succeeds admirably.

### *The Story:*

The people of The Netherlands were unhappy in the state of their homeland. Philip II of Spain was tightening his absolute control of the Lowlands, particularly in religious matters, for Philip was the main instrument of the Inquisition. Recently a new regent had been appointed to administer his rule. The populace had hoped the office would go to Count Egmont, who, after his defeat of the French at Gravelines, had become a national hero. Besides, although Egmont was a Catholic, he treated the Protestants with kindness, and he had even gone to Madrid to plead with Philip to lessen the strictures of Catholic repression.

The king, however, had given the office to Margaret, his half-sister. She, like Philip, tolerated no dissidence from the established church, yet by firmness and tact she had pacified the sturdy burghers who stubbornly resisted any laws but their own. She had even managed to conciliate Egmont and William of Orange, so that outwardly at least there was harmony among the nobility.

Margaret summoned Machiavel, her secretary, to hear his account of new uprisings. He told her how throughout Flanders mobs were breaking into cathedrals and despoiling the monuments of the hated foreign religion. He counseled Margaret to be firm but not cruel toward the Protestants. Margaret told him that her efforts toward conciliation would mean little, for it was rumored that the cruel Duke of Alva was on his way to assume control of the provinces. Machiavel reminded her that as regent she would hold the final power, but Margaret was wise in the ways of kings. Officially or

not, Alva would rule The Netherlands, and she could hope to circumvent him only by appealing directly to her brother. She was especially fearful of what might happen to Egmont and William of Orange, and the effects of Alva's harsh rule on the people.

Meanwhile, in her humble house, Clärchen was happily singing; that night Egmont would come to her. Brackenburgh watched her anxiously, for he loved her and he was certain that no good would come of that love affair between a count and a commoner. When Clärchen, looking from her windows, saw a mob in the street, she asked Brackenburgh to learn the cause of the disturbance. During his absence her mother reproached Clärchen bitterly for rejecting Brackenburgh's suit. Even now, the mother declared, the burgher would be glad to marry Clärchen. Brackenburgh returned to tell them the people had heard of the outbreaks in Flanders, and were heartened by that uprising against their oppressors.

A group of commoners argued about their rights as citizens. One, who could read, told them of their rights under the constitution and of their forefathers' vigilance in protecting their privileges. Egmont, arriving on the scene, advised them to be moderate in their talk but to preserve their ancient liberties. After he left, a keen observer remarked that Egmont's head would make a dainty morsel for the headsman.

In his residence Egmont attended to duties of state. One of his letters came from Count Oliva, his old preceptor, who counseled him to be more circumspect in his behavior and less free in his talk. Egmont threw the letter aside, remarking that every one was different; he himself believed in doing what was right without fear or favor. Let others play the part of fawning courtier.

William of Orange arrived to talk over the coming of Alva. William was in favor of caution; they would do nothing until they knew what Alva had been sent to accomplish. Egmont reminded him that



they were both Knights of the Golden Fleece. As members of that order they could not be punished except through a trial by their peers. Prince William was inclined to place little trust in their rights, however, for Philip was a determined and ruthless ruler. William declared that he himself would remain on his own estate and refuse to meet the Duke of Alva. Egmont, on the other hand, decided to speak his mind freely. If he had to be a rebel, he would openly do his best to advance the welfare of The Netherlands.

Margaret, in the meantime, had received a dispatch from Philip. The letter was gentle and considerate in tone, a fact ominous in itself. The king informed her officially of Alva's mission and told in detail of the formidable army the duke was bringing to garrison the recalcitrant towns. Margaret knew that her authority as regent had been superseded.

In the evening Clärchen received Egmont with joy. For a time Egmont was remote in his conduct, even keeping on his mantle. Then he showed her that he was wearing his full uniform, decorated with the emblem of the Golden Fleece, and said that he had come thus attired because she had asked him to do so as a favor. Clärchen, particularly impressed by the decoration of the Golden Fleece, was touched by that evidence of his regard.

The inhabitants of the town grew fearful. Alva's soldiers had been stationed at every strategic point and his spies were everywhere, so that the citizens dared not congregate to discuss their new woes. The ordinary people were afraid for Egmont; it was rumored that he would be killed.

In his palace Alva had made his plans, with his trusted guards forming so tight a cordon around the residence that no one could get in or out. To his natural son Ferdinand he announced his intentions. He was expecting Egmont and William of Orange. At the end of the audience, Alva would detain Egmont on a pretext. Prince William would be arrested outside. As soon as he was safely in custody, Ferdinand, acting as the duke's messen-

ger, was to return to the reception chamber. His arrival would be the signal to arrest Egmont. Ferdinand, uneasy over the success of the plot, was nevertheless flattered by the part he was to play.

William of Orange was too cautious to fall into the duke's trap, however, and he stayed away from the audience. Egmont, who knew no fear, went without hesitation and discussed at great length the troubled situation in The Netherlands. He was a skillful debater. At every point he upheld the dignity of the burghers and wisely counseled patience and tact in dealing with them. At last Alva became impatient and abruptly ordered his arrest. He read a document in which Philip decreed Egmont had been tried and found guilty of treason. Because the King of Spain did not acknowledge the authority of the Knight of the Golden Fleece, Egmont failed in his demand for immunity.

Clärchen was distraught when she heard of Egmont's arrest. Accompanied by faithful Brackenburg, she wandered about the town in an attempt to incite the citizens to rescue Egmont. But Alva had done his work well; the burghers were all afraid even to discuss the matter. Returning to the house, Clärchen thought of the vial of poison that Brackenburg had once shown her when he was disconsolate. Thinking to quiet her temporarily, he gave her the vial. Clärchen immediately drank the poison and left the room to die.

Meanwhile, in the palace prison, Egmont had been wakeful. When he finally dozed off he was wakened by Ferdinand and Silva. The latter read Egmont's sentence; he was to be executed publicly in the market place as a warning to the people. Silva left, but Ferdinand remained behind to condole with the count. Although he had had a part in the plot, he really sympathized with Egmont.

When Egmont slept again, a vision appeared. Freedom was reclining on a cloud. Her features were those of Clärchen. She held above his head a wreath of victory. Egmont awoke at dawn to strains of martial music. The guards were at his door.

## THE EMPEROR JONES

*Type of work:* Drama

*Author:* Eugene O'Neill (1888-1953)

*Type of plot:* Expressionistic melodrama

*Time of plot:* Early twentieth century

*Locale:* West Indies

*First presented:* 1920

### *Principal characters:*

BRUTUS JONES, Emperor

SMITHERS, a Cockney trader

LEM, a native

### *Critique:*

Eugene O'Neill departed from traditional dramatic writing when he created this play, which concerns itself expressionistically with the forces that make a man what he is. *The Emperor Jones* goes forward and backward simultaneously: Brutus Jones is carried, in the realm of the stage-actual, from his position as emperor to his death from fear; while, in the short, interrelated, and dynamic episodes which symbolize Jones' and his race's history, the action regresses in point of time from the present to several hundred years ago in the Congo jungle. *The Emperor Jones* was first produced by the Provincetown Players, in 1920.

### *The Story:*

Henry Smithers, a Cockney adventurer, learned from a Negro woman that the followers of Brutus Jones, self-styled emperor of a West Indian island, were about to desert their ruler. With Smithers' help, Jones, a former Pullman porter and jail-breaker, had duped the natives into believing he was a magician. The superstitious natives made him emperor of the island. Smithers disclosed to the emperor the disaffection of his subjects, who had been taxed and cheated by the pair beyond human endurance. Jones had judged that he had six more months of power before the natives caught on to his skullduggery. He had had a silver bullet cast for a good luck charm; besides, the

bullet might be useful if he were ever caught by his subjects.

At Smithers' suggestion, Jones rang a bell for his attendants; no one appeared. Jones resigned his position as emperor on the spot and made immediate plans to escape through the jungle to the coast. Drums began to beat in the hills. The emperor gave the palace to Smithers, took up his white Panama hat, and walked boldly out the front door.

At the edge of the jungle Brutus Jones searched unsuccessfully for tinned food he had cached for such an emergency. The drums continued to beat, louder and more insistent. Night fell, and formless fears came out of the jungle to beset Jones. The moon rose. Jones came into a clearing and there in the moonlight he saw Jeff, a Pullman porter he thought he had killed in a razor duel. Jeff was throwing dice. When the kneeling figure refused to answer him, Jones shot at him. The phantom disappeared. Drums still thudded in the distance. Jones, now sick with fright, plunged into the inky jungle.

After a while he came upon a road and paused to rest. A chain gang came out of the forest. The guard of the gang motioned to Jones to take his place in the gang and get to work. When the guard whipped him, Jones lifted his shovel to strike him, but he discovered that he actually had no shovel. In his rage of fear and frustration, he fired his revolver at

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the guard. The road, the guard, and the chain gang disappeared; the jungle closed in. The louder beat of the tom-toms drove Jones on in frantic circles.

Now in tatters, the terrified Jones repented the murders he had committed and the way he had cheated the islanders. He came next upon a slave auction attended by whites dressed in the costumes of the 1850's. An auctioneer put Jones on the auction block. Frightened, Jones shattered this apparition by firing one shot at the auctioneer and another at a planter. He dashed into the forest, mad with fear. The drums continued to beat.

At three o'clock Jones came to a part of the jungle which strangely resembled the hold of a slave ship. He found himself one of a cargo of slaves who were swaying slowly with the motion of the ship. Jones and the other slaves moaned with sorrow at being taken away from their homeland. Having only the silver bullet left in his revolver, Jones saved it and dashed on again into the black of the night.

Next he came upon an altar-like arrangement of boulders near a great river. He sank to his knees as if to worship. A Congo witch doctor appeared from be-

hind a large tree and began a primitive dance. Jones was hypnotized by the ritual. The witch doctor indicated to Jones in pantomime that the ex-emperor must offer himself as a sacrifice in order to overcome the forces of evil. A great green-eyed crocodile emerged from the river; Jones fired the silver bullet at the monster and the witch doctor disappeared behind a tree, leaving Jones lying on the ground completely overcome by fear.

At dawn Lem, the leader of the rebels, came with Smithers and a group of natives to the edge of the jungle where Jones had entered the night before. Lem had been delayed in pursuing Jones because of the necessity of manufacturing silver bullets, which, Lem believed, were the only means of taking Jones' life. Several of Lem's men entered the jungle. They soon found the prostrate Jones, who had run in circles all the night. One shot him through the chest with a silver bullet. Jones' body was brought back to Lem, who thought that the silver bullet was what had really killed Jones. But Smithers, looking at Brutus Jones' fear-contorted face, knew differently.

## AN ENEMY OF THE PEOPLE

*Type of work:* Drama

*Author:* Henrik Ibsen (1828-1906)

*Type of plot:* Social criticism

*Time of plot:* Late nineteenth century

*Locale:* Southern Norway

*First presented:* 1883

### *Principal characters:*

DOCTOR THOMAS STOCKMANN, a medical officer

MRS. STOCKMANN, his wife

PETRA, his daughter

EILIF, and

MORTEN, his sons

PETER STOCKMANN, his brother, the mayor

MORTEN KILL, Mrs. Stockmann's father

HOVSTAD, an editor

BILLING, a sub-editor

ASLAKSEN, a printer

CAPTAIN HORSTER, Dr. Stockmann's friend

### *Critique:*

Known as the foremost dramatist of the nineteenth century, Ibsen was in con-

stant conflict with the society of his time. He believed that it was the majority who



caused people to stagnate. In *An Enemy of the People*, Doctor Stockmann stood alone, far in advance of the majority of the people. He was persecuted and ridiculed by those he tried to serve only because he was in conflict with established institutions of society. Ibsen saw himself as a Doctor Stockmann, and through the doctor gave the world ideas of universal significance.

### *The Story:*

All the citizens of the small Norwegian coastal town were very proud of the Baths, for the healing waters were making the town famous and prosperous. Doctor Stockmann, the medical officer of the Baths, and his brother Peter, the mayor and chairman of the Baths committee, did not agree on many things, but they did agree that the Baths were the source of the town's good fortune. Hovstad, the editor of the *People's Messenger*, and Billing, his sub-editor, were also loud in praise of the Baths. Business was good and the people were beginning to enjoy prosperity.

Then Doctor Stockmann received from the University a report stating that the waters of the Baths were contaminated. Becoming suspicious when several visitors became ill after taking the Baths, he had felt it his duty to investigate. Refuse from tanneries above the town was oozing into the pipes leading to the reservoir and infecting the waters. This meant that the big pipes would have to be relaid, at a tremendous cost to the owners or to the town. When Hovstad and Billing heard this news, they asked the doctor to write an article for their paper about the terrible conditions. They even spoke of having the town give Doctor Stockmann some kind of testimonial in honor of his great discovery.

Doctor Stockmann wrote up his findings and sent the manuscript to his brother so that his report could be acted upon officially. Hovstad called on the doctor again, urging him to write some articles for the *People's Messenger*. It was

Hovstad's opinion that the town had fallen into the hands of a few officials who did not care for the people's rights, and it was his intention to attack these men in his paper and urge the citizens to get rid of them in the next election.

Aslaksen, a printer who claimed to have the compact majority under his control, also wanted to join in the fight to get the Baths purified and the corrupt officials defeated. Doctor Stockmann could not believe that his brother would refuse to accept the report, but he soon learned that he was wrong. Peter went to the doctor and insisted that he keep his knowledge to himself because the income of the town would be lost if the report were made public. He said that the repairs would be too costly, that the owners of the Baths could not stand the cost, and that the townspeople would never allow an increase in taxes to clean up the waters. He even insisted that Doctor Stockmann write another report, stating that he had been mistaken in his earlier judgment. He felt this action necessary when he learned that Hovstad and Billing knew of the first report. When the doctor refused either to change his report or withhold it, Peter threatened him with the loss of his position. Even his wife pleaded with him not to cross his powerful brother; he was sustained in his determination to do right only by his daughter Petra.

Hovstad, Billing, and Aslaksen were anxious to print the doctor's article so that the town could know of the falseness of the mayor and his officials. They thought his words so clear and intelligible that all responsible citizens would revolt against the corrupt regime. Aslaksen did plead for moderation, but promised to fight for what was right.

Peter Stockmann appeared at the office of the *People's Messenger* and cleverly told Aslaksen, Hovstad, and Billing that the tradespeople of the town would suffer if the doctor's report were made public. He said that they would have to stand the expense and that the Baths would be closed for two years while repairs were

being made. The two editors and the printer then turned against Doctor Stockmann and supported Peter, since they felt that the majority would act in this way.

The doctor pleaded with them to stand by the promises they had given him, but they were the slaves of the majority opinion which they claimed to mold. When they refused to print his article, the doctor called a public meeting in the home of his friend, Captain Horster. Most of the citizens who attended were already unfriendly to him because the mayor and the newspaper editors had spread the news that he wanted to close the Baths and ruin the town. Aslaksen, nominated as chairman by the mayor, so controlled the meeting that a discussion of the Baths was ruled out of order.

Doctor Stockmann took the floor, however, and in ringing tones told the citizens that it was the unbelievable stupidity of the authorities and the great multitude of the compact majority that caused all the evil and corruption in the world. He said that the majority destroyed freedom and truth everywhere because the majority was ignorant and stupid. The majority was really in slavery to ideas which had long outlived their truth and usefulness. He contended that ideas become outdated in eighteen or twenty years at the most, but the foolish majority continued to cling to them and deny new truths brought to them by the intelligent minority. He challenged the citizens to deny that all great ideas and truths were first raised by the persecuted minority, those few men who dared to stand out against the prevailing opinions of the many. He said that the real intellectuals could be distinguished as easily as could a thoroughbred animal from a cross breed. Economic and social position had no bear-

ing on the distinction. It was a man's soul and mind that separated him from the ignorant masses.

His challenge fell on deaf ears. As he knew from the beginning, the majority could not understand the meaning of his words. By vote they named him an enemy of the people. The next day they stoned his house and sent him threatening letters. His landlord ordered him to move. He lost his position as medical director of the Baths, and his daughter Petra was dismissed from her teaching position. In each case the person responsible for the move against him stated that it was only public opinion that forced the move. No one had anything against him or his family, but no one would fight the opinion of the majority. Even Captain Horster, a friend who had promised to take the Stockmanns to America on his next voyage, lost his ship because the owner was afraid to give a ship to the man, the only man, who had stood by the radical Dr. Stockmann.

Then the doctor learned that his father-in-law had bought up most of the now undesirable Bath stock with the money which would have gone to Mrs. Stockmann and the children. The townspeople accused the doctor of attacking the Baths so that his family could buy the stock and make a profit, and his father-in-law accused him of ruining his wife's inheritance if he persisted in his stories about the uncleanness of the Baths. Reviled and ridiculed on all sides, Doctor Stockmann determined to fight back. He could open a school. Starting only with any urchins he could find on the streets, he would teach the town and the world that he was stronger than the majority, that he was strong because he had the courage to stand alone.

## EPITAPH OF A SMALL WINNER

*Type of work:* Novel

*Author:* Joaquim Maria Machado de Assis (1839-1908)

*Type of plot:* Philosophical realism

*Time of plot:* 1805-1869

Locale: Rio de Janeiro, Brazil

First published: 1880

*Principal characters:*

BRAZ CUBAS, a wealthy, cultured Brazilian

MARCELLA, his first mistress

VIRGILIA, his fiancée, later his mistress

LOBO NEVES, Virgilia's husband

QUINCAS BORBA, a philosopher and pickpocket

*Critique:*

This novel, written by one of Brazil's leading men of letters, was not made available in English translation until 1952, even though it had long been a favorite with readers in the original Portuguese and in Spanish translations. Machado de Assis himself was president of the Brazilian Academy of Letters from its foundation in 1897 until his death in 1908. *Epitaph of a Small Winner* is the story of an ordinary man who sums up the profit of living as nothing, except that he had left no children to whom he could pass on the misery of human existence. Because he left no children to endure life, he was, says the author, a small winner in the game of life. Obviously Machado de Assis' attitude is one of complete and ironic pessimism. As the English translator points out, the book combines the twin themes of nature's indifference to man and man's own egotism. Readers familiar with eighteenth-century fiction will recognize many stylistic peculiarities similar to those in Sterne's *Tristram Shandy*.

*The Story:*

Braz Cubas, a wealthy Brazilian, died of pneumonia in his sixty-fifth year. After his death he decided to write his autobiography, to while away a part of eternity and to give mankind some record of his life.

Braz was born in 1805. His childhood was an easy one, for his father was extremely wealthy and indulgent, only pretending to be severe with his child for the sake of appearances. One of the

earliest experiences the boy remembered was the elation of the Brazilians over the defeat of Napoleon, an occasion marked in his memory by the gift of a small sword. The sword was the most important aspect of the occasion, and Braz remarked that each person has his own "sword" which makes occasions important.

As a child, Braz Cubas did not like school. In his seventeenth year he had his first love affair with a courtesan named Marcella. Trying to please his mistress, Braz spent all the money he could borrow from his mother, and then gave promissory notes to fall due on the day he inherited his father's estate. His father, learning of the affair, paid off his son's debts and shipped him off to a university in Spain. At first Braz hoped to take Marcella with him. She refused to go.

Graduated from the university and awarded a degree, Braz admitted that he knew very little. He then took advantage of his father's liberality and wealth and spent several years traveling about Europe. Called back to Rio de Janeiro by news that his mother was dying of cancer, he arrived home in time to see her before she died. After her death he went into retirement, remaining in seclusion until his father came to him with plans for a marriage and a seat in the Brazilian legislative body. After some vacillation Braz decided to obey his father's wishes. The reason for his hesitation was a love affair with a rather beautiful girl. His discovery that she was lame, however,

EPITAPH OF A SMALL WINNER by Joaquim Maria Machado de Assis. Translated by William L. Grossman. By permission of the publishers, The Noonday Press. Copyright, 1952, by William Leonard Grossman.



turned him away from her. On his return to social life he learned that the young woman his father had picked out for him, a girl named Virgilia, had position, wealth, and beauty. It was through her father's influence that the elder Cubas expected his son to get ahead politically. Unfortunately for the schemes of both father and son, Virgilia met Lobo Neves, a young man with more ambition and greater prospects. She decided to marry him, a decision which ended, at least temporarily, prospects of a political career for Braz.

Disappointed and disgruntled with life, he accidentally met Marcella, his former mistress. He found her greatly changed, for smallpox had destroyed her beauty. After losing her looks, she had left her earlier profession to become the keeper of a small jewelry shop.

Disappointment over his son's failure to win Virgilia was too much for his father, who died shortly afterward. There was a great to-do after the father's death, for Braz' brother-in-law turned out to be an avaricious man who wanted his wife, Braz' sister, to have as much of the estate as possible. Braz accepted calmly the selfish and unfortunate aspect of human nature thus revealed and agreed, for his sister's sake, to be reconciled with his greedy brother-in-law.

Not very long after his father's death, Braz learned from Virgilia's brother that Virgilia and her husband were returning to Rio de Janeiro. Braz was pleased; he was still in love with her. A few days after the return of Virgilia and her husband, he met them at a ball. Virgilia and Braz danced several waltzes together and fell more deeply in love than they had ever been while Braz was courting her. They continued to meet and before long Virgilia became his mistress.

One day Braz found a package in which were several bundles of banknotes. He kept the money and later used it to establish a trust fund for Doña Placida, a former servant of Virgilia's family, who

maintained the house in which Virgilia and Braz kept their assignations. They managed for several years to keep their affair a secret, so that Braz could be a guest in Virgilia's home as well. In fact, he and Lobo Neves were good friends.

One day Braz met Quincas Borba, an old schoolmate who had been reduced to begging. The man took some money from Braz and, as he discovered later, also stole his watch. That night Braz suggested to Virgilia that they run away. She refused to do so. They had a lovers' quarrel, followed by a tender scene of repentance.

A short time later Lobo Neves was offered the governorship of a province, and he suggested that Braz accompany him as his secretary. The situation was inviting to the two lovers, but they knew that in the smaller provincial capital their secret could not long be hidden. Their problems were unexpectedly solved when superstitious Neves refused the government post because the document appointing him was dated on the thirteenth of the month.

The love affair continued until Virgilia became pregnant. Neither of the lovers doubted that Braz was the father of the child, and he acted very much like a husband who expected to be presented with his first-born. The child, not carried the full time, died at birth, much to the sorrow of Virgilia and Braz, and of the husband as well, who thought the child was his.

One day Braz received a letter from Quincas Borba, the begging schoolmate who had stolen his watch. Having improved his finances, the beggar had become a philosopher, a self-styled humanist. Borba's ideas fascinated Braz, who had always fancied himself an intellectual and a literary man. He was also pleased when Borba sent him a watch as good as the one he had stolen. Braz spent a great deal of time with Borba, for Neves had become suspicious of the relationship between his wife and her

lover, and the two were discreet enough to stay away from each other for a time.

At last Virgilia and her husband left Rio de Janeiro after Neves received another political appointment. For a time Braz felt like a widower. Lonely, he himself turned to public life. Defeated for office, he then became the publisher of an opposition newspaper, but his venture was not successful. He also fell in love and finally decided to get married. Once more he was disappointed, for his fiancée died during an epidemic.

The years passed rather uneventfully.

## EUGENE ARAM

*Type of work:* Novel

*Author:* Edward George Earle Bulwer-Lytton (1803-1873)

*Type of plot:* Mystery romance

*Time of plot:* Mid-eighteenth century

*Locale:* England

*First published:* 1832

### *Principal characters:*

ROWLAND LESTER, an English gentleman

MADELINE, his daughter

ELLINOR, another daughter

WALTER LESTER, a nephew

HOUSEMAN, a rogue

EUGENE ARAM, a scholar

### *Critique:*

The history of the crime and trial of Eugene Aram had fascinated English writers long before Bulwer-Lytton wrote his novel on the subject. In an introduction to his book he comments on the popularity of the story and deplores that he is not a greater writer so that he could better handle the intriguing tale. The novel attempts to show that a man of good character can, under the influence of poverty and hunger, of desire and mental confusion, commit a serious crime. The novel has qualities which link it to both *Crime and Punishment* and the Doctor Faustus legend.

### *The Story:*

When Geoffrey Lester, a roving and dissipated man, ran away from his wife

Braz grew older, and so did his friends. Not many weeks after the death of Quincas Borba, who had become a close companion, Braz himself fell ill of pneumonia. One visitor during his last illness was Virgilia, whose husband had died, but even her presence was not enough to keep Braz from slipping into delirium. In his dying moments he cast up the accounts of his life and decided that in the game of life he was the winner by only a small margin, in that he had brought no one else into the world to suffer the misery of life.

and only son, his brother, Rowland Lester, took the forsaken family into his own home at Grassdale. Soon both brothers' wives died, and kindly old Rowland took over the responsibility of rearing not only his two daughters, Madeline and Ellinor, but also his young nephew, Walter. As the children grew up, Walter fell in love with Madeline, but his love was not returned. It was Ellinor who idealized her cousin as a perfect young man.

One day a stranger came to Grassdale, a crude, ugly man who was to affect all their lives. Madeline and Ellinor, startled by the man while they were out walking, fled to the house of Eugene Aram, a young recluse and scholar whom they knew slightly. Aram did his best to make the two sisters comfortable and went to secure

a carriage to take them home. During his absence the stranger came to the cottage and asked if Eugene Aram were in. He was sent away. That night he appeared again at the cottage. Aram recognized him as a man named Houseman, whom he had known under dreadful circumstances years before.

Aram, in spite of his solitary preoccupation with science and philosophy, began to visit the Lester family. Before long it was obvious to Walter that Madeline and Aram were falling in love, and Walter begged Rowland to let him go away for a while. Rowland, sensing his nephew's feelings, allowed him to go. Before he left, Walter had a long talk with Madeline and warned her to consider well her fondness for Aram, who he felt would not make her happy. Madeline took his advice as an insult to her intelligence, and the anger which she showed went far to dispel the love Walter had felt for her.

Walter and Bunting, a servant, set out for London. Old Rowland had given Walter several letters of introduction to his friends there and had advised the boy to learn what he could about the fortunes of his lost father. From an old friend of his uncle, Walter learned that Geoffrey Lester had been to India, had returned, and under the name of Clarke had gone to Yorkshire to collect a legacy left him by a friend he had known in India. Walter and Bunting started for Yorkshire to trace Geoffrey's whereabouts.

Meanwhile Houseman reappeared in Grassdale and again bothered Aram. In times past Houseman had been connected with Aram in a way which Aram did not wish to have announced to the world. Houseman, Aram knew, was involved in robbery and worse, but he was not in a position to expose the man. Houseman promised to leave the country if Aram would settle a yearly allowance on Houseman's daughter, the only person in the world whom he loved or who loved him. Aram went to London, where he was able to raise the sum demanded by Houseman. When he returned to Grassdale, Aram

thought that he was rid of Houseman forever.

In Yorkshire Walter learned that his father had been seen last in the village of Knaresborough. On the way there he and Bunting met Houseman, whom Walter recognized as a man who had robbed him on a previous occasion. Bunting recognized him as a man who had been in Grassdale. Houseman, having learned that his daughter was dying, was hastening to Knaresborough, where she lay on her deathbed. As his horse had gone lame, Houseman begged Walter to lend him his, and Walter, despite Bunting's objections, was so moved by the man's story that he did so.

When they arrived at Knaresborough, the two travelers learned that Houseman had arrived in time to hold his daughter in his arms before she died. Walter also learned more of his father, who under the name of Clarke had come to the town years before. He had also, Walter was told, stolen some jewels and run up bills in all the shops of the town before he had mysteriously disappeared. An inquest had been held after Clarke's disappearance, and the last two men who had seen him had been tried, but released for lack of evidence. With surprise and horror Walter heard that these two men were Houseman and Eugene Aram.

Walter went immediately to see Houseman, whom he found almost mad over the death of his child. He was unable to answer Walter's questions. Then came word of the discovery of a body that had been buried about the time Clarke had disappeared. Walter forced Houseman to go with him to the newly opened grave and demanded to know if those were the bones of his father. Houseman said that the bones were not those of Clarke, that Clarke had been killed and his body buried in a cave. He said that he and Aram had planned to rob Clarke, but that in the struggle Aram had killed Clarke. The remains of Clarke were uncovered in the place Houseman had described. Walter prepared to return home with the news



that Madeline's lover was a murderer.

Meanwhile Rowland had given his permission to the marriage of Madeline and Aram, and had come to love his prospective son-in-law almost as much as he loved his daughter. Walter's arrival with his terrible news threw the household into despair. Aram, arrested for the crime, denied his guilt. Madeline wasted away with grief over the affair, and old Rowland could barely make himself see the reasons which made his nephew bring his charge against Aram.

As the day of the trial drew near, Madeline grew weaker and weaker. Walter realized that whether Aram was found guilty or not guilty, there was no place for him in England. If Aram was judged not guilty, Walter could never ask forgiveness, especially as he would always doubt the judgment. If Aram was found guilty, Walter could not face his family and Madeline again.

At last the day of the trial arrived. Madeline, convinced of Aram's innocence, went dressed in the clothes she had hoped to wear at her wedding. Houseman was called as a witness by the prosecution. Aram defended himself by pointing out the lack of evidence and the contradiction between his own life and the life of a man who could commit such a crime. Houseman's testimony, he said, could not be counted, as Houseman was known as a thief and robber. But the jury, in accordance with the judge's statement that it was often possible for a man who had led an exemplary life to commit a crime, brought in a verdict of guilty.

As she returned home from the court, Madeline died, broken-hearted. In jail Aram still maintained his innocence. Wal-

ter, in great mental turmoil over the decision of the court, was disturbed by fears that Aram might not be guilty and that he had caused both the death of his cousin and Aram without reason. Granted permission to visit Aram in jail, Walter pleaded with the prisoner to tell him the truth. Aram promised to leave a letter which Walter could read after the execution.

Walter awaited with anxiety the day of the execution. When it was over, he opened the letter and read Aram's confession of guilt. Aram tried to justify his deed. He had robbed so that he would have money to continue scientific studies which he thought would be of great benefit to mankind. The murder had been the accidental killing of a worthless rogue who had run away from his family, a liar and a thief. Aram thought it only right that such a man should be robbed, even killed, if the money gained went to the betterment of mankind. He had not known that Clarke had really been Geoffrey Lester, uncle of the woman he later planned to marry. Walter was astonished at a mind, so brilliant in so many respects, which could draw such false conclusions.

Walter kept the letter a secret. Knowing the grief he had caused, he left the home of his uncle and cousin and lived for many years abroad. On his return he went secretly to Grassdale. There Bunting recognized his old master, showed him old Rowland's grave, and gave him directions to the place where Ellinor lived. After a time Walter and Ellinor married and lived a happy life which served to compensate for all the grief the family had known in the past.

## EUGENE ONEGIN

*Type of work:* Poem

*Author:* Alexander Pushkin (1799-1837)

*Type of plot:* Impressionistic romance

*Time of plot:* Nineteenth century

*Locale:* Russia

*First published:* 1833

*Principal characters:*

EUGENE ONEGIN, a Russian dandy  
VLADIMIR LENSKY, his friend  
TATYANA LARIN, in love with Eugene  
OLGA, her sister

*Critique:*

The outstanding character in this narrative poem is Tatyana, often called the first in the long line of Russian heroines; indeed, *Eugene Onegin* as a whole must be regarded as a kind of fountainhead for the illustrious group of nineteenth-century Russian novels. Pushkin's conception of his theme is romantic and his treatment often lyrical. There are in the poem many autobiographical elements, particularly in the resemblance between Eugene and Pushkin himself. The Soviet regime has continued to set a high value on Pushkin's work. The poem was dramatized as an opera by Tchaikowsky.

*The Story:*

Eugene Onegin was brought up in the aristocratic tradition. Although he had little classical background, he had a flashing wit and he was well-read in economics. He had become an accomplished man of the world by the time he reached young manhood. In fact, he had been so successful in love and so accustomed to the social life of Moscow that he habitually felt a supreme boredom with life. Even the ballet had lately failed to hold his attention.

Eugene's father had led the usual life. He gave balls regularly and tried his best to keep up his social position by borrowing recklessly. Just as he was declared a bankrupt, Eugene received word that his uncle was dying. Since he was the heir, he left in haste to attend the dying man. Grumbling meanwhile at the call of duty, he was thankful to be coming into an inheritance.

His uncle, however, died before he arrived. After the relatives had departed Eugene settled down to enjoy his uncle's handsome country estate. The cool woods and the fertile fields charmed him at first, but after two days of country life his old

boredom returned. He soon acquired a reputation as an eccentric. If neighbors called, Eugene found himself obliged to leave on an urgent errand. After a while the neighbors left him to himself.

Vladimir Lensky remained his friend. At eighteen Vladimir was still romantic and filled with illusions of life and love. He had been in Germany, where he was much influenced by Kant and Schiller. In Russia his German temperament set him apart. He and Eugene became more and more intimate.

The Larins had two daughters, Olga and Tatyana. Olga was pretty and popular, and although she was the younger, she was the leader in their group. Tatyana was reserved and withdrawn, but a discerning observer would have seen her real beauty. She made no effort to join in the country life. Olga had been long betrothed to Vladimir; the family despaired of a marriage for Tatyana.

On Vladimir's invitation Eugene reluctantly agreed to pay a visit to the Larins. When the family heard that the two men were coming, they immediately thought of Eugene as a suitor for Tatyana. But Eugene was greatly bored with his visit. The refreshments were too ample and too rustic, and the talk was heavy and dull. He paid little attention to Tatyana.

After he left, Tatyana was much disturbed. Having fallen deeply in love, she had no arts to lead Eugene on. After confiding in her dull-witted nurse, she wrote Eugene a passionate, revealing love letter. She wrote in French, for she could not write Russian grammatically.

Eugene, stirred by her letter, paid another visit to the Larins and found Tatyana in a secluded garden. He told her the brutal truth. He was not a good man for a husband, for he had had too

much experience with women and too many disillusionments. Life with him would not be at all worthy of Tatyana. The girl, making no protest, suffered in silence.

On his lonely estate Eugene lived the life of an anchorite. He bathed every morning in a stream, read, walked and rode in the countryside, and slept soundly nights. Only Vladimir called occasionally.

That winter the Larins celebrated Tatyana's name-day. When Vladimir represented the gathering as only a small family affair, Eugene consented to go. He felt betrayed when he found the guests numerous, the food heavy, and the ball obligatory. For revenge, he danced too much with Olga, preventing Vladimir from enjoying his fiancée's company. Vladimir became jealously angry and challenged Eugene to a duel. Through stubbornness Eugene accepted the challenge.

Before the duel Vladimir went to see Olga. His purpose was to reproach her for her behavior, but Olga, as cheerful and affectionate as ever, acted as if nothing had happened. More light-hearted but somewhat puzzled, Vladimir prepared to meet Eugene on the dueling ground.

When the two friends met, Eugene shot Vladimir through the heart. Remorseful at last, Eugene left his estate to wander by himself. Olga soon afterward married an army man and left home.

In spite of the scandal, Tatyana still loved Eugene. She visited his house and made friends with his old housekeeper. She sat in his study reading his books and pondering his marginal notes. Eugene had been especially fond of *Don Juan* and other cynical works, and his notes revealed much about his selfishness and disillusionment. Tatyana, who had hitherto read very little, learned much bitterness from his books and came to know more of Eugene.

At home Tatyana's mother did not

know what to do. The girl seemed to have no interest in suitors and had refused several proposals. On the advice of relatives the mother decided to take Tatyana to Moscow, where there were more eligible men. They were to visit a cousin for a season in hopes that Tatyana would become betrothed.

From her younger cousins Tatyana learned to do her hair stylishly and to act more urbanely in society. At a ball a famous general, a prince, was attracted to Tatyana. In spite of the fact that he was big and fat she accepted his proposal.

After more than two years of wandering, Eugene returned to Moscow. Still indifferent to life, he decided to attend a fashionable ball, simply to escape from boredom for a few hours. He was warmly greeted by his host, whom he had known well in former times. While the prince was reproaching him for his long absence, Eugene could not keep from staring at a queenly woman who dominated the gathering. She looked familiar. When he asked the prince about her, he was astounded to learn that she was Tatyana, his host's wife.

The changed Tatyana showed no traces of the shy rustic girl who had written so revealingly of her love. Eugene, much attracted to her, frequently went to her house, but he never received more than a cool reception and a distant hand to kiss.

Finally Eugene began to write her letters in which he expressed his hopeless longing. Still Tatyana gave no sign. All that winter Eugene kept to his gloomy room, reading and musing. At last, in desperation, he called on Tatyana unannounced and surprised her rereading his letters.

Tatyana refused to give in to his importunate declarations. Why had he scorned the country girl and why did he now pursue the married woman? She would rather listen to his brutal rejection than to new pleadings. She had once been in love with Eugene and would gladly have been his wife; perhaps she



was still in love with him. Perhaps she had been wrong in listening to her mother, who had been insistent that she

marry the prince. But now she was married, and she would remain faithful to her husband until she died.

## THE EUNUCH

*Type of work:* Drama

*Author:* Terence (Publius Terentius Afer, c. 190-159 B. C.)

*Type of plot:* Comedy of intrigue

*Time of plot:* Fourth century B. C.

*Locale:* Athens

*First presented:* 161 B. C.

### *Principal characters:*

PHAEDRIA, a young Athenian in love with Thais

THAIS, a courtesan

THRASO, a soldier and rival of Phaedria

PARMENO, Phaedria's slave

CHAREA, Phaedria's younger brother, in love with Pamphila

PAMPHILA, a slave girl

CHREMES, Pamphila's brother

### *Critique:*

In antiquity, this was the most famous and popular of Terence's plays. Tradition has it that it was once produced twice in one day. Like most Roman drama, it had its origins in the plays of Greek dramatists, and borrowings from the works of Menander are apparent. In this play we find that Terence tried to depart from some of the traditional conventions of the Roman drama. Most Roman comedies contained the insolent parasite, the rascally slave, and the braggart warrior. These characters are present in name in *The Eunuch*, but Terence worked over his figures until they are somewhat different from the conventional portrayals. The slave is an honest and well-meaning fellow, lacking in the usual insolence. The warrior, an Athenian captain, is a fool, but he strives to be a wit, so that he is more than a boaster about deeds which he may or may not have accomplished.

### *The Story:*

Phaedria, a young Athenian of good family, was disturbed because he had been excluded from the house of Thais, a courtesan. He was also perturbed because of the love he felt for the woman. Phaedria's slave, anxious to help his mas-

ter, advised that Phaedria retire to the country for a time and try to forget her. Parmeno, the slave, really believed the woman was wicked and that his master would be better off without her. As master and slave stood before Thais' house, which was next to Phaedria's father's residence, the courtesan herself came out to explain why she had refused to admit the young man. She explained that Thraso, a warrior, had purchased a slave who had formerly belonged to her mother. Thais believed that the slave, a young girl, was actually a free citizen of Athens. In order to get a good name in Athens, to which city she had recently come, Thais hoped to learn the girl's identity and restore her to her family. Thais had to humor the captain in order to get possession of the slave girl.

Phaedria believed Thais and promised to go away into the country for two days, so that she could work on the captain with her charms and get possession of the girl. Before he left, Phaedria gave Parmeno orders to go into his father's house and get the two slaves whom he had purchased for Thais. One of the slaves was an Ethiopian girl, the other a eunuch; Thais wanted a eunuch because royalty preferred them.

On his way to get the slaves for Thais, Parmeno met Phaedria's younger brother, Chaerea, who had seen the slave girl Thais wanted and had fallen in love with her. Chaerea persuaded Parmeno to introduce him into Thais' household in place of the eunuch, and the exchange was made. In the meantime Thraso's parasite had brought the slave girl to Thais' house as a present to the courtesan from the warrior. He also bade Thais meet his master for dinner.

Thais and some of her maids went to Thraso's house as he had requested. While they were gone, Chaerea, in the person of the eunuch, was entrusted with the care of Pamphila, the slave girl. He sent her to be bathed by other slaves. When she was returned, he was so overcome by her charms, aided by a picture of Jupiter's rape of Danaë, that he raped the girl. Ashamed at what he had done, he fled.

While Thais was gone, Pamphila's brother Chremes came to the house at the request of Thais. Told that she was not at home, he went in search of her at Thraso's residence. Thraso, thinking Chremes a rival for Thais' affections, behaved boorishly. Disgusted, Thais took her leave, after telling Chremes to meet her shortly thereafter at her own house.

Phaedria, in the meantime, had left for the country, but, overcome by his affection for Thais, he turned back. Arriving at his father's house, he was met by one of Thais' maids, who told him that the eunuch had raped Pamphila. Phaedria, swearing that such things could not happen, found the eunuch dressed in his brother's clothing. The maid, upon seeing the eunuch, realized that the guilty man was not the eunuch but Phaedria's brother. The brother, meanwhile, had gone off to a dinner with some friends. He was both sorry and glad for his deed; most of all, he wanted to marry the girl.

Thais returned, distressed and angry when she heard what had happened. Her anger was cut short by the arrival of

Chremes, who thought that Pamphila was his sister, stolen in infancy. To make sure, he went off to get the nurse who had been in charge of his sister. Before he could leave, however, he had to chase off Thraso, who had arrived with a band of servants to reclaim the slave he had given to Thais.

Chaerea returned and confessed his actions to Thais. When she accused him of doing the deed to spite her, a courtesan, he demurred, swearing that he had raped the girl because he loved her overmuch. He still claimed that he wanted to marry her. Chremes returned with the nurse, who quickly identified Pamphila as Chremes' long-lost sister, a free citizen of the city, a member of a good family, and a fine wife for Chaerea, if the lad could get his father's consent.

While they were conferring, Thais' maid resolved to have her own revenge on Parmeno, Phaedria's slave. She told Parmeno that Chaerea had been seized and that he was about to be mutilated, as was the customary treatment of rapists in ancient Athens. Parmeno ran to Laches, the father of Phaedria and Chaerea, to get the older man's help.

When Laches learned the true facts, he was quite willing to permit a marriage between his younger son and the girl whom he had dishonored. More than that, the father became reconciled to his older son's love for the courtesan, since she had proved herself in her efforts to restore the slave to freedom and her proper position in life. He agreed to look after the courtesan's welfare and to permit his older son to live with her. This plan made Phaedria and Thais very happy, for they truly loved one another.

When Thraso returned for one last attempt to regain the favor of the courtesan, Phaedria threatened to kill him if he appeared in that street again. But Thraso's parasite suggested to Phaedria and Thais that they keep the braggart for entertainment. The parasite pointed out that Thraso was very foolish, had a lot of money, and could be kept dangling

a long time by the courtesan without ever receiving any of her favors. Phaedria, seeing the humor of the situation, agreed to the terms. The warrior, not realizing he was to be made a fool, was so happy

with the arrangement that he promised to behave himself and to be more generous than ever with the parasite who had got him into the silly situation.

## EVAN HARRINGTON

*Type of work:* Novel

*Author:* George Meredith (1828-1909)

*Type of plot:* Social satire

*Time of plot:* Nineteenth century

*Locale:* England

*First published:* 1861

### *Principal characters:*

EVAN HARRINGTON, a tailor's son

HARRIET COGGLESBY,

CAROLINE STRIKE, and

LOUISA, THE COUNTESS DE SALTAR, Evan's sisters

ROSE JOCELYN, an heiress

FERDINAND LAXLEY, Evan's rival

### *Critique:*

That a common tradesman can vindicate himself in the presence of the upper classes is the theme of this novel. How the Countess de Saldar contrives to uphold the honor of her brother and sisters provides the plot. Although the plot is handicapped by complications often difficult to follow, the novel is, aside from Meredith's intricate method and involved style, rich in social satire, smoothly maneuvered to reach its climax, and ironically amusing in its consistent characterizations. Evan Harrington is no mere social climber; he is more or less a symbol of the refinement latent in his own class as opposed to upper-class vulgarity. In the novel Meredith drew heavily on his own family background and experience. Melchisedec Harrington was drawn from his own grandfather, a tailor, and Evan's sisters are the writer's three aunts, thinly disguised.

### *The Story:*

Melchisedec Harrington was a tailor with the bearing and manners of a great nobleman. When he died, his neighbors spoke fondly of him and wondered what his son, who was in Portugal, would do. His widow knew that the great Mel, as he was called, had left debts amounting

to more than four thousand pounds, which Evan would want to repay. The boy was to go to Mr. Goren in London to learn the tailor's trade.

There had been three daughters in the tailor's household, each of whom had married so well that they had thenceforth cut themselves apart from their father, a common tradesman. Harriet had married a brewer, Andrew Cogglesby; Caroline had married Major Strike, and Louisa had become the Countess de Saldar. The countess decided that her brother Evan must also marry well, and she tried to ally him with Rose Jocelyn, who had money of her own.

When Mrs. Harrington told Evan about old Mel's debts, the son consented to go to London and learn his trade from Mr. Goren; not even the countess' entreaties and assurances that Rose loved him could dissuade him from his course. Setting out for London on foot, he met Jack Raikes, an old school friend. They went to the Green Dragon Inn, where they joined a group of men at dinner. Old Tom Cogglesby, brother of Andrew, the brewer, presided. Among those present were Harry Jocelyn, Rose's brother, and Ferdinand Laxley, his friend. Evan and



Jack got into a drunken brawl involving much name calling and many threats. The gentlemen present scoffed at Evan's choice of trade. Laxley challenged Evan to a duel, but on learning that Evan was the son of a tailor he haughtily declined to fight a common tradesman.

The day after the tavern brawl, while watching a cricket match on the green, Evan met Rose Jocelyn and her party, which included the Countess de Saldar. He was prevailed upon to visit the Jocelyns at Beckley Court before he went to London. As he rode along beside Rose, one of the men with whom he had quarreled the night before pointed him out as a tailor. At Beckley Court the countess was able to persuade Harry Jocelyn that Evan was not the tailor but that Jack Raikes was. Still, Laxley demanded that Evan deny his trade and fight the duel as a gentleman or else acknowledge it.

Laxley was one of Rose's suitors. Representing Evan, he continually challenged him to admit he was not a real gentleman. Since claiming that he was a gentleman would mean a duel with Laxley, Evan resolved to leave Beckley Court.

The countess, fearing to see all her plans ruined, prevailed upon Evan to seek the advice of his relatives. Harriet, Caroline, and Andrew were also visiting at Beckley Court; Evan's predicament concerned all of them. Andrew offered the young man a position in his brewery.

Glorying in her position, Rose encouraged her admirers to outrace each other in an amateur steeplechase, the prize to be her handkerchief. Evan won the prize but was injured when thrown from his horse.

There was a rumor in Lympot that at the age of sixteen the Countess de Saldar tried to run off with a certain George Uploft. Melchisedec allegedly had chased the pair down and ended the romance. When Uploft appeared at Beckley Court, the countess brazenly defied him to recall her background. At dinner the conversation swung to old Mel, and during the last

anecdote, which involved Mel's oldest daughter, Caroline swooned and was taken from the room, but not before Uploft recognized her as Mel's daughter.

Although confined to bed because of his injury, Evan was still determined to leave Beckley Court. The masquerade he was playing, pretending to be one of the upper class when he was actually a tailor's son, was too much for him. That evening, seeing Rose in the garden, he followed her to claim the handkerchief which he had won. When he revealed his love, and she responded, he promised himself that he would disclose his base origin to her on the morrow.

The next day Evan told Rose the facts about himself. She admitted that she already knew his story and loved him in spite of it, and she promised to fight her family for the right to marry him. She also asked him to accept employment as her Uncle Melville's secretary.

Awaiting Evan's arrival in London, Mr. Goren learned from Jack Raikes that Evan was loitering at Beckley Court. Mr. Goren wrote a complaint to Mrs. Harrington, who proceeded at once to Beckley Court. Stopping overnight at the Green Dragon Inn, she met the obstreperous Tom Cogglesby and tamed him with her efficiency and good sense. Since both were going to Beckley Court, they traveled together the next day. Tom was on his way, he said, to help a tailor marry a gentlewoman.

The social involvements at Beckley Court grew more tense. Laxley was blamed for an outrageous blunder in revealing the whereabouts of a runaway wife whom Lady Jocelyn had befriended, and he was sent away. The Countess de Saldar had a triumphant moment. Mrs. Harrington conducted herself with finesse in the midst of a difficult situation.

But the Harringtons had been publicly exposed as the family of the tailor Melchisedec. Evan, fearing that he had lost Rose, discovered that his sister, the Countess de Saldar, was responsible for

the anonymous letter Laxley was supposed to have written. Failing in his entreaties to convince his sister to confess the truth to Lady Jocelyn, Evan decided to take the blame for Laxley's dismissal. After declaring his guilt to Lady Jocelyn, he wrote also to Laxley. Evan decided beforehand that if Laxley challenged him to a duel he would refuse the challenge.

Juliana, Rose's cousin and a plain-looking crippled girl, was in love with Evan and had always been loyal to him. From the beginning she had known the facts about his background. When the question of his infamous deception involving Laxley arose, Juliana refused to believe ill of Evan.

On the day of Evan's departure from Beckley Court, Rose came to him and asked him if he had been responsible for Laxley's humiliation. Feeling that if she truly loved him she would not need to ask, he refused to explain. Laxley arrived and took possession of Rose. A note from Juliana told Evan that she believed in him.

In Mr. Goren's shop Evan prepared to follow his trade. The Cogglesbys, receiving Juliana as a guest in their home, set out to win Evan's heart for the invalid girl. But Evan still pined for Rose, who cut him cruelly when she met him on the street.

When Andrew's brewery went bank-

rupt and he lost all his property, the three sisters, who had been living in the Cogglesby house, were forced to go to their mother in Lymport. At Evan's request, Lady Jocelyn had taken Juliana, in poor health, back to Beckley Court.

Juliana inherited Beckley Court upon the death of her grandmother. Just before she died, her malady being incurable, Juliana wrote to Rose and revealed Evan's innocence. She also wrote a will leaving her estate to Evan. Meanwhile Rose, engaged to Laxley, felt herself bound by promise to Evan and sent for him to release her before she could marry his rival. Evan did so with no show of self-sacrifice. Later Rose learned that Evan, rejecting Juliana's bequest, had returned Beckley Court to Lady Jocelyn.

Everyone had become indebted to Evan for his generosity; he himself had simply tried to make everyone happy. Lady Jocelyn and Rose went to Lymport to thank him. There Rose, speaking with Evan alone, asked him why he had blackened his name to her. No longer compelled to pretend anything about himself, Evan rose manfully to the occasion. When he declared his love, Rose accepted him. Old Tom Cogglesby, delighted, offered to give Evan an income.

The sisters went back to their former ways of life. Mrs. Harrington became Tom Cogglesby's housekeeper.

## EVELINA

*Type of work:* Novel

*Author:* Fanny Burney (Madame d'Arblay, 1752-1840)

*Type of plot:* Sentimental romance

*Time of plot:* Eighteenth century

*Locale:* England

*First published:* 1778

### *Principal characters:*

SIR JOHN BELMONT, an English nobleman  
EVELINA, Sir John's unacknowledged daughter  
THE REV. MR. VILLARS, Evelina's guardian  
MADAME DUVAL, Evelina's grandmother  
LORD ORVILLE, whom Evelina married  
SIR CLEMENT WILLOUGHBY, a gentleman of fashion  
MRS. MURVAN, Evelina's patroness

### Critique:

This novel, written in the epistolary form so popular in the eighteenth century, still attracts attention, chiefly for its portrayal of morals and manners. The author revealed her purpose in her subtitle, *The History of a Young Lady's Entrance into the World*. Even though the reader may be repelled by the sugar-sweetness of a heroine who never draws an unkind breath from the beginning to the end of the story, the reader will be attracted to the descriptions of English social life and the idiosyncrasies of character revealed through the eyes of a seventeen-year-old girl.

### The Story:

Evelina, abandoned by her father and her maternal grandmother upon the death of her mother, had been for many years the ward of the Rev. Mr. Arthur Villars, an English clergyman. At last her grandmother, Madame Duval, wrote from France to say that she would take charge of the girl, providing proper proof of the child's relationship were forthcoming. Mr. Villars refused, however, to send Evelina to France. He also objected to the invitation of Mrs. Mirvan, who wanted Evelina to join her family in London. He felt that Evelina, having been brought up carefully at Berry Hill in Dorsetshire, should not be exposed to the unhappiness of London society life, particularly so since her own father, Sir John Belmont, would not admit his parentage and she was without enough income to permit her to live as the Mirvans did.

After some urging, he finally allowed Evelina to visit Lady Howard, Mrs. Mirvan's mother, at Howard Grove. A short time later Mrs. Mirvan and her daughter, who were delighted with Evelina, secured permission to have her accompany them to London.

Almost at once she was swept into fashionable London life. Having grown up in the provinces, the city was a constant joy to her. She soon met Lord Orville and both were attracted to one another. On

several occasions her lack of London manners caused her embarrassment and she expressed a desire to return to Dorsetshire. Sir Clement Willoughby was her chief tormentor.

By chance she met her odious grandmother, the vulgar and presumptuous Madame Duval. On an outing the Frenchwoman became the subject of ridicule when she was pitched into a mudhole. Evelina met other of her relations and found them no better than her grandmother.

Madame Duval, attaching herself to the Mirvans, succeeded in making Evelina most unhappy. Evelina went reluctantly to the opera with her relatives and was made miserable by their crudeness. Hoping to escape them, she joined Sir Clement, but was only further embarrassed when Sir Clement intentionally delayed his coach while escorting her to her lodgings. For that escapade Evelina was severely scolded by her guardian. In a letter to her he indicated that he lived in daily fears for her honor. He was relieved when he heard that the Mirvans were at last returning with her to Howard Grove.

Lady Howard, urged on by Madame Duval, put forth the plan of forcing Sir John Belmont to acknowledge Evelina as his daughter. Mr. Villars did not approve of this action, as he had promised Evelina's mother that the girl would never know her cruel and unnatural father.

At Howard Grove, Evelina unknowingly participated in a cruel joke planned by Captain Mirvan and Sir Clement. Again made a laughing-stock, Madame Duval took to her bed after she had been sent upon a fool's errand and had lost her false curls.

When Sir John Belmont refused to admit that Evelina was his daughter, Madame Duval planned to take Evelina to confront Sir John in person and to demand his recognition. Mr. Villars would not listen to her proposal. He did agree, however, to let Evelina spend a month with her grandmother in London. Evelina



was unhappy under Madame Duval's chaperonage because her vulgar relations attempted to use her to ingratiate themselves with her fashionable friends. Sir Clement Willoughby visited Evelina while she was staying with her grandmother, but Madame Duval embarrassed everyone by her uncivil remarks to him. She remembered the joke played on her at Howard Grove.

In her London lodgings Evelina was instrumental in preventing the suicide of Mr. Macartney, an impoverished Scottish poet. Out of pity for his plight, she relieved his need with money from her own purse.

At a fireworks display Evelina was again chagrined, having been discovered by Lord Orville while she was in vulgar company.

Madame Duval announced that she hoped to marry Evelina to the boorish young son of Mr. Braughton, a silversmith. Mr. Braughton was Madame Duval's nephew. Evelina was much distressed, the more so when her grandmother's friends attached themselves to Lord Orville in a familiar manner. When Mr. Braughton asked his lordship's custom for any silver the nobleman might want to buy, Evelina felt herself ruined forever in Lord Orville's eyes.

In her distress Evelina wrote to Mr. Villars, who ordered her to return immediately to Berry Hill. From there she wrote to her friend, Miss Mirvan, about her London adventures. A most painful surprise to her was a letter she had received from Lord Orville, to whom she had written to disclaim responsibility for her relatives' crudeness. His reply was so insulting that she became quite ill and had to be sent to a rest home at Bristol Hot Wells, where she went in the company of Mrs. Selwyn, a neighbor.

At the watering place Evelina met many of her fashionable London friends, among them Lord Orville. He was so courteous that she had to forgive him for his impolite letter. As Evelina was beginning

to feel at home once more among people of wealth and position, Mr. Macartney appeared and embarrassed her with his importunities.

A new arrival at the baths was Miss Belmont, an heiress reputed to be Sir John Belmont's daughter. Mrs. Selwyn, hearing of the girl's identity, decided to learn more about Miss Belmont. Mrs. Selwyn was convinced that Evelina was the true daughter of Sir John.

Mr. Macartney was trying to return the money Evelina had given him, but she did not want her friends to learn that she had ever known him. She feared that they would suspect her of having had an affair with him. Lord Orville, however, encouraged her to see the unfortunate young poet. From Mr. Macartney, Evelina learned that he believed himself to be an unacknowledged son of Sir John Belmont. Evelina, realizing that she herself must be the sister of Mr. Macartney, did not reveal her knowledge.

When Sir John Belmont returned to England, Mr. Villars was finally stirred to action against him, for by introducing to society the woman who posed as his daughter Sir John was indicating that Evelina was an impostor. Determined that Evelina should have her rights, Mr. Villars prepared to force Sir John to acknowledge Evelina as his daughter.

Through the good offices of Mrs. Selwyn and others the affair was at last untangled. The supposed daughter of Sir John proved to be the daughter of a penniless nurse, who had substituted her own child for Lady Belmont's infant. Evelina, delighted to learn that Sir John's attitude had been the result of error and not neglect, was happily reconciled with her father, who received her warmly. The impostor was treated with great kindness by all concerned as she herself was innocent of the design. She married Mr. Macartney, who was also acknowledged by Sir John. Evelina, as Sir John's daughter, was sought after by Lord Orville, to whom she gladly gave her hand in marriage.

## EVERY MAN IN HIS HUMOUR

Type of work: Drama

Author: Ben Jonson (1572?-1637)

Type of plot: Comedy of humors

Time of plot: Late sixteenth century

Locale: London

First presented: 1598

### Principal characters:

KNOWELL, an old gentleman

EDWARD KNOWELL, his son

BRAINWORM, Knowell's servant

DOWNRIGHT, a plain man

WELLBRED, his half-brother

KITELY, a merchant

CAPTAIN BOBADILL, a cowardly braggart

DAME KITELY, Kitley's wife

COB, a water carrier

TIB, Cob's wife

### Critique:

*Every Man in His Humour* amused and delighted literary London in 1598. Jonson, a shrewd observer of human foibles, capitalized on these failings to create a new kind of dramatic comedy in accordance with the medieval theory of the four humors—hot, dry, cold, moist. That is to say, each man contains within him these four elements, and when any one of these elements predominates in an individual, that person is given to a peculiar sort of folly and is called "humorous." All comedy, of course, is based on aberration from the normal, but Jonson's conscious design of marking each individual in his play by heightening his principal folly or shortcoming was a new departure in the drama and set the pattern for many subsequent plays by other hands in which the theory of humors was similarly employed. It is believed that Shakespeare acted in this play when it was first produced at The Curtain theater in the summer of 1598. The first published version was the folio edition of 1616.

### The Story:

In Hogsden, a conservative suburb north of London's wall, Edward Knowell, a dignified, practical citizen, was some-

what concerned over his son Edward's interest in poetry. Old Knowell was further alarmed at the younger generation's interests when his nephew Stephen, a country simpleton, showed interest in the gentle art of falconry. Old Knowell wished to have his son and his nephew engaged in more practical arts.

One day he was handed a letter obviously meant for his son. The letter, signed by Wellbred, a London gallant, was an invitation to young Knowell to renew his association with a group of young madcaps. Old Knowell, having read the letter, and being convinced that his son was up to no good, had his servant, Brainworm, deliver the letter to the youth in his study, with the directions not to reveal that the letter had been opened. Contrary to orders, Brainworm told his young master that old Knowell had read the letter. The young man, delighted with the prospect of high entertainment in the city, gave little thought to what his father might do.

Meanwhile, in the city, Matthew, an urban fool, called on Captain Bobadill, a spurious cavalier who roomed in the low-class lodgings of Cob, a water carrier. Matthew, his taste having been questioned by Downright, a plain-spoken mar-

asked for and received instructions in dueling from the braggart, swaggering city captain.

In his house, nearby, Kitley, a merchant, discussed with Downright the dissolute ways of his brother-in-law, Wellbred, who roomed with the Kitleys. Wellbred had become the leader of a group of scoffers, young men who apparently had no respect for anyone or anything; their greatest sport was to discover fools and make sport of them. Kitley feared that his identity with this sporting crew might endanger his business reputation; besides, he was jealous of his wife. When Matthew and Bobadill called for Wellbred, Bobadill insulted Downright in Matthew's behalf. Kitley, cautious, restrained Downright from avenging his honor on the spot.

Brainworm, young Knowell's ally, appeared in Moorfields disguised as a disabled veteran for the purpose of intercepting old Knowell, who he knew would follow young Knowell into the city to spy on him. Brainworm encountered first, however, young Knowell and his cousin Stephen. To the latter he sold a worthless rapier. Soon afterward he encountered old Knowell. The old gentleman, out of pity, hired Brainworm, who had styled himself Fitz-Sword, as a personal servant.

Inside the city wall, their rendezvous the Windmill Tavern in London's Old Jewry, young Knowell revealed to Wellbred that old Knowell had read Wellbred's letter; the pair agreed that the only recourse was to make a joke of the situation. Stephen, Matthew, and Bobadill provided rare fun for young Knowell and Wellbred. Stephen assumed a ridiculous air of melancholy, which he thought befitted a lovesick poet; Matthew, a poetaster, reflected this melancholy in what he thought was the urban manner. Bobadill provided entertainment with preposterous lies about his military experiences and with oaths which especially impressed rustic Stephen. Brainworm joined the

group, revealed his true identity to the satisfaction of the duped Stephen, and reported to young Knowell that old Knowell had come to the city and was stopping at the house of Justice Clement.

Kitley, meanwhile, obsessed with a growing fear that his wife might be unfaithful to him, decided to forego a profitable business transaction in another part of the city. Later he changed his mind, but before he left home he ordered his servant, Thomas Cash, to report immediately the coming to the house of Wellbred and his companions, or of any stranger. The young gallants came to the house shortly afterward. Cash, in desperation, enlisted Cob to carry the message to Kitley. Before Cob left, he was thrashed by Bobadill for making a speech against the use of tobacco.

Having received the message at the house of Justice Clement, where he was doing business, Kitley hurried home, plagued by the imagination of a jealous husband. Cob, meanwhile, asked Justice Clement for a warrant for Bobadill's arrest. When Justice Clement learned about Cob's anti-tobacco speech, he sentenced Cob to jail, but through the good services of old Knowell, who was present, Cob received the warrant instead of a jail sentence.

In Kitley's house, Downright reproached his sister, Mistress Kitley, for permitting their brother, Wellbred, to use her house as meeting place for his mad company. Matthew, to the amusement of young Knowell and Wellbred, read bits of stolen verse to Bridget, Kitley's maiden sister. When Downright asked Wellbred and his followers to leave, rapiers were drawn. After Cash and the other servants had separated the antagonists, Bobadill made brave gestures. As Wellbred and his companions left, Kitley entered excitedly and began a search for young Knowell, whose virtues were being praised by Mistress Kitley and Bridget. He feared the women had hidden the young man in the house.



Armed with a warrant and aroused by Kately's husbandly apprehensions, Cob went by his house to see that all was well with his wife Tib. He advised her to remain indoors and not to admit anyone.

Meanwhile Brainworm, as the disabled veteran, returned, at the direction of young Knowell, to inform old Knowell that his son could be apprehended at Cob's house, where an assignation was to take place.

Downright arrived in Moorfields while Bobadill entertained young Knowell, Matthew, and Stephen with unbelievable accounts of his prowess as a swordsman. After Downright disarmed Bobadill easily and thrashed him, Matthew, frightened, ran back to the city. Stephen claimed the russet cloak which Downright left at the scene of the fight.

Back in Old Jewry, Kately continued to be tortured by his jealousy. Brainworm, now disguised as Justice Clement's man, Formal, entered and told Kately that Justice Clement wished to see him immediately. While Kately again admonished Cash to guard the house against all interlopers, Wellbred conspired with Brainworm for the marriage of young Knowell and Bridget. Wellbred, ever seeking amusement at the expense of others, suggested to Mistress Kately that perhaps her husband was a philanderer. At this, Mistress Kately departed to spy on the activities of her husband. Kately returned to find his wife absent, and when he was told that she had gone to Cob's house he followed, fearful that he had been cuckolded. Wellbred took the opportunity, while neither of the Kiteleys was home, to take Bridget to the church.

After their shameful conduct in Moorfields, Bobadill and Matthew met in the city; Bobadill rationalized their cowardice. They encountered Brainworm, still disguised as Formal, and gave him jewelry and clothing to pawn for the price

of a warrant to arrest Downright, who they said wore a russet cloak.

The tricks played by Brainworm, young Knowell, and Wellbred began to rebound on the knavish threesome. Old Knowell went to Cob's house, where he was told by the indignant Tib that she knew no Edward Knowell. At the same time, Mistress Kately appeared and was suspected by old Knowell of being young Knowell's mistress. Kately arrived next. He and his wife exchanged bitter words of mistrust, for Kately suspected old Knowell of being his wife's paramour, Mistress Kately accused her husband of dalliance with Tib. Cob appeared and thrashed his wife for not obeying him. As a result of misunderstandings all around, Kately insisted that all concerned present themselves before Justice Clement.

In the meantime, Brainworm, having assumed the disguise of a constable, and accompanied by Matthew and Bobadill, arrested Stephen, who was wearing Downright's russet cloak. Brainworm's mistake was quickly recognized, but when Downright himself approached, Matthew and Bobadill departed in haste. Downright, although Stephen had surrendered the cloak, insisted that the matter be explained to Justice Clement.

Practically all of the principals having gathered in the hall of his house, Justice Clement held an investigation of the misunderstandings which had taken place. Brainworm threw off his disguise and explained his part in the confusion of the day. He was forgiven by his master, old Knowell. Young Knowell and Bridget, now man and wife, entered with Wellbred. Kately and Mistress Kately, as well as Cob and Tib, were reconciled after explanations had been made. Justice Clement, having seen peace and trust re-established, dedicated the ensuing evening to celebration and conviviality.

## EVERY MAN OUT OF HIS HUMOUR

Type of work: Drama

Author: Ben Jonson (1572?-1637)

Type of plot: Comedy of humors

Time of plot: Early seventeenth century

Locale: Not specified, but ostensibly London

First presented: 1599

### Principal characters:

MACILENTE, a malcontent

CARLO BUFFONE, a scoffer

SOGLIARDO, a wealthy country fool

SORDIDO, a rural miser

FUNGOSO, his son

PUNTARVOLO, a fantastic knight

FASTIDIOUS BRISK, a courtier

SAVIOLINA, a lady of the court

### Critique:

*Every Man in His Humour* having been the tremendous success it was, Jonson, possibly urged on by his fellow investors in the theater, wrote *Every Man out of His Humour* as a companion piece to his earlier success. In this play, produced the following year, Jonson overreached himself: there are too many characters and the plot seems to ramble unconscionably. One explanation for the comparative failure of the play lies in the fact that at the time of its composition Jonson was actively engaged in the so-called War of the Theaters, a controversy in which rival playwrights employed the stage to satirize each other and to ridicule actors of the rival companies. As a play, *Every Man out of His Humour* is a hodgepodge which manages somehow to work out; as personal satire it no longer holds meaning for the modern audience. Its subject and treatment, however, make it a work of particular interest to historians of literature.

### The Story:

Macilente, disgusted by the injustices of society, had fled to the country. As he lay idly under a tree he overheard a conversation between the wealthy young farmer, Sogliardo, and Carlo Buffone, a railing cynic whom the rustic bumpkin had chosen as his guide in becoming a

gentleman. Macilente winced at Sogliardo's presumption and at Buffone's callous instructions to the foolish Sogliardo to spend his money liberally, to haunt the taverns, to frequent the theater, to have many creditors, and to assume a melancholy air. Buffone, seeing Macilente and knowing him to be a malcontent, hurried away with Sogliardo, but in departing he told Macilente that they were going to Puntarvolo's house.

Still musing under the tree, Macilente next listened while Sordido, a miserly farmer, consulted his almanac and hoped for rainy weather in order that his hoarded grain might soar in value. A farmhand delivered to Sordido a note, an official order for him to bring his grain to market. Sordido scorned the order and swore that he would hide his surplus harvest.

In front of Puntarvolo's house, Buffone and Sogliardo talked with the braggart courtier, Sir Fastidious Brisk. The three watched with amazement Puntarvolo's return from the hunt. Puntarvolo, an old-fashioned, fantastic knight, was given to extravagances in the form of little homecoming plays which he wrote himself. Assuming the role of a strange knight, Puntarvolo approached his house, inquired about the owner, and heard his virtues praised by his indulgent wife and her women. In another part of the play

Puntarvolo wooed his wife in the manner of a knight-errant. Sordido and his son, Fungoso, a law student in the city, appeared. Fungoso was so impressed with the stylish cut of Brisk's clothes that he asked his uncle, Sogliardo, to get him money from Sordido, ostensibly for law books, but actually for a suit of clothes in the latest style. All the while hoping for rain, Sordido reluctantly gave his son money, but not enough.

Reaction varied to Puntarvolo's announcement that he had wagered five thousand pounds at five-to-one odds that he and his wife and their dog could travel to Constantinople and back without a fatal mishap. Buffone saw in this venture material for a colossal joke, while Brisk was interested in investing a hundred pounds in the venture. Fungoso, meanwhile, taken with Brisk's courtly manner and dress, was pleased to learn that his brother-in-law, Deliro, was Brisk's merchant.

The next day Macilente advised his friend Deliro to bridle his doting love for his wife, since this dotage caused the wife, Fallace, to react petulantly to Deliro's affections. Fungoso, wearing a new suit, went to Deliro's house and borrowed money from his sister, Fallace, in order to complete his costume. No sooner had he received the money than Brisk entered in a new suit. Fungoso, frustrated by this new development, wrote his father for more money. Brisk, meanwhile, bragged of his actually non-existent triumphs at court; he also made arrangements with Deliro for mortgaging his land in the country. Fallace, impatient with her work-a-day husband, admired Brisk's courtliness and dreamed of becoming a court lady.

In the aisles of St. Paul's Cathedral, the meeting place of gallants and of small businessmen, Buffone, accompanied by Puntarvolo, tried to find two retainers for his newly-arrived gentleman, Sogliardo. Puntarvolo, who had with him a dog and a cat, explained that his wife had withdrawn from the Constantinople ven-

ture and that the cat would go in her place.

Brisk promised to take the hopeful Macilente to court if Macilente would purchase himself a fitting suit of clothes. Actually, it was Macilente's purpose to discover Brisk's true standing at the court. Fungoso and his tailor, ever in pursuit of the latest fashion, studied Brisk's clothes as the knight talked to his companions. And Sogliardo, who desired to have every gentlemanly attainment, retained a braggart down-at-heels rascal, one Shift, as his servant and instructor in the gentle art of smoking tobacco.

The good weather which prevailed in the country became the despair of Sordido. At last, in desperation, he attempted to hang himself, but he was rescued from that folly by the neighboring farmers, who would save him despite his despicable miserliness. The revelation to him of his evil nature caused him to have a change of heart; he vowed to be a kind and generous neighbor henceforward.

Having dressed themselves in new clothes, Brisk and Macilente appeared at the court, Macilente to observe court life and Brisk's deportment. Macilente marveled at the inane discourse between Brisk and Saviolina, a court lady, and he was amused when Saviolina put Brisk out of countenance for his abominable habit of smoking.

Fallace, meanwhile, dreamed of the virtues of courtier Fastidious Brisk and paid no attention to Deliro's efforts to please her. When Macilente told them of Brisk's folly at court, Deliro was determined to foreclose on the knight. Fallace, shocked at Macilente's disloyalty and eager to help Brisk, sent Fungoso, whom she gave money to buy himself a new suit, to warn Brisk of her husband's intentions.

Brisk failed to keep an appointment at the notary's, where he was to contribute a hundred pounds to Puntarvolo's venture. Not finding Brisk immediately, Deliro had time to reconsider his plan. His dotage prevailing, he decided not to



foreclose on Brisk and he renounced Macilente's friendship because Macilente, he felt, had unreasonably urged him to be more realistic in his attitude toward his wife. Sogliardo, meanwhile, was delighted with his man Shift, who pretended to be an ex-highwayman, but who was, in reality, a shiftless, cowardly indigent. Brisk made his belated appearance at the notary's, with the explanation that he had been detained by ladies of the court. Fungoso, having gone to see his tailor, had failed in his mission to intercept Brisk.

Puntarvolo prepared for his journey to Constantinople with his dog and cat. Sogliardo, persuaded by Buffone and Brisk that the time had finally come, decided to become a courtier. All of his acquaintances conspired to make a fool of him. Fungoso, in what he thought was the latest fashion, discovered Brisk to be wearing a new suit and was unhappy.

At the palace foolish old Puntarvolo put his dog in the care of a surly groom. Macilente privately obtained the dog from the groom and poisoned it. Brisk and Puntarvolo told Saviolina that they were presenting to her an incomparable courtier, Sogliardo, and that this courtier enjoyed playing the part of a country boor. Confronted by clownish Sogliardo, Saviolina insisted that she could detect the gentleman in him; she was appalled to discover that Sogliardo, who was not aware of the joke, was a rude peasant.

When Puntarvolo missed his dog, he accused Shift of doing away with the animal and threatened to beat the man. Shift, frightened, confessed, to the disenchantment of Sogliardo, that he had never had the courage to commit even one of the crimes of which he had boasted.

At the Mitre Tavern, Buffone, who could not endure the follies and affectations of court life, greeted his companions. Puntarvolo, dejected by the loss of his dog and the loss of his wager, was chaffed by Buffone. In a rage, Puntarvolo sealed Buffone's lips with sealing wax. When the police arrived, everyone tried to flee. Brisk was seized. Fungoso, hiding under a table, was discovered and held to pay the reckoning for all the company had eaten and drunk.

Macilente, seeing in the situation a chance to rid Deliro and Fallace of their humors, sent Deliro to rescue Fungoso at the tavern and Fallace to the jail to comfort Brisk. Deliro paid the bill at the Mitre Tavern. Fungoso declared that he was through with fashion forever. Macilente then sent Deliro to the jail to obtain Brisk's release, after telling him that by so doing Deliro would be reconciled to his wife. At the jail Deliro, seeing Fallace's interest in Brisk, was suddenly awakened from his dotage. Brisk was doomed to serve a term for his debts. Thus the air was cleared and all who had been taken with a specific folly were cured.

## EVERYMAN

*Type of work:* Drama

*Author:* Unknown

*Type of plot:* Moral allegory

*Time of plot:* Any time

*Locale:* Any place

*Earliest extant version:* 1508

*Principal characters:*

GOD

DEATH

EVERYMAN

GOOD-DEEDS

### *Critique:*

This drama is one of the few morality plays to survive, thanks to four printed versions of the sixteenth century. In addition, *Everyman* is almost the only morality play to appeal at all to modern audiences, and it has been produced several times within our century. Like other dramas of this type, it was written to teach a lesson, its characters being personified abstractions of virtue and vice. With the medieval church services largely conducted in Latin, short plays were adapted to moral teaching for the masses.

### *The Story:*

One day a Messenger appeared to announce a moral play on the summoning of Everyman. In the beginning of his life, he declared, man should look to the ending, for we shall see how all earthly possessions avail little in the final reckoning. At first sin looks sweet, but in the end it causes the soul to weep in pain.

Then God spoke. All living creatures were unkind to Him. They lived with no spiritual thought in their worldly possessions. The crucifixion was a lesson they had forgotten. Man had turned to the seven deadly sins, and every year his state grew worse. Therefore, God had decided to have a reckoning of all men, lest mankind should become more brutish than the beasts.

At an imperative summons Death came to receive his instructions. He was ordered to search out every man and tell him that he had to make a pilgrimage to his final reckoning. Death promised to be cruel in his search for each man who lived outside God's law.

Spying Everyman walking unconcernedly about his business, his mind on fleshly lust and treasure, Death bade him stand still and asked him if he had forgotten his Maker. Then Death announced that God had dispatched him in all haste to warn Everyman. Everyman was to make a long journey, and he was to take with him his full book of accounts. He was to be very careful, for he had done

many bad deeds and only a few good ones. In Paradise he would soon be forced to account for his life.

Everyman protested that death was farthest from his thoughts at the time. Death was adamant, setting no store by worldly goods or rank, for when he summoned all men must obey. Everyman cried in vain for respite. Then he asked if he must go on the long journey alone. Death assured him that he could take any companions who would make the journey with him. Reminding him that his life was only his on loan, Death said he would return very shortly; in the meantime Everyman would have an opportunity to find possible companions for his journey.

Weeping for his plight and wishing he had never been born, Everyman thought of Fellowship, with whom he had spent so many agreeable days in sport and play. Fortunately he saw Fellowship close by and spoke to him. Seeing Everyman's sad countenance, Fellowship asked his trouble. Everyman told him he was in deep sorrow because he had to make a journey. Fellowship reminded him of their past friendship and vowed that he would go anywhere with him, even to Hell. Greatly heartened, Everyman told him of Death's appearance and his urgent summons. Fellowship thought of the long trip from which there would be no return and decided against accompanying Everyman. He would go with him in sport and play, he declared, or to seek lusty women, but he definitely refused to go on that pilgrimage.

Cast down by this setback, Everyman thought of Kindred. Surely the ties of blood were strong. His Kindred swore that they would help him in any way they could, but when they heard that Everyman had to account for his every deed, good or bad, they knew at once the last journey he had in mind. They refused in one voice to go with him. Everyman appealed directly to his favorite cousin, who said he would have gone willingly if it had not been for a cramp in his toe.

Still reflecting on his woes, Everyman thought of turning to Goods. All his life he had loved Goods. Goods heard his plea and offered to help him, but when asked to go on that journey to the highest judge of all, Goods promptly refused. Everyman reminded him that money is supposed to right all wrongs. Goods disagreed with him. Anyway, if Everyman took Goods with him he would be the worse off, for worldly goods were not given, only lent.

Everyman became ashamed of having sought unworthy companions. Calling aloud to Good-Deeds, he asked again for help. Good-Deeds answered feebly, for he was lying on the cold ground, bound by sins. Good-Deeds already knew of the projected journey and wanted to go along, but he was too weak to stir. It was revealed that Good-Deeds had a sister, Knowledge, who would stay with Everyman until Good-Deeds could regain strength.

Promptly Knowledge offered to go with him and guide him in his great need. Knowledge led him to Confession, who lived in the house of salvation, to ask for strength for Good-Deeds. Confession in pity gave penance to Everyman to shrive his soul. Accepting penance joyfully, Everyman scourged his flesh and afterward Knowledge bequeathed him to his Savior. Thankfully Good-Deeds rose from the ground, delivered from sickness and woe. Declaring himself fit for the journey, Good-Deeds promised to help Everyman count his good works before the judgment throne. With a smile of sympathy Knowledge told Everyman to be glad and merry, for Good-Deeds would be his true companion. Knowledge gave a garment to Everyman to wear, a garment of sorrow which would deliver him from pain.

Asking Good-Deeds if his account were ready, Everyman prepared to start his pilgrimage. Good-Deeds reminded him that three other companions would go part of the way: Discretion, Strength, and Beauty. Knowledge proposed also the Five Wits, who would be his counselors. After Kindred had called the new companions together, Everyman, now well fortified, set out on his last journey.

Knowledge said that their first stop must be to see the priest, who would give Everyman unction and ointment, for priests perform the seven unctions as intermediaries of God. Surely priests were man's best hope on earth, in spite of the many weak and venal people who somehow were invested with holy orders.

After receiving the last rites from the priest, Everyman prepared to meet Death. Again he was troubled, however, for one by one his companions left him. Even Knowledge refused to go with him into the presence of his Maker. Only Good-Deeds stayed with Everyman until the end. So it is with every man who must die. Knowledge, Strength, Beauty—all the other companions are a help in the journey, but only Good-Deeds can face death.

The Angel greeted Everyman as an elected spouse of Jesus. Taking him on high, he announced that Everyman was thus exalted by reason of his singular virtue. When Everyman's soul was taken from his body, his reckoning was crystal clear. So shall it be with every man, if he will only live well before his doom.

Finally a Doctor appeared to remind all men that on the last journey, Beauty, Strength, Discretion, and the Five Wits forsake every man at the end; only Good-Deeds avail at the final judgment.

## THE FALL OF THE HOUSE OF USHER

*Type of work:* Short story  
*Author:* Edgar Allan Poe (1809-1849)  
*Type of plot:* Gothic romance  
*Time of plot:* Nineteenth century  
*Locale:* The House of Usher  
*First published:* 1839



*Principal characters:*

RODERICK USHER, a madman

MADLINE, his sister

THE NARRATOR, a visitor

*Critique:*

One of Poe's greatest stories of terror, "The Fall of the House of Usher" combines plot and setting so that they seem one. From the first sentence to the last, the mood of desolation and impending doom never leaves us. There seems to be a series of climaxes, all building to the last horrible one. Poe's choice of words and his figures of speech, always impressive, here seem even more than usual to set a scene of terror and horror. It is little wonder that this short tale should be considered as one of the world's truly great short stories.

*The Story:*

As the visitor approached the House of Usher, he was forewarned by the appearance of the old mansion. The fall weather was dull and dreary, the countryside shady and gloomy, and the old house seemed to fit perfectly into the desolate surroundings. The windows looked like vacant eyes staring out over the bleak landscape.

The visitor had come to the House of Usher in response to a written plea from his boyhood friend, Roderick Usher. The letter had told of an illness of body and mind suffered by the last heir in the ancient line of Usher, and although the letter had strangely filled him with dread, the visitor had felt that he must go to his former friend. The Usher family, unlike most, had left only a direct line of descent, and perhaps it was for this reason that the family itself and the house had become one—the House of Usher.

As he approached closer, the house appeared even more formidable to the visitor. The stone was discolored and covered with fungi. The building gave the impression of decay, yet the masonry had not fallen. A barely discernible crack extended in a zigzag line from the roof to

the foundation, but otherwise there were no visible breaks in the structure.

The visitor entered the house, gave his things to a servant, and proceeded through several dark passages to the study of the master. There he was stunned at the appearance of his old friend. In Usher's cadaverous face his eyes were liquid, his lips pallid. His web-like hair was untrimmed and floated over his brow. All in all, he was a depressing figure. In manner he was even more morbid. He was afflicted with great sensitivity and some strange fear. There were only a few sounds, a few odors, a few foods, and a few textures in clothing that did not fill him with terror. In fact, he was haunted incessantly by unnamed fears.

Even more strangely, he was imbued with the thought that the house itself exerted great influence over his morale, that it had obtained influence over his spirit. Usher's moodiness was heightened by the approaching death of his sister, Lady Madeline. His only living relative, she was wasting away from a strange malady which baffled the doctors. Often the disease revealed its cataleptic nature. The visitor saw her only once, on the night of his arrival. Then she passed through the room without speaking, and her appearance filled him with awe and foreboding.

For several days the visitor attempted to cheer the sick master of Usher and restore him to health, but it seemed, rather, that the hypochondria suffered by Usher affected his friend. More and more the morbid surroundings and the ramblings of Usher's sick mind preyed upon his visitor. More and more Usher held that the house itself had molded his spirit and that of his ancestors. The visitor was helpless to dispel this morbid fear and was indeed in danger of subscribing to

it himself, so powerful was the influence of the gloomy old mansion.

One day Usher informed his friend that Madeline was no more. It was his intention to bury her in one of the vaults under the house for a period of two weeks. The strangeness of her malady, he said, demanded the precaution of not placing her immediately in the exposed family burial plot. The two men took the encoffined body down into the burial vault beneath the house and deposited it upon a trestle. Turning back the lid of the coffin, they took one last look at the lady, and the visitor remarked on the similarity of appearance between her and her brother. Then Usher told him that they were twins and that their natures had been singularly alike. The men then closed the lid, screwed it down securely, and ascended to the upper rooms.

A noticeable change now took possession of Usher. He paced the floors with unusual vigor. He became more pallid, while his eyes glowed with even greater wildness. His voice was little more than a quaver, and his words were utterances of extreme fear. He seemed to have a ghastly secret which he could not share. More and more the visitor felt that Usher's superstitious beliefs about the malignant influence of the house were true. He could not sleep, and his body began to tremble almost as unreasonably as Usher's.

One night, during a severe storm, the visitor heard low and unrecognizable sounds that filled him with terror. Dressing, he had begun to pace the floor of his apartment when he heard a soft knock at his door. Usher entered, carrying a lamp. His manner was hysterical, his eyes

those of a madman. When he threw the window open to the storm, they were lifted almost off their feet by the intensity of the wind. Usher seemed to see something horrible in the night, and the visitor picked up the first book that came to hand and tried to calm his friend by reading. The story was that of Ethelred and Sir Launcelot, and as he read the visitor seemed to hear the echo of a cracking and ripping sound described in the story. Later he heard a rasping and grating, of what he knew not. Usher sat facing the door, as if in a trance. His head and his body rocked from side to side in a gentle motion. He murmured some sort of gibberish, as if he were not aware of his friend's presence.

At last his ravings became intelligible. He muttered at first, but spoke louder and louder until he reached a scream. Madeline was alive. He had buried Madeline alive. For days he had heard her feebly trying to lift the coffin lid. Now she had escaped her tomb and was coming in search of him. At that pronouncement, the door of the room swung back and on the threshold stood the shrouded Lady Madeline of Usher. There was blood on her clothing and evidence of superhuman struggle. She ran to her terrified brother, and the two fell to the floor in death.

The visitor fled from the house in terror. He gazed back as he ran and saw the house of horror split asunder in a zigzag manner, down the line of the crack he had seen as he first looked upon the old mansion. There was a loud noise, like the sound of many waters, and the pond at its base received all that was left of the ruined House of Usher.

## THE FAMILY AT GILJE

*Type of work:* Novel

*Author:* Jonas Lie (1833-1908)

*Type of plot:* Domestic realism

*Time of plot:* Nineteenth century

*Locale:* Norway

*First published:* 1883

*Principal characters:*

CAPTAIN JÄGER, an army officer  
JÖRGEN, his son  
INGER-JOHANNA, his daughter  
THINKA, another daughter  
MRS. JÄGER, his wife  
CAPTAIN RÖNNOW, another officer  
ARENT GRIP, a student  
GÜLCKE, the sheriff

*Critique:*

Ranking with Ibsen and Björnson, among nineteenth-century Scandinavian writers, Jonas Lie, unlike the other two, dealt almost exclusively with realistic effects. He was himself in many respects a romanticist, but that part of his personality did not often intrude into his novels. In *The Family at Gilje* the author portrayed the life of his neighbors, not moralizing or preaching but nevertheless changing attitudes and prejudices. His readers seem to experience the problems of characters in his stories, instead of merely witnessing them. It was this ability to project his readers into the plot that made Lie famous in his own time as well as in the present.

*The Story:*

It was obvious that Inger-Johanna was her father's favorite. He was an army captain, in charge at Gilje. When a fellow officer, Captain Rönnow, stopped at the house, Captain Jäger was delighted because the guest seemed so charmed by Inger-Johanna. Mrs. Jäger was a sister of the governor, and Captain Rönnow told the Jägers that he would petition the governor's wife, with whom he was in favor, to take Inger-Johanna into their home for a year, so that she could learn the ways of society in the city. Gilje was a deserted mountain post and not at all suitable for a young lady of Inger-Johanna's obvious charms.

Captain Jäger wanted his beloved daughter to visit her aunt, but when he learned the cost of the new clothing required, he stormed at his poor wife and

could not be quieted. Perhaps his blustering was caused by sorrow at losing his favorite, even though he was happy that she would have such a fine opportunity.

Before Inger-Johanna left, she met a student named Arent Grip, the son of an old friend of her father's. In spite of his radical ideas, the girl found him interesting and was glad that he too would be in the city.

After the departure of his oldest daughter, the captain's house was desolate, for Thinka, another daughter, had gone to work for a judge in Ryfylke. Poor Jörgen, the only son, and a younger daughter were put through hours of lessons to ease their father's loneliness.

Each letter from Inger-Johanna was read again and again. After her first shyness had worn off, she loved her life in the city. Parties and balls delighted her. Both Captain Rönnow and Arent Grip were present at many of the functions, her aunt having secured a place for Grip in her husband's office. The aunt wrote also, confiding that she secretly hoped a match would develop between the girl and Rönnow, who was advancing rapidly and would be a good catch. The aunt was not so fond of Grip. She found him too spirited and unrestrained in expressing his unpopular ideas. But Inger-Johanna had completely won over her aunt, who insisted that the girl return home for a visit and then come back to the city for another season.

During his daughter's visit Captain Jäger was almost gay. Grip called on the family again and arranged to spend much



time alone with Inger-Johanna. They took a surveying trip into the mountains with her father and Jörgen, and Grip found Jörgen a bright lad who deserved a better education. In his talks with Inger-Johanna, Grip claimed that fundamentals were all that mattered in life, not the external symbols of success. He wanted people to be themselves, not influenced by worldly values.

Inger-Johanna returned to the city before Thinka came home for a visit. The younger daughter had fallen in love with a young clerk in her uncle's office, but when her relative learned of the affair, he fired the clerk, who was poor and without prospects. Thinka thought often of him after her return home. Her parents urged her to forget him.

Sheriff Gülcke called at Gilje and found Thinka attractive. Because his wife had died only three months before, he could say nothing so soon after his loss; but during his stay he often cast an appreciative eye toward Thinka. She, in the meantime, wrote long letters to her sister, to tell of her love for the poor clerk, for whom she had promised to wait. Inger-Johanna, tiring of balls and city life, wrote that she remained only to please her aunt. Grip had changed her way of thinking, making her see the uselessness of such a life.

Jörgen went to the city to school. Grip tutored him, but said that Jörgen should be sent to England or to America to learn a mechanic's trade, because that was the field in which he had great talent. Later Jörgen did sail for England, then to America, a fact which Captain Jäger forever held against Grip.

Thinka was right in her fear that she would never be allowed to marry her clerk. Sheriff Gülcke asked for her hand, and because she was without will to deny her father's wishes, she accepted the older man. After the marriage she was a good and faithful wife, acting almost as a nurse to her husband. He was kind to her and

gave her her every desire, but her heart was sad. Inger-Johanna, sorry that her sister had no will of her own, refused to accept the idea that women were to bend to the will of their fathers and husbands.

Inger-Johanna was soon to be tested. Captain Rönnow wrote her father for her hand. It was the proudest moment of Captain Jäger's life. At first Inger-Johanna accepted, for Grip had made no proposal and she knew that Rönnow was the man her father desired for her. Before the wedding, however, she returned suddenly from the city. She admitted to herself and to her family that she could love no one but Grip and could not marry Rönnow. Although her father was bitterly disappointed, he could not force his favorite daughter to marry against her will. Sorrowfully he wrote his old friend his decision.

From that day on Captain Jäger's health rapidly failed. He suffered dizziness and weakness. He was forced to take a leave of absence from his military duties. One day his carriage did not return home. When the servant went to look for him, he found the horse standing at the foot of Gilje hill, the reins loose on the ground. The captain of Gilje was dead.

Twenty years passed. Mrs. Jäger was dead and Jörgen doing well in America. Inger-Johanna, a schoolteacher, taught the children the ideas and ideals she had learned from Grip. He, meanwhile, wandered over the land, a drunkard and an ascetic by turn. He carefully avoided Inger-Johanna, but constantly sought news of her. Finally he went to her school and stood by the window to hear the sound of her voice. He saw her face again as she looked out into the night. He left then, sick with pneumonia. When word of his illness reached Inger-Johanna, she went to him and nursed him until his death. Often he was irrational, at times completely lucid. After his death she knew that he had given her her only reason for living, her spirit for truth and freedom.

## THE FAMILY REUNION

Type of work: Drama

Author: T. S. Eliot (1888- )

Type of plot: Symbolic allegory

Time of plot: Twentieth century

Locale: England

First published: 1939

### Principal characters:

AMY, LADY MONCHENSEY, an old lady

HARRY, her son

AGATHA, her sister

DOWNING, Harry's servant

MARY, Amy's ward

### Critique:

This play, with references and images borrowed from the Orestes story, has many of the attributes of Greek tragedy. There is a chorus; the Eumenides take a part; and the tone is fatalistic. More than this, however, the treatment is poetical enough to allow complex meanings within a simple dramatic framework. One theme is the decay of an English gentle family, bound by conservatism. Another is the search man makes for a way of life. Probably the whole meaning is to be approached only through allegory. Eliot, in *The Family Reunion*, shows those rare gifts which have made him one of the truly great poets of our time.

### The Story:

Amy, Lady Monchensey, was reluctant to have the lights turned on. She had to sit in the house from October until June, for in winter the sun rarely warmed the cold earth of northern England. Since all she could do was measure time, she hardly wanted to make night come too soon.

The whole family, except her three sons, had gathered to celebrate her birthday, and the sons were expected that evening. The conversation while they waited out the time was tasteless. Gerald and Charles, Amy's brothers-in-law, felt that the younger generation did not accept its responsibilities. Ivy and Violet, her

younger sisters, agreed that youth was becoming decadent. When they asked Mary her opinion, as a representative of the new generation, Amy's ward was nettled. Nearing thirty, she had always been poor and had remained unmarried; she thought she belonged to no generation.

Amy lived only to keep Wishwood, the family estate, together. Since her husband's death, she had been head of the house. She knew her family, settled in its ways, was getting older; soon death would come as a surprise for them all. Only Agatha, her other sister, seemed to find a meaning in death. Harry, the oldest son, had been gone eight years. Amy hoped he could drop back into the old routine at the family home, but Agatha was doubtful. The past was over; the future could be built only on the present. When Harry came back he could not take up life where he left off, because he would be a new Harry.

The others began speculating. None had liked Harry's wife, a demanding woman who had persuaded him to take her away from Wishwood. On their travels she had been lost at sea, apparently swept overboard in a storm. Amy said they must feel no remorse for her death.

Harry surprised them by being the first of the sons to arrive. When he seemed upset because the blinds were not drawn, the others reminded him that in the coun-

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try there was no one to look in. But Harry kept staring at the window. He could see the Eumenides, the vengeful spirits. They had been with him a long time, but only at Wishwood could he see them. He greeted the assembled company with an effort.

Harry became impatient when the relatives began talking of all the old things waiting at home for him. Nothing had ever happened to them; they had gone through life half asleep. Harry, however, was doing some soul searching. In mid-Atlantic he had pushed his wife overboard. Now the Furies were always with him.

Only Agatha seemed to understand him. The others thought him overtired and urged him to go lie down for a while. When he left, they decided to invite Dr. Warburton for dinner so that the family doctor could have a look at him.

Charles and Gerald called in Downing, Harry's servant, to question him. Violet and Ivy objected because they feared scandal. Agatha, however, made no objection, because questioning Downing was as irrelevant as calling in Dr. Warburton. Downing seemed to be frank. He hardly thought Harry's wife had had the courage to commit suicide, and while he was a little distraught, Harry had always appeared normal. The only thing amiss that Downing had noticed was that Harry had always been too much with his wife.

Mary appealed to Agatha for help in getting away from Wishwood. She knew that Amy wanted her to stay on and marry Harry; in that way Amy would have a tame daughter-in-law for a companion. But Agatha refused help. Mary should have had the courage to leave earlier; since Harry had returned she could not run away.

When Harry talked with Mary about his fears and doubts, she tried to understand his feeling that change was inevitable. They reminisced of the hollow tree in which they had played as children and of their regret when Amy had it cut

down. Harry saw the Furies again in the window embrasure. Startled by his manner, Mary pulled back the curtains to show that nothing was there.

Dr. Warburton came early for dinner to have a confidential talk with Harry. He tried to attack Harry's disturbance indirectly by warning him that Amy's health was very poor and that Harry must take the burden of Wishwood off her shoulders. Harry recalled the unpleasantness of his boyhood when being good meant pleasing Amy. Abruptly, he demanded to know something of his father. The old doctor assured him that there had been no scandal. His father and mother had just agreed to separate, and his father had gone abroad to die.

A police sergeant came to tell the family that John, having suffered a slight concussion in an auto accident, could not be there for the birthday dinner. Although the family buzzed with the news, Harry shocked them with his statement that it hardly mattered because his brother John was unconscious all the time anyway.

A long-distance call came from Arthur, the other brother. He had been in an accident too, and his license had been suspended for drunken driving.

Still troubled about his father, Harry pressed Agatha for more details. Agatha remembered his father's failings, but his mother had complemented his weaknesses. Then Agatha lost her repressions and told the truth. While Amy was pregnant with Harry, her husband had plotted to kill her. Agatha had talked him out of his scheme; she could not bear to think of destroying the new life Amy was carrying.

At that news Harry felt a great release, for the curse of the house seemed clearer. When the Eumenides appeared again, Harry was no longer frightened. He knew at last that the Furies were not pursuing him; he was following them. Harry decided to leave Wishwood.

Amy, furious at the news that Harry was going away, blamed Agatha, the



younger sister who had stolen her husband thirty-five years ago and now was taking her son.

Mary pleaded with Agatha to stop Harry's departure, but to no avail; Harry had crossed the frontier of reality. Then Mary asked her help in getting a situation, perhaps a fellowship, so she could leave too. As the two women became more confidential, they each revealed they had also seen the Eumenides. That knowledge was a bond unit-

ing them outside the stifling confines of Wishwood. When they talked with Downing, he confessed he had seen the Furies but he had paid little attention to them; they were Harry's ghosts.

Just before she died, Amy began to understand what was happening at Wishwood. Agatha and Mary brought in the birthday cake and blew out the candles as they circled around it. The rest of the family began talking about the will.

## FAR AWAY AND LONG AGO

*Type of work:* Autobiography

*Author:* W. H. Hudson (1841-1922)

*Type of plot:* Reminiscence and nature notes

*Time of plot:* Mid-nineteenth century

*Locale:* Argentina

*First published:* 1918

### *Principal characters:*

W. H. HUDSON, a sensitive, imaginative boy

MR. HUDSON, his father

MRS. HUDSON, his mother

DOÑA PASCUALA, a neighbor

DON EVARISTO PEÑALVA, another neighbor

### *Critique:*

William Henry Hudson wrote his autobiography while in bed during a six-weeks' illness. On the second day of his illness, beginning to have a clear and vivid vision of his childhood, he decided to write out the picture. The vision stayed with him, and, between bouts of fever and sleep, he continued to record the impressions he had of his early life on the pampas of Argentina. The result was aptly named *Far Away and Long Ago*, for he was an old man writing of his life between the years of three and sixteen. This book, revealing Hudson as a naturalist, a poet, and a mystic, is written in the beautiful and limpid prose of which he was a master.

### *The Story:*

W. H. Hudson's father was a colonist in South America, engaged in raising cattle, running a store, and being so amiable

to everyone that he finally lost almost all his possessions. The mother was a stanchly religious New Englander, known in the whole section south of Buenos Aires as a good woman and kind friend. Hudson's parents loved people so well that their house became a regular stopping place for all travelers.

Even in childhood Hudson was interested in people of all sorts and in every kind of bird, animal, and insect. Though there were many children in the family, he himself was almost a solitary wanderer. At one time his mother, who shared his intense love of nature, was worried because he often stood alone and transfixed. Finally she followed him, only to find he was watching a bird on its nest; she was satisfied that he was not eccentric but that he merely wanted to be by himself.

Hudson believed that in little children

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the sense of smell was as important to their pleasure as sight and sound. To him, as far back as he could remember, the smells of the pampas grasses and flowers, of the cattle and horses, of the garlic and cumin-seed seasoning, of the Saladero or slaughtering grounds were as vivid as the coloring of the parakeets and flamingos, the feel of bristly thistleweed, or the lovely sounds of flocks of pipits.

The house in which he was born was called "The Twenty-five Ombu Trees" because that many huge, century-old Ombu trees around the house made the place a landmark on the open pampas. There was also one other tree on the place—an unnamed variety—which blossomed so freely and deliciously each November that neighbors, smelling the blossoms on the wind, would come to beg a branch to perfume their own houses.

When the family moved, Hudson found around his second home many other kinds of trees, black acacia, Lombardy poplar, red willow, peach, pear. These he came to love by smell, sight, and touch when he was still too small to wander far from the house.

There were birds—hawks, cowbirds, doves, pigeons, eagles, pipits—and animals, domestic and wild, to entertain him. There were thousands of rats nearby that had to be smoked out periodically. One day, while the men were pouring deadly fumes down the rat holes, Hudson was watching. Suddenly he saw a small armadillo trying to escape by furiously digging a new hole. He caught hold of its scaly tail and tried to pull the animal backwards. The armadillo paid no attention to him but kept on digging, kicking the dirt back into his face. Before long Hudson found himself pulled to the ground as he clung stubbornly to the animal's tail. The contest was small-boy pride against animal desperation, and it was not until his arm had been pulled down into the hole that Hudson let go.

He found snakes fascinating, particularly a colony that lived under the flooring of the house. As he lay in bed, he

could hear them moving around, and he often wondered whether they would coil around his legs if he slid to the floor. Until he fell asleep, he could hear their conversations go on, conversations that were a series of sighing sounds, then twenty or thirty ticks, then the sighing sounds again.

When he was six years old, he was given a pony and allowed to roam at will over the pampas. His interests in nature increased, as did his acquaintance with new species.

He also learned to know people better because he learned that his neighbors were invariably kind to a little boy who wanted only to find out what new birds were around.

One place he visited often was Los Alamos, near a stream that was a delight to him because of the running water, the earthly odors, and the numbers of birds. Doña Pascuala lived at Los Alamos; she was old and wrinkled, her hair white, and her face as brown as the cigar she had constantly in her mouth. She was always interested in the Hudsons. One day she came to tell them that rain which had fallen for weeks would surely stop soon. Her saint was St. Anthony, and she had always treated him well with candles, flowers, and devotion. And this was how he treated her! She thought it was time he learned how so much water felt; she had tied a string to his legs and let him down the well with his head in the water, and there he would stay until the rain stopped.

The Hudsons' nearest neighbors were the Royds, the husband a handsome Englishman who wanted to make his fortune from cheese made of sheep's milk, and the wife a huge, indolent woman, a native of good birth. They had colored servants and two daughters. Their younger daughter was, Hudson thought, the most beautiful child he had ever seen. Her constant companion was a child of her own age, a *mulatita*, as dark as the white child was fair, with features so refined that no one supposed her father had been anything but a handsome Englishman.

The family and servants lived happily together, but the native servants thought it below them to milk sheep and the cheese project fell through. Then Mr. Royd went to Buenos Aires and slit his throat. His wife considered her meeting with him in her girlhood the great calamity of her life.

As he grew older, Hudson came to know Don Evaristo Peñalva, who was regarded as the grand old man of the plains. At first it was a little difficult for Hudson to reconcile his religious teachings with Don Evaristo's home life, but he realized that all the countryside thought well of the old man who, when called upon, always responded in time of need. The thing that worried young Hudson was that Don Evaristo had six wives all living happily together.

About the time Hudson was fifteen, he caught typhus fever while on a visit to Buenos Aires, an unsanitary town on a plain with no water to be had other than

the silted river water bought by the bucketful at the door. While he was ill, he began to realize that he might have to leave all the pleasures of childhood behind him. Before he could reason with himself that he could keep his reactions to nature and make them the basis of his life's work, he was brought down with a case of rheumatic fever so acute that the doctors despaired of his life. The disease left him with a permanently weak heart. He went through a bad time trying to straighten out his religious beliefs until an older brother came back from England and brought him up-to-date on the course of religion vs. science, the battle being fought over Darwin's *Origin of Species*. Then he worked out a philosophy of life which convinced him that he was a mystic. That belief served to make life easier for a man who did not know whether he had one or fifty years left to him.

## THE FATHER

*Type of work:* Drama

*Author:* August Strindberg (1849-1912)

*Type of plot:* Psychological realism

*Time of plot:* Mid-nineteenth century

*Locale:* Sweden

*First presented:* 1887

*Principal characters:*

A CAPTAIN OF CAVALRY

LAURA, his wife

BERTHA, their daughter

DR. ÖSTERMARK, the village physician

THE PASTOR, Laura's brother

MARGARET, an old nurse

NÖJD, a soldier

### *Critique:*

This play deals with the problem of a man's relationships with his mother and his wife. Rejected by his own mother, the captain had tried to find a mother-wife, who, assuming that role, rejected the lover-husband. Since the wife loathed her role of wife, she tried to undermine the man who had destroyed her maternal relationship to him. The problem here is the battle of the sexes which concerned

Strindberg in most of his work. Also a factor in the domestic relationship is the antagonism of science and religion, with the wife showing ignorance and suspicion of the former. The theme of the play is initiated by a relatively trivial problem; that of Nöjd's paternity, which expands first into a study of marital differences and then into an analysis of antagonism between Man and Woman.



## *The Story:*

When a trooper named Nöjd got a servant girl in trouble, the Captain sent an orderly to bring Nöjd to face the Pastor. The culprit, vague about his affair with Emma, hinted that the paternity of her child was uncertain. The Pastor told Nöjd that he would have to support the child, but the soldier claimed that Ludwig should contribute also, since it was possible that Ludwig was the real father. The Captain declared angrily that the case would go to court. After Nöjd had gone, the Captain berated the Pastor for his gentle treatment of the soldier. The Pastor said he thought it a pity to saddle Nöjd with the support of a child if he were not the real father.

The Captain was married to the Pastor's sister Laura. In his house, complained the Captain, there were too many women: his mother-in-law, a governess, old nurse Margaret, his daughter Bertha. The Captain, worried about his daughter's education, which was being influenced in all different directions by the people around her, deplored the incessant struggle between men and women.

After the Pastor had gone, Laura entered to collect her household money. His affairs near bankruptcy, the Captain asked her to keep an account of the money she spent. Laura asked him his decision about Bertha's education. Laura objected when he announced his intention to send her to town to board with Auditor Säfberg, a freethinker, but the Captain reminded her that a father had the sole control of his children. When Laura brought up the subject of Nöjd's affair, the Captain admitted that the paternity would be difficult to decide. Laura scoffingly claimed that if such were the case even the child of a married woman could be any other man's offspring.

Laura confided to Dr. Östermark, the new village doctor, her suspicion that her husband was mentally ill. He bought books he never read, and he tried to

fathom events on other planets by peering through a microscope. He had become a man who could not stand by his decisions, although he was most vehement when he first uttered one.

Speaking privately with his old nurse, the Captain expressed his fear that his family was plotting against him and that something evil was about to happen.

The family quarrel was clearly outlined when Bertha complained to her father that her grandmother was trying to teach her spiritualism and had even told the girl that the Captain, who was a meteorologist by profession, was a charlatan. Bertha agreed with her father that she ought to go away to study, but Laura boasted that she could persuade Bertha to stay home. She hinted again that she could prove the Captain was not Bertha's father.

Dr. Östermark explained to Laura that she had been mistaken about her husband; he had used a spectroscope, not a microscope, to examine the elements on other planets. Still, the doctor said, he would watch the Captain for further signs of insanity. Laura also told the doctor that the Captain feared he was not Bertha's father; quite obviously Laura had planted this idea in the Captain's mind. When he began to worry over his daughter's paternity, old Margaret tried to reassure him.

It became impossible for the Captain to allow his wife to continue her persecution of him. She had intercepted some of his mail, thereby thwarting him in the progress of his scientific ventures. He further accused her of spreading among his friends the idea that he was insane. Afraid that under such provocation he might lose his reason, he appealed to his wife's selfishness. It would be to her best interests for him to remain sane, he said, since insanity might lead to his suicide, which would invalidate her right to collect his life insurance. She could assure his sanity by confessing that Bertha was not his

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child, a suspicion which was undermining his sanity.

When she refused to admit a sin of which she was not guilty, he reminded her that in doing so she would gain sole control of Bertha's future. The tables were turned. Now the Captain began to believe that Bertha was not his child and Laura began to insist that she was. The Captain, recalling the circumstances of Bertha's birth, recollected how a solicitor had told Laura that she had no right of inheritance without a child. At that time the Captain had been ill. When he recovered, Bertha had been born.

The Captain understood the power his wife had held over him. He had loved her at first as he would love a mother; she had loathed him after he became her lover. Laura showed him a letter she had forged in which he confessed his insanity and said that she had sent the letter to court. Boasting that she had employed him only as a breadwinner, she declared that she would use his pension for Bertha's education. In anger, the Captain hurled a lamp at her.

Laura succeeded in locking her husband in another room while she examined his private papers. Although the Pastor saw through her scheme, she dared him to accuse her. The doctor arrived with a

strait jacket shortly before the Captain, armed with literary evidence of cases in which a child's paternity had been questioned, burst into the room. His talk was so erratic and his raving about conjugal fidelity so wild that when the doctor told him he was insane, the Captain acknowledged his own madness.

Bertha, accusing him of a deliberate attempt to injure her mother, announced that he was not her father if he behaved so badly. The Captain, in reply, told her that her soul was in two parts; one was a reflection of his own, and to preserve it he intended to destroy the part which was not his. He seized a revolver but found it empty. Bertha ran out screaming.

Old Margaret soothed the raving man by talking softly to him of his childhood, and when he was off guard she slipped the strait jacket on him. Seeing him seated, helpless and dejected, on the sofa, Laura nearly repented the course she had taken as the Captain piteously described his life of torment with mother, wife, and child, all of whom had rejected him. After she had assured him that Bertha was his own child, the Captain, calling to old Margaret for comfort, suffered a stroke. As he lay unconscious Bertha ran to her mother, who caressed her and called the girl her own daughter.

## THE FIELDS

*Type of work:* Novel

*Author:* Conrad Richter (1890-

*Type of plot:* Regional romance

*Time of plot:* Early nineteenth century

*Locale:* Northwest Territory, later Ohio

*First published:* 1946

*Principal characters:*

SAYWARD WHEELER, a woods woman

PORTIUS, her husband

GENNY SCURRAH, her sister

WYITT LUCKETT, her brother

RESOLVE,

GUERDON,

KINZIE,

SULIE,

HULDAH,

SOOTH,

LIBBY,

DEZIA, and  
MERCY, her children  
JAKE TENCH, a white runner  
MISTRESS BARTRAM, a schoolteacher  
JUDAH MACWHIRTER, a neighbor

### *Critique:*

*The Fields* is the second novel in a trilogy, beginning with *The Trees* and ending with *The Town*, which traces the growth of a pioneer settlement in Ohio. In *The Fields* the primeval trees have begun to disappear and farming becomes important. The settlement builds a meeting house and a school, and cabins spring up close to each other along the riverbank. Sayward Wheeler is still the mainstay of her family and of the settlement as well, but Portius, her husband, begins to assume an important position as a schoolteacher and a lawyer. Very little of historical importance happens in the novel, but the reader can feel the gradual lightening of the pioneers' minds as they come out from under the trees and slowly build up their community.

### *The Story:*

Portius Wheeler's family had written from Boston to the trader at the post near Sayward's cabin to inquire about the woods girl Portius was living with. Sayward told the trader to write back that she was a woods girl, all right, and she could not read or write, that she had married Portius legally even if the ceremony had taken place while Portius was drunk, but that she was not keeping him from returning to the Bay State because she had not known that his family had written Portius to come home. She said Portius could have gone back if he had had a mind to, but since he wanted to remain she was staying with him.

Genny helped Sayward when the Wheelers' first boy was born. At the time Portius had gone on business to the territory seat. He was away for days. Knowing he was no woods man, Sayward re-

membered stories of Indian atrocities along the trace. When he finally came home, he would not look at his son, but in his powerful voice told Sayward that the Chillicothe convention had ratified the constitution. Now they lived in Ohio State. He warmed so to his subject of politics and government in the wilderness that he scared the baby, who yelled until Portius had to look at his son. It was a question of who was the more scared, father or child. Sayward thought Portius should get used to children because she intended to fill the cabin with them.

The handiest meeting place the neighbors had when a circuit rider came around was a sawmill, open to the sky and hemmed in by trees, but Sayward felt that the Lord knew it was His place when folks gathered there. Genny felt His presence too as she sang the hymns, with her beautiful voice reaching out farther than any other. Sayward could not believe it was Genny singing; that was the first time Genny had sung since her husband, Louie Scurrah, went off to the English lakes with her sister Achsa. Portius, a disbeliever, refused to go to the meeting, but Sayward took her son with her and had him christened Resolve.

Sayward had three boys and a girl by the time their township was formed. On Old Christmas Portius asked everybody in the settlement to come to his cabin to make out a taxing list. That was what Sayward liked, a lot of people in the house, particularly in winter when a body was not apt to see neighbors often. They made a party of it. By the time the men worked out the taxing list, everybody realized that their township was a reality.

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Sayward named her first girl for her lost sister Sulie. Sayward's Sulie was the liveliest and brightest child she had ever seen, but she never forgot the tokens she had had before Sulie was born. Resolve thought he had seen a strange little black boy, all dressed in white, peeking in the window. The day before Sulie was born, Resolve saw his first colored man, a new hired man in the settlement. He could not stop talking about Caesar's color. When her blonde baby girl came, Sayward could only sigh with relief. Sulie was burned to death when she was about three years old. Resolve, seeing her charred body in the coffin, pulled at his mother's skirts to show her that it was not their Sulie lying there but the colored boy who had peeked in the window.

The farmers complained so much about night dogs and other wild animals getting their stock that they banded together for one big hunt. Men, closing in from four sides, chased the animals down into a low place called the Sinks. There they fired on the beasts until nothing moved. Wyitt, with a new rifle much like Louie's, joined in the hunt. Later on he realized that there would be no more game left in the woods and he decided to follow his father and head west. He hated not saying goodbye to Sayward, but he was afraid she might keep him on the farm if he did.

The winter Sayward had five children living and one dead followed a cold summer when the crops could not grow. No one had enough meal to last. Portius took Resolve with him into Kentucky when a number of the men from the settlement went there to get meal on credit. The men were gone so long that Sayward had no food left for the children. Weak because she had fed the young ones instead of herself, she went out and shot a turkey, though she could barely hold the gun. Resolve did not come back with Portius. He had broken his leg and had to stay in Kentucky.

The next time the circuit rider came around, the sawmill had been deserted

and sprouts had grown up to stand between the meeting-folk and the preacher. Sayward gave a piece of land, over next to the burying ground where Jary and Sulie lay, for a meeting house. When the men built it she could see it from her doorstep.

The day Resolve came home he went with his father to Judah MacWhirter's. Jude had been wolf-bitten by a slobbering night dog he caught in his cattle pen. Three weeks later his fits had begun. Between times he was rational and wanted Portius to help him make a will. The night Resolve was there, Jude had to be tied to his bed because his fits were coming faster. Resolve never forgot Jude's dying after begging someone to kill him before he hurt anyone he loved.

Portius and the children wanted Sayward to sell her place and move to the new town upriver, but she could not leave her fields. Instead, she persuaded Portius to start a school, primarily because Resolve wanted so much to learn that he deliberately broke his leg again to have time to read. Portius kept school for a year until his law practice in Tateville grew so large that he spent a good deal of time there. About that time Sayward decided that seven living children were enough and she was not sleeping with Portius.

The children heard that Portius was seeing the new lady schoolteacher who had taken over his school, but they could not tell Sayward. When Mistress Bartram hurriedly married Jake Tench, Sayward insisted upon going to the wedding because she felt sorry for a girl who had to get married and who was obviously not marrying her child's father. Genny told Sayward that folks were saying Portius was the father.

She worked out her feeling of shame without saying anything to Portius. When Sayward's baby Mercy was small, Jake had a celebration for his keelboat, the first built in the township. Sayward, hating to face Jake's wife with the baby that filled the gap between Dezia and

Mercy, could not stay home. She had heard that Jake's wife seldom left her cabin, but she was surprised not to find her at Jake's party.

Riding down the river on the keel-boat, Sayward realized that a real town

was springing up along the river. Now her children no longer deviled her about moving to Tateville. And Portius, after making a fine speech in honor of Jake's industry, was solicitous of her comfort on the boat ride.

## THE FISHER MAIDEN

*Type of work:* Novel

*Author:* Björnsterne Björnson (1832-1910)

*Type of plot:* Pastoral romance

*Time of plot:* Early nineteenth century

*Locale:* Norway

*First published:* 1868

### *Principal characters:*

PETRA, the fisher maiden

GUNLAUG, her mother

PEDRO, her father

HANS ÖDEGAARD, the pastor's son

### *Critique:*

Björnson's name stands high among Norwegian writers. His ability seems to come not so much from artfully contriving a clever plot or from outlining dramatic scenes, but rather from a deep-bodied spiritual love for mankind which expresses itself in the pastoral and the romantic. In this novel one feels tempestuous simplicity in Petra, the simplicity of the Norwegian peasant who knows the routine of the seasons, the poetry and drama of the church—as reflected in the rites of baptism, confirmation, marriage, and death—and also the passionate simplicity of her devotion to her dramatic art.

### *The Story:*

Pedro Ohlsen, the son of Peter Ohlsen and the grandson of old Per Ohlsen, was not like either his father or his grandfather. They had tended to their businesses like the shrewd, practical men they were. But Pedro was a dreamer. Scolded from morning to night by his father and his schoolfellows, he began to seek out the poor children in the community for companions, among them a sprite-like girl named Gunlaug, whom people called the fisher maiden.

Peter died, leaving enough money for his widow and Pedro to live quietly without working. Pedro devoted his time to flute playing. He and the fisher maiden separated after a quarrel; she thought him a weakling. She left the town.

Nine years later she returned with a child, Petra, a little girl who also became known as the fisher maiden.

One day Petra, audacious as her mother had been, went to steal apples from a tree belonging to Pedro Ohlsen. He caught her and identified her as the child of his lost love. When Petra escaped, she told her mother of the encounter. Gunlaug told her never again to speak to Pedro Ohlsen.

Hans Ödegaard, the pastor's son, asked permission to teach Petra to read, and under his guidance she learned rapidly. Hans was disturbed, for a tragedy had befallen his best friend, and in his grief he could not be persuaded to take up his career. His indifference was a bitter thing for his father, the old pastor. Petra wept when at last Hans left the village. She did not know why.

Young men came to woo Petra. Gunnar, the sailor, was one of her suitors. An-

other was a stranger who kept his name from her and who mystified her with strange songs and tales. Finally he gave her a gold chain and told her his name was Yngve Vold. Unlike Gunnar, who was poor, Yngve Vold owned his own ship. Both went suddenly to sea. At last Yngve returned and told her that he intended to marry her. He was the richest man in the town. His wealth frightened Petra, for she knew many of the townspeople would not approve of the marriage of the wealthy shipowner and the fisher maiden.

At the same time Gunnar sent her a ring and a love letter. Before she could decide between her two suitors, however, Hans Ödegaard returned, and she realized that he was the man she loved the most.

The next day Hans beat Yngve with his cane for announcing his plan to marry Petra. Hans then told Petra that his life was ruined, for she had betrayed him. Gunnar returned, and he, too, beat Yngve Vold. The whole town buzzed with the gossip that Petra had three men engaged to her, all at the same time.

A mob went to Gunlaug's house and threw stones through Petra's window. Gunlaug aided her daughter to escape from the town by dressing her as a sailor, and Pedro rowed her out to a boat that

would take her to Bergen, where she was not known.

In Bergen, Petra was greatly humiliated. The theater attracted her, but because she was awkward and unlettered no theater manager would hire her. At last she left Bergen and made her home among shepherds to the north. A pastor took her in for a time. He was a friend of Hans Ödegaard; and when he learned that Petra also knew Hans, he permitted her to stay in his household. There, for the next three years, she studied the great plays under the pastor and his daughter Signe. At last, however, the pastor became suspicious of Petra and suspected that she was artfully concealing secret admirers. At that difficult time Hans arrived. Signe had brought Hans to the village, for in her letters she had gently explained how much Petra had suffered.

He gradually forgave Petra the harm she had done him and encouraged her desire to go on the stage. Then Pedro Ohlsen died and left Petra enough money to begin her career. Taking her courage from her experience with suffering and her knowledge of life, she followed her greatest desire, happy at the same time in the knowledge that Signe would marry Hans Ödegaard.

## FOMA GORDYEEFF

*Type of work:* Novel

*Author:* Maxim Gorky (Aleksei Maksimovich Peshkov, 1868-1936)

*Type of plot:* Psychological realism

*Time of plot:* Late nineteenth century

*Locale:* Russia

*First published:* 1899

*Principal characters:*

FOMA GORDYEEFF, a gilded youth

IGNAT, his father

MAYAKIN, his godfather

EZHOFF, a brilliant youth

LIUBOFF, Mayakin's daughter

*Critique:*

*Foma Gordyeeff* is a study of gilded youth. Foma, the hero, is drawn with profound insight. Ironically, Foma ruins

himself not by his worst instincts but by truth and innate nobility. In a similarly keen fashion Gorky describes the



rise of the merchant class and the beginnings of the radical intellectuals who gave impetus to the Russian Revolution. Most of the scene centers around the Volga. Although local color enters largely into the work, the moral basis of the novel is universal.

### *The Story:*

Ignat began as a water pumper, but by the time he was forty he was a rich owner of barges and tugs and a determined and ruthless trader on the exchange. At times, however, he was subject to fits of depression when he would carouse with the dregs of the city; sometimes he would exult fiercely when one of his barges burned. He was a huge man with boundless energy. His greatest disappointment was that he had no son; his fat wife had borne only daughters who had died in infancy.

When he was forty-three his wife suddenly died, and within six months he had found a young bride. Natalya was tall and handsome, brought up in a cult of milk drinkers. She was dutiful but mysterious. Although ordinarily submissive, she had strength of character which made boisterous Ignat afraid to beat her. She died after the birth of Foma, Ignat's long-desired son.

Until he was six, Foma was brought up in his godfather Mayakin's house. Under the watchful, stupid eye of a female relative, he played unimaginatively with Liuboff, Mayakin's daughter. Ignat took back his son then, and Foma's Aunt Anfisa looked after him. Anfisa told him many fanciful tales which whetted the young boy's imagination.

When he was eight Foma discussed the family business with Ignat and was cast down that his father was only a river merchant instead of a pirate. To clear up his misapprehensions, Ignat took the boy on a business trip down the river. Foma got along well with the peasants

until he told his father how one worker had been uncomplimentary to the capitalistic class. Ignat knocked the worker down. This incident always seemed brutal to the boy.

At school Foma made two friends: Smolin, a fat, rich boy, and Ezhoff, a quick-thinking poor boy. Foma kept up rather well in his classes because Ezhoff helped him study and prompted him during recitations. In and out of school pranks, Foma was a daring leader. His courage was due in part to his father's wealth, but he was really honest and fearless. As he grew up, Liuboff was the only girl he knew. Mayakin hoped that they would marry and unite the two family fortunes.

When Foma was not yet twenty, Ignat put him in charge of a trading expedition and told the tug captain to keep an eye on the young man. Foma quickly established his superiority over the older captain and took complete command. He did quite well, except that he was often too generous in giving grain to the peasants. He noticed on deck one night a peasant woman with attractive eyes. Although she was older than he, Foma desired to meet her and the captain arranged to have her come to Foma's cabin at night. The woman was thirty, delightfully mature to the naïve Foma. He left her with regret when Mayakin sent a message requiring him to come home as soon as possible.

Mayakin told Foma that his father was in the clutches of a designing woman who had already got large sums of money from him. At first Foma was afraid that Ignat had taken a mistress. To Mayakin the situation seemed even worse; Madame Medynsky had induced Ignat to give liberally to charity. Mayakin had no use for charity. The merchant class, he thought, should use its money to make more money.

For a time Foma helped his father and faithfully attended to business. It was

hard work for him, although he was far from stupid. He could see no point in trading, no excuse for amassing a fortune. Liuboff confused him when he talked with her. She read books, to Foma a foolish pastime, for in them he found no answers to his questions. Foma never read much; in polite society he was always ill at ease.

When Ignat died, Foma felt more insecure. Attending a public gathering to dedicate a building to which his father had contributed, he had to leave before the ceremony was over. He did, however, take much interest in Madame Medynsky, the moving spirit in his father's philanthropies. Afterward he visited her often and she was very gracious to him, for he was handsome as well as rich. All the while, however, Foma felt troubled, for she seemed to play with his affections. When Foma heard she was an abandoned woman, he refused to believe the tales. In fact, one night he soundly thrashed an official who spoke slightly of her chastity.

When Mayakin tried to hush up the affair and set Foma back in the path of commercial rectitude, Foma rebelled. He went on a spree with several others and finally wound up on a raft in company with coldly attractive Sasha. Drunk enough to be affected greatly by Sasha's duets with her sister, he cut the mooring lines. As the raft floated away, Sasha swam to shore. She and Foma laughed immoderately as the others in the party floated helplessly down the river.

After some days he and Sasha came upon one of his barges, and Foma forced the captain to let him take command. Promptly he steered the barge into a col-

lision and the craft sank. It was an expensive and scandalous business to raise it. In the midst of their liaison Sasha left Foma. She could not stand his continual questioning as to the purpose of life. When Mayakin heard what had happened to the barge, he took a power of attorney and left Foma to his own devices.

By chance Foma encountered Ezhoff, now a brilliant, satirical journalist. Fascinated by his former schoolmate, he was puzzled because Ezhoff had had so little worldly success. He went with Ezhoff once when the journalist made a revolutionary speech to a gathering of printers, but mostly the two drank together.

At last Foma went home, soberer but scarcely wiser. There he learned Liuboff had become engaged to Smolin, who had turned into an unctuous, polished trader. Mayakin, still hoping to redeem Foma, took him to a ship launching. As he listened to the laudatory speeches and heard the blatant congratulations to the owner, Foma lost control of himself. He compelled the rich businessmen to listen as he probed beneath their smug shells of respectability.

One man had barely escaped trial for seducing a little girl; another had falsely accused his mistress and had her sent to prison; a third had turned out his nephews to starve; still another had kept a bawdy house. As Foma bawled out his terrible accusations, the men fell on him and bound him. His godfather had him confined in an asylum. In after years he could be seen in the streets of the town, shabby, half-witted, and intoxicated. He lived in a little wing off Liuboff's courtyard.

## THE FOOL OF QUALITY

*Type of work:* Novel

*Author:* Henry Brooke (1703?-1783)

*Type of plot:* Didactic romance

*Time of plot:* Eighteenth century

*Locale:* England

*First published:* 1766-1770

*Principal characters:*

HENRY CLINTON, Earl of Moreland  
MR. FENTON, his foster father  
NED, Henry's friend  
FANNY GOODALL, Mr. Fenton's cousin  
ABENAIDE, Princess of Morocco

*Critique:*

In reality, *The Fool of Quality* was an instrument whereby Henry Brooke could expand his views on theology, politics, government, family life, child training, and other philosophical subjects. To these matters he sacrificed plot and character, but not unduly. In spite of the fact that Brooke filled his novel with pathos and the stilted sentiments of the time, the book is still interesting and appealing to any reader who can follow the threads of the plot through a maze of moralizing, anecdote, and illustrative fable. In many ways his sentimentalism is less objectionable than Mackenzie's in *The Man of Feeling*. At the same time the reader can never doubt the complete sincerity of the author.

*The Story:*

Put out to nurse when he was a baby, Henry Clinton, second son of the Earl of Moreland, saw little of his noble parents and their favorite older son. At the age of five and a half, young Harry, as he was called, made the acquaintance of an old man of the neighborhood, one Mr. Fenton. The old gentleman was so impressed by the innate goodness of Harry's nature that he stole the boy away from his nurse, after leaving a note for the parents telling them that he would one day return their son. It was Mr. Fenton's purpose to train young Harry to become the most accomplished and perfect of men. The parents grieved for a short time but soon forgot the boy in favor of his older brother.

Mr. Fenton removed Harry to a mansion at Hampstead. With them they took Ned, a beggar lad whom Harry had befriended. There Harry's education began. Mr. Fenton, a very wealthy man, gave

Harry large sums of money and hundreds of garments to distribute to the deserving poor. It was Harry's task to weed out the deserving from the rascals. At the same time the boys were instructed in academic subjects, body building, and other suitable lessons. Ned had irrepressible spirits and he constantly tormented his teachers. Sometimes Harry joined in the fun, but he was such a good boy that he immediately performed a favor for anyone who might have suffered because of Ned or himself.

Harry was so tender-hearted that he frequently brought whole families to live at the mansion, and gave them money, clothing, and work. Mr. Fenton was highly pleased with the boy, who had purity of heart and a willingness to be instructed in all phases of life. The old gentleman taught him theology, principles of government, moral rules, and many other forms of philosophy.

Harry became the champion of all those who were set upon by bullies, even though the ruffian was often larger and stronger than he. He soundly thrashed many boys and men, then immediately helped them to their feet and became their friend. Once he trounced the son of a nobleman. The mother, not knowing Harry was also an earl's son, would have had him severely punished, but the father saw Harry's good character and defended the lad. Most of the people Harry thrashed became his devoted servants, seeing and loving the nobility of character he possessed.

One day Mr. Fenton called on a lady who had issued several invitations to him. He was delighted to learn that the woman, now Lady Maitland, was his cousin Fanny Goodall. They had in their



youth loved each other, but he was many years older than Fanny and there had been nothing but longing on the part of each of them. Now Fanny, recognizing Mr. Fenton, called him Harry Clinton. He was the brother of young Harry's father, the Earl of Moreland; thus he was Harry's uncle. Cast out with a small inheritance, as was the custom with younger sons, he had made his fortune as a merchant, married a wealthy woman, and prospered still more. But his beloved wife, his children, and his dear father-in-law all died, leaving him bereft of any emotion but sorrow. Although he gained a great fortune on the death of his father-in-law, he considered himself the poorest of men. Fanny was also a widow, and the two friends comforted each other as they talked of their sad lives. Mr. Fenton, seeing that Fanny was almost overcome with grief, promised to tell her the rest of his story later, but the good lady was called away before she could hear more.

Harry's education continued. Mr. Fenton, as he was known to all but Fanny, sent him to the prisons to pay the debts of deserving persons, thus securing their release. He continued to take unfortunates home with him, much to the joy of Mr. Fenton. Ned, too, was improving although he still did not have the nobility of character that Harry possessed.

One day Ned's parents were found. Harry had helped some people who had suffered an accident nearby, and these people became friends of the household. By a scar which his old nurse recognized, Ned was known to her and then to his parents. The boy had been stolen in infancy. It was with great joy that the parents greeted their son. Although Ned hated to leave Mr. Fenton and his beloved friend Harry, he went joyfully with his rightful parents.

Countless numbers of people became Harry's friends because of his concern for their well-being. Mr. Fenton sent him and his tutor, one of Harry's charities, to London to learn the ways of the city and the court. Even the king was impressed

by the lad. But Harry retained his modesty through all the adulation he received, a fact which added to his popularity. The queen and other noble ladies sought his company, but he eluded them all, making them better, however, for having known him.

When Mr. Fenton learned of the death of Harry's mother and brother, he returned the boy to his father, the Earl of Moreland. Great was that man's joy at finding his lost son. When he learned that the child's abductor had been his own brother, thought dead, the earl was filled with remorse for having treated his brother so badly many years before. The brothers were united publicly and everyone learned that Mr. Fenton was in reality the second son of the house of Moreland. The earl was grateful to his brother for stealing the boy and making a perfect man of him.

Mr. Clinton, as Mr. Fenton was called from then on, told the rest of the story of his life. After the death of his loved ones, he lived in sorrow for many years. Then he married again after almost losing his life in his suit of the girl he loved, Louisa d'Aubigny. They had a lovely daughter called Eloisa. But sorrow again haunted Mr. Clinton, for Louisa died from a fall and Eloisa was washed from a ship and seen no more. The bereaved man had lived in solitude and misery until he had met and abducted Harry.

Not long after learning his brother's story, Harry's father died and the boy became the Earl of Moreland. He now had a huge fortune to spend for charity, and he spent wisely so that those who received would profit from the money in all ways.

Before long, Mr. Clinton learned from his dead wife's brother that he was coming to England, accompanied by Fanny Goodall. For Fanny had married Louisa's brother and thus had become Mr. Clinton's sister-in-law. The old friends rejoiced at their reunion. Fanny was accompanied by a dark Moorish page to whom Harry was instantly attracted. The

boy told Harry that he had a sister Abenaide, as fair as he himself was dark. She would soon accompany their father the emperor, who was coming to England with his wife. The boy had been sent ahead as a page to be trained in genteel conduct. When the girl arrived, Mr. Clinton found her to be the daughter of his own supposedly dead Eloisa, for Eloisa, saved from the sea, had married the Emperor of Morocco. The Moorish

princess was, to Harry's extreme surprise, the same page whom he had loved so dearly. She had been in disguise to escape an unwanted royal lover and had continued the deception in order to tease Harry.

The Princess Abenaide and Harry were married, their wedding being blessed with the prayers of the countless hundreds the perfect young man had befriended.

## FORTUNATA AND JACINTA

*Type of work:* Novel

*Author:* Benito Pérez Galdós (1845-1920)

*Type of plot:* Social chronicle

*Time of plot:* 1869-1875

*Locale:* Madrid, Spain

*First published:* 1886-1887

### *Principal characters:*

FORTUNATA, a woman of the lower class

JUANITO SANTA CRUZ, her lover

MAXIMILIANO RUBÍN, her husband

JACINTA, Juanito's wife

MORENO ISLA, her admirer

COLONEL EVARISTO FEIJÓO, Fortunata's protector

### *Critique:*

Published in four volumes, appearing about five months apart, this realistic study of bourgeois life in Madrid is considered one of the best Spanish novels of the nineteenth century. The longest work of the prolific Benito Pérez Galdós, it re-creates the life of shopkeepers and the professional class during the restoration of the Bourbon regime. The author wrote many sentimental and problem novels, a series of forty-six historical romances, and twenty plays, but his best-proportioned story is this lengthy and thoroughly documented novel of a faithful heart. In addition, the book contains his best-rounded masculine character, Maximiliano Rubín. In every way *Fortunata and Jacinta* illustrates the writer's theory that a novel ought to be an image of life itself.

### *The Story:*

The Santa Cruz dry-goods store in Madrid, established in the eighteenth cen-

tury, provided an income for Juanito Santa Cruz. Having graduated from the university at twenty-four, he was not yet ready to take his place in the family business. He wanted to enjoy life and Barbara Santa Cruz, his mother, spoiled him. Her chief adviser was a former clerk, Plácido Estupiñá, who smuggled goods into the city in his spare time.

At the home of a fellow student Juanito met the attractive Fortunata and took her as his mistress. Shortly afterward Estupiñá found out about the affair, and Juanito's mother contracted for him a marriage with his beautiful but passive cousin, Jacinta. They were married in May, 1871. When the couple returned from their honeymoon, Fortunata had left Madrid.

The passing years showed Jacinta that she could not have children. Learning some details of her husband's earlier affair with Fortunata, including the fact that his mistress had borne him a son

nicknamed Petusin, she wondered whether it was her duty to take care of the child. In the meantime Juanito had been told that Fortunata was back in Madrid. He immediately began to look for her, but his search ended when a lung infection made him an invalid for a long time.

Among Fortunata's admirers was the ill-favored and schizophrenic Maximiliano Rubín, the orphan of a goldsmith, who, like his two brothers, was subject to violent headaches. Thin and weak, he had been brought up by his Aunt Lupe, who allowed him to live in a world of his own imagination. While studying to become a pharmacist, he met Fortunata at a friend's house. Because of her poverty she overlooked his ugliness and took up with him. When she confessed her past, Maximiliano proposed marriage in order to redeem her.

Hearing of his plan, Aunt Lupe sent one of his brothers, a priest, to talk to Fortunata. The woman said frankly that Maximiliano was the only one of her lovers—except one now married—for whom she had ever cared. The priest proposed that she spend some time in a home for wayward girls; if she benefited by the experience, he would agree to the marriage. After a term in the institution Fortunata married Maximiliano on a day when he was suffering from one of his worst headaches.

Having known beforehand of the proposed marriage, Juanito had taken a room in the boarding-house Fortunata and her husband were to occupy. At first he had intended only to see Fortunata again, but on the night of the wedding her husband was ill and they resumed their old intimacy. Maximiliano, finding out about the affair, quarreled with Juanito, who overpowered the puny pharmacist and sent him to the hospital with an injured larynx. After the fight Fortunata packed her belongings and left her husband.

Juan Pablo, the second of Maximiliano's brothers, spent his afternoons in one café or another with his cronies,

among them the elderly Colonel Evaristo Feijóo. While watching the parade marking the restoration of the monarchy in 1874, one of the loiterers saw Juanito and Fortunata sharing a balcony. Through gossip Jacinta learned of her husband's infidelity. When she accused him, he aroused her sympathy for Fortunata by telling how badly she had been treated by her husband. But he did promise to break off relations with the woman. His farewell message, with an enclosure of one thousand pesetas, so angered Fortunata that she went to his house in order to create a scandal. The sight of Jacinta's gentle beauty tempered her anger, however, and while she was trying to decide what to do she saw Colonel Feijóo. He pointed out that, untrained as she was for any career, she had only three choices: go back to her husband, accept the attentions of any man with money to pay her, or take him as her protector.

She chose Feijóo as her lover, at the same time planning to make her future secure after his death and to reinstate herself in the good graces of the Rubín family. On one occasion Fortunata came face to face with Jacinta, who did not know her husband's former mistress. Torn between a realization of Jacinta's beauty and goodness and her hatred for her as Juanito's wife, Fortunata finally blurted out who she really was, much to Jacinta's confusion.

Only one woman present during the encounter knew what to do. Guillermina Pacheco asked Fortunata to come to see her the next day and discuss the situation. The frank conversation between the two women was overheard by Jacinta, who was in the next room. The cruelest blow to Jacinta was Fortunata's insistence that Juanito needed her, since she had given him the son his wife could never bear him. When Fortunata discovered the eavesdropper, her angry words showed that she was still essentially of the lower class.

Later Fortunata had a scene with Max-



imiliano, who was gradually losing his mind. At last he drove her out of the house. Before long she and Juanito became lovers once more.

Maximiliano, trying to earn a living, worked in a drugstore owned by the Widow Samaniego, but his mental state caused him to make dangerous mistakes in mixing drugs. His employer had two daughters. One was Aurora, the thirty-three-year-old widow of a Frenchman killed while fighting the Prussians in 1870. She wore clothes with a Parisian flair and soon caught the eye of Juanito, as Fortunata learned to her dismay.

In the meantime Moreno Isla had fallen violently in love with Jacinta. Both he and Guillermina Pacheco, bribed by Moreno, tried to convince her that her husband would never be faithful, but Jacinta gave Moreno no encouragement. At the same time Aurora, for her own purposes, tried to convince Juanito that his wife was in love with another man.

Fortunata, pregnant, was afraid to live with Maximiliano any longer. Because he talked constantly of a philosophy of

death she hid herself at Aunt Lupe's house. While looking for her, Maximiliano discovered proof that Juanito and Aurora were having an affair. He finally discovered his wife's hiding place after Estupiñá took the news of Fortunata's baby son to the Santa Cruz household. No longer wanting to kill her, Maximiliano forced his way into Fortunata's room, where he told her what he knew about Juanito and Aurora. Although the doctor had ordered her not to leave her bed, Fortunata rushed out to revenge herself on Jacinta's enemy and her own. The exertion caused her death. Before she died she sent a letter by Estupiñá to Jacinta. In it she asked Jacinta to care for Juanito's son.

Being compelled to acknowledge his paternity was a blow to Juanito, for it lost him his wife's remaining esteem. He realized sadly that his philandering had brought him to old age in spirit while he was still young in years, with nothing but an empty and unhappy future before him.

## THE FORTUNES OF NIGEL

*Type of work:* Novel

*Author:* Sir Walter Scott (1771-1832)

*Type of plot:* Historical romance

*Time of plot:* Early seventeenth century

*Locale:* England

*First published:* 1822

### *Principal characters:*

NIGEL OLIFAUNT, Lord of Glenvarloch

RICHARD MONIPLIES, his servant

GEORGE HERIOT, a goldsmith, friend of Nigel's father

MARGARET RAMSAY, Heriot's goddaughter

THE EARL OF HUNTINGLEN, an old nobleman

LORD DALGARNO, his son

LADY HERMIONE, related to Nigel

DAME SUDDLECHOP, a gossip

TRAPBOIS, a usurer

MARTHA TRAPBOIS, his daughter

JAMES I, King of England

### *Critique:*

In *The Fortunes of Nigel*, Sir Walter Scott surpassed even his former efforts to introduce literally dozens of characters

and plots into one novel. Although the multiplicity of people and events and the use of Scottish dialect may make this

novel a difficult one for some readers, the reward in the end is worth the effort. For this novel is an exciting tale of intrigue and mystery, one of the great adventure stories in the language. As is also common in stories by Scott, the novel takes much of its romantic atmosphere and dramatic vigor from the author's use of many characters drawn from the lower levels of society. To balance these creatures of his imagination, Scott presents also in the figure of James I, King of England and Scotland, his finest historical portrait.

### *The Story:*

The threatened loss of his family estates in Scotland sent Nigel Olifaunt, Lord of Glenvarloch, and his servant, Richard Moniplies, to London, there to petition King James I for the repayment of large loans made to the crown by Nigel's late father. After Richie Moniplies had made an unsuccessful attempt to deliver his master's petition, he was followed from the court by George Heriot, the royal goldsmith, who went to Nigel and offered to help him gain favor with the king. Heriot gave as his motive friendship with Nigel's late father. He succeeded in presenting Nigel's petition to the king. King James, in royal good humor, ordered Heriot to provide Nigel with money needed to outfit himself properly for an appearance at court, so that he could speak in his own behalf. The king gave Heriot a small crown of jewels, with instructions that the gems were to remain in Heriot's possession until the state repaid him for the money he would lend to Nigel. The state's finances were seriously depleted, and the king was forced to do business by warrant.

While dining at Heriot's house the next day, Nigel met Margaret Ramsay, Heriot's godchild and the daughter of David Ramsay, the royal clockmaker. Margaret promptly lost her heart to Nigel, but because he was a nobleman she was too shy to talk with him. That same night, however, she commissioned Dame Saddlechop, a local gossip, to find out more about Nigel and his business. The dame already

knew that Nigel had powerful enemies in court, enemies who were interested in seeing that he was prevented from taking rightful possession of his estates. On the promise of more money in the future, the old gossip agreed to learn all she could about Nigel and his affairs.

Dressed in clothing bought by money advanced by Heriot, Nigel went to the king with his petition. At first he had difficulty in gaining admittance, but at last he managed to see the king. The king confessed that there were no funds available for the debt, but he made a notation on the petition to the Scottish Exchequer and told Nigel that perhaps he could borrow from money-lenders on the strength of the royal warrant. Nigel left the court with Heriot and the Earl of Huntinglen, who had also befriended him because of his father's name.

Anticipating a session with the money-lenders, the three decided to have a paper drawn up, a document which would allow Nigel ample time to redeem his estates by means of the king's warrant. Trusting Heriot and the old earl to handle his business, Nigel devoted himself to becoming acquainted with the earl's young son, Lord Dalgarno. Pretending friendship, Dalgarno in reality began a campaign to undermine Nigel's character and reputation and complete his financial ruin. Dalgarno himself hoped to gain possession of Nigel's estate.

Dalgarno took Nigel to gaming houses and other questionable places until Nigel's reputation began to suffer in the city and at court. At last even faithful Richie asked for permission to leave his service and return to Scotland. Immediately after Richie's departure, Nigel received an anonymous note, telling him of Dalgarno's plot to ruin him. At first Nigel refused to consider such a possibility, but at length he decided to investigate the charges. When he confronted Dalgarno in the Park and accused him of knavery, Dalgarno was so contemptuous of him that Nigel drew his sword and struck Dalgarno. The young courtier was not in-

jured. There was a severe penalty for drawing swords in the Park, however, and Nigel was forced to flee in order to avoid arrest. He was befriended by a young man he had met in a gaming house and hidden in the house of an old usurer named Trapbois. His refuge was in Whitefriars, known as Alsatia, the haunt of bravos, bankrupts, bully-boys, thieves.

Meanwhile Margaret Ramsay was trying to help the young Scottish lord. In Heriot's house was a mysterious lady who stayed apart in a secluded apartment. She had seen Nigel once, during his first visit at the house. This lady was Lady Hermione, who was in seclusion in Heriot's house following a tragic affair of the heart. Because she was extremely wealthy, Margaret begged her to help Nigel out of his difficulties. Lady Hermione revealed to Margaret that she was of the House of Glenvarloch and thus a distant relative of Nigel's. When Margaret told her of Dalgarno's plot to ruin Nigel, Lady Hermione gave her the money, but warned her not to lose her heart to Nigel, for he was too high-born for a clockmaker's daughter.

Margaret arranged with an apprentice for Nigel's escape. The apprentice was willing to aid her because he was in love with Margaret and had been advised by old Dame Suddlechop that he might win the girl's heart by helping Nigel. In the meantime Nigel killed one of two Russians who had murdered Trapbois. Nigel took Trapbois' daughter Martha with him when he escaped from Alsatia with the help of the apprentice sent by Margaret.

Nigel sent Martha to the house of a ship chandler with whom he had lodged for a time and then set out to find the king and present his own account of the quarrel with Dalgarno. Martha, having had difficulty in gaining admittance to the house where Nigel had sent her, for the ship chandler's wife had disappeared, was discovered and protected by Richie Monipplies, who had returned to London to look for his master and try to help him. Nigel, in the meantime, tried to approach the

king. James, believing that Nigel wanted to kill him, called out for help. His attendants seized Nigel and carried him off to the Tower. Dalgarno, one of the royal party, was only too glad to see Nigel imprisoned.

In his cell Nigel was accused by Heriot of adultery with the ship chandler's wife and of duplicity in the disappearance of Martha Trapbois. Nigel denied his guilt in either of these affairs. Heriot, while refusing to believe him, nevertheless said that he would again try to help Nigel for his dead father's sake, and he asked Nigel for the royal warrant. His plan was to collect the money from the state and satisfy the money-lenders who were pressing for the repayment of Nigel's loan. Nigel was in despair when he discovered that the royal warrant had been taken from his baggage.

Through a noble friend, Nigel was cleared of the charge of treason—that is, his supposed attempt on the king's life in the Park. However, he still had to stand trial for drawing his sword against Dalgarno. Richie went to Nigel in his cell and promised to help his master out of his troubles.

In the meantime the king received a letter from the Lady Hermione, in which she charged that Dalgarno was the man who had betrayed her. The king in an attempt to amend the wrong forced Dalgarno to marry Lady Hermione, but after the ceremony Dalgarno informed the king that he now possessed his wife's wealth and through her a claim upon the Glenvarloch estates. If the redemption money were not paid by noon of the following day, he would, he announced, take possession of Nigel's property. Convinced at last that Nigel was the injured party in the affair with Dalgarno, the king informed Richie that his master would be restored to royal favor. Richie, armed with money given to him by Martha Trapbois, paid the mortgage on Nigel's estates. Dalgarno, after trying to show that the redemption papers were gained unlawfully, proceeded on his way to Scotland



to claim the property, but on the way he was killed by the same ruffian he had hired to murder Trapbois some time before. His death restored to Lady Hermione the fortune which Dalgarno, as her husband, had claimed. She gave a large portion of her wealth to Margaret and the rest to Nigel, her kinsman. Nigel and Margaret declared their love for each

other and were married. During the ceremony Richie appeared with Martha Trapbois, whom he had married. Martha told Nigel that her father had stolen his royal warrant, and by returning the paper to him she made his estates secure. In gratitude to Richie for his part in restoring honor in the court, the king made the faithful servant a knight of the land.

## THE FORTUNES OF RICHARD MAHONY

*Type of work:* Novel

*Author:* Henry Handel Richardson (Mrs. Henrietta Richardson Robertson, 1880?-1946)

*Type of plot:* Social chronicle

*Time of plot:* Nineteenth century

*Locale:* Australia

*First published:* 1917, 1925, 1929

### *Principal characters:*

RICHARD MAHONY, a doctor

POLLY, his wife

PURDY SMITH, his friend

JOHN TURNHAM, Polly's brother

HENRY OCOCK, Richard's solicitor

### *Critique:*

Written and published separately as three novels, *Australia Felix*, *The Way Home*, and *Ultima Thule*, this story of Richard Mahony has had wide popularity, and some critics have ranked the trilogy with the great books of this century. The central character is a doctor who starts his practice in humility, reaches dizzying heights, and ends his life a madman. It is also the story of a woman who shared that life completely, spending herself unmercifully in a vain attempt to help her husband find peace of mind. Uncompromisingly realistic, the novel is the most distinguished work of fiction out of Australia.

### *The Story:*

Richard Mahony was ill-suited to life in the Australian gold mines. A moderately successful doctor, he had left his practice in England and gone to the colonies in hopes of a quick fortune. Having found the life of digger com-

pletely wrong for him, he had taken what little money and goods he had left and set up a store. But he hated the raw country with bitter passion, and longed for England and his native Ireland.

To that life he brought his bride, Polly Turnham, whom he had met through an old schoolfriend, Purdy Smith. Purdy was as crude as Richard was fastidious. Polly wept at her new home, but she loved her husband, and she set about making the best of matters. The death of her baby matured and quieted her, but it did not kill her spirit.

When her sister-in-law died, Polly gladly cared for her children. Her other brothers and sisters, separated from their home in England, turned to her as they might a mother, and she comforted and encouraged them as she did her husband.

When Richard found his business declining, he decided to sell out and take Polly back to England. But Polly persuaded him instead to stay in Australia

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and set up a medical practice. With the help of Polly's brother, John Turnham, Richard borrowed enough money to get a decent house and the necessary medical supplies. Henry Ocock, the son of a neighbor and a successful solicitor, arranged a loan and in other ways advised Richard.

Richard had a sudden stroke of luck. On Henry Ocock's advice he had invested a small sum in some mining stock, Australia Felixes. The stock suddenly boomed and Richard found himself overnight a wealthy man. As he prospered, so did his practice, until he had more than he could handle. But Richard began to assume an air that worried Polly. Thinking his old friends uncouth and crude, he wanted Polly to join more fashionable circles. She did so, but she quietly retained the old friendships as well.

After an exhausting illness, brought on by overwork, Richard finally sold out his practice and prepared to return to England. He could return as he had always dreamed he would, rich and honored. They set sail, Richard with pride and Polly with sorrow.

In England, and during their short visit in Ireland, Polly and Richard Mahony were welcomed and entertained. But when Richard settled down to practice medicine again, he was twice scorned as a bushman from Australia, unfit to treat or to meet socially English snobs of the middle class. Worst of all were the snubs to Polly. These Richard could not tolerate, and so they returned to Australia. There Richard learned that his Australia Felix stocks had taken a new turn upward; he was wealthy beyond his wildest dreams. He bought a splendid house and called it Ultima Thule. To Polly's sorrow, he did not return to his practice. Feeling that he could retire and enjoy the quiet he had always longed for, Richard turned to spiritualism and spent long hours in seances with charlatans and quacks, in spite of Polly's remonstrances and those of his friends. In the great house he lived at times like a

recluse with his books and fancies. Polly resumed her old ways with her friends and relatives. John, remarried, had been widowed again, and Polly once more had to care for her brother's children and soften his bitterness toward the world. John, successful in business and politics, was still dependent on Polly. Even after he married the third time, he could not find and hold the happiness that came naturally to his sister.

At last Polly and Richard had the family they had hoped for. Polly gave birth to a son and, a year later, twin girls. Although they were getting on in years, Polly and Richard lavished all their love and attention on the children. But Richard was withdrawing more and more from the world, and it was Polly who guided the children through their early days. Their happiness was marred by the death, from cancer, of Polly's brother John. Richard, although he no longer practiced medicine, did everything possible to ease the sick man's pain. Then, because of Polly's grief after John's death, Richard decided to return to England. Ultima Thule was sold before the family left for the land Richard would always call home.

In England, Richard continued his preoccupation with spiritualism. He had for some time, even back in Australia, been bothered by weird dreams which became more frequent and confusing. Richard was convinced that he was actually communicating with the dead, but Polly could see that her husband was deteriorating in body and mind.

The worst blow of all came when he received news that the broker in charge of his financial affairs had absconded from Australia to America. Richard was completely ruined. Leaving Polly and the children to follow later, he left at once for Australia.

On his arrival in Australia, Richard learned that he had left only about three thousand pounds, and he was forced to resume his medical practice. When Polly and the children arrived, she found that

in spite of his poverty he had lost none of his grand ideas. As they went from one miserable village to another, Richard's mental deterioration increased rapidly in the squalor in which they lived. His temper was short; he still scorned the old friends as louts to be avoided, and Polly had to meet them in secret. She herself suffered a shock that was almost too much for her to bear when Lallie, one of the twin girls, died a horrible, agonizing death. The tragedy brought Polly and Richard close again, Richard being her only comfort and strength. He insisted that Polly take the two remaining children for a vacation. Alone, Richard could no longer fight his strange dreams and illusions. His dead daughter appeared to him often, and the servant heard him talking to himself like a madman. In his depressed state of mind he lost the pitifully few patients he had.

When Polly and the children returned, she found her husband really ill. After

selling the house and her own few trinkets, she moved with Richard to an even more miserable town. There he grew steadily worse and once attempted suicide. Trying to manage, Polly put Richard in a private mental hospital and took a position as postmistress in a hovel far removed from any home they had ever known. When she had no more money to pay the hospital, she placed Richard, now mad, in a public asylum. When she tried to visit him and learned that he was being treated like an animal, she turned to her old friend, Henry Ocock, to help her get Richard out of the institution. At all costs, Richard should not die like a beast.

Richard went home at last. His sanity never returned, but on his deathbed he looked at Polly and called her his dear wife. His words were all the reward Polly needed for her life of sacrifice for the husband buried in a strange land that could never claim his soul.

## FRATERNITY

*Type of work:* Novel

*Author:* John Galsworthy (1867-1933)

*Type of plot:* Social criticism

*Time of plot:* Early twentieth century

*Locale:* London

*First published:* 1909

### *Principal characters:*

HILARY DALLISON, a well-to-do writer

BIANCA, his wife, an artist

STEPHEN, his brother

CECILIA, Stephen's wife and Bianca's sister

THYME, daughter of Stephen and Cecilia

MR. STONE, father of Bianca and Cecilia

IVY BARTON, a model

MRS. HUGHS, a seamstress

MR. HUGHS, her husband

### *Critique:*

In both his novels and his plays Galsworthy reflected the social problems of his age. His conscience was bothered by the lack of understanding shown by the members of his own class, the intellectual

and moneyed upper middle class. In this novel, as in the others, his social satire is expressed by a delineation of the complacency of the upper classes, rather than by an analysis of the lower classes and their

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situation. Here also, as in other works, his diagnosis is not profound, nor does he attempt to offer any remedy for the problems he shows. Some readers may feel that this volume shows how Galsworthy's efforts to understand his age and his indignation at what he finds lead to no satisfactory solution in the end. Yet *Fraternity* is generally regarded as one of Galsworthy's best works of fiction, aside from that series of upper middle-class novels upon which his fame rests, *The Forsyte Saga*.

### *The Story:*

Bianca Dallison had begun the chain of events by asking her writer husband to find a model for her painting "The Shadow." Through a friendly artist Hilary had located a girl from the country who suited his wife. The girl, Ivy Barton, was very attractive, and after she had finished posing for Bianca the Dallisons tried to help her find work. They had also found her a place to live with the Dallisons' seamstress, a Mrs. Hughs.

But Ivy Barton, through no fault of her own, began to create trouble in the Hughs household when Mr. Hughs became enamored of her and Mrs. Hughs became extremely jealous. One day Mrs. Hughs told Cecilia Dallison her troubles at home. Cecilia told Mrs. Hughs' story to the rest of the family. The Dallisons, all very much interested in social problems, wished to help the girl and the Hughs family. But the situation was a delicate one. Their interest was heightened by the comment of Mr. Stone that in the lower classes each of them had a counterpart, a shadow, and that everyone was bound together by the bonds of fraternity in the brotherhood of man. Mr. Stone was writing a book on that very subject.

Hilary Dallison found that the girl's work as a model was not regular and that she was finding it necessary to pose in the nude. He found her steady employment as a copyist for his father-in-law, Mr. Stone, who in his old age had em-

barked upon his strange philosophical work on the brotherhood of man. Bianca Dallison did not like the idea, for Mr. Stone lived with her and her husband. She began to be extremely jealous of the little model, even though it had been years since she and her husband had lived as man and wife.

In spite of his wife's jealousy, it was Hilary who first investigated the trouble at the Hughs'. He found no one but Mr. Hughs at home. The visit only made the situation worse, for Hughs became convinced that Hilary was having an affair with Ivy. Hughs began to loiter about the Dallison house and to follow the model home when she finished her work with Mr. Stone. When Cecilia also learned that Hughs was beating his wife, the family decided that the situation was dangerous for the model and for Hilary. Cecilia tried to convince Hilary that the girl should be sent away and that he should stop trying to help Mr. and Mrs. Hughs. He only smiled at her suggestions.

Sometime later Hilary followed Hughs when the latter trailed Ivy home. Hilary was somewhat dismayed to discover that Hughs followed only to prevent the girl from meeting anyone else, including Hilary. Nevertheless, Hilary met the girl in a park after she had shaken her follower. Ivy let Hilary notice that her clothing was very shabby, and he, feeling sorry for her, took her into a shop and purchased a complete outfit for her. His deed won her complete devotion; she was in love with Hilary Dallison.

After leaving Ivy at the store where they had purchased her outfit, Hilary went to spend the evening at his club; he knew that his wife would not mind his absence from her. When he got home, however, he found her in his room. They kissed, and for a moment forgot they had agreed not to live as man and wife. Then the moment passed, and Bianca fled to her room. Needing someone to talk to, Hilary went down to Mr. Stone's room and had a cup of cocoa.

The daughter of Stephen and Cecilia Dallison, Thyme, also tried to help the Hughs family. Her interest was the Hughs' tiny baby. She also noted that Ivy had new clothes and guessed that her uncle had bought them for the girl. The word quickly ran through the family, and Stephen, trying to make Hilary see how the others looked at the situation, told him that Bianca was bound to be jealous, even though they did not live as man and wife. Hilary felt that the celibacy she imposed on him had taken away any grounds for jealousy she might have.

That same afternoon Hughs went to the Dallison home and tried to tell Bianca about her husband's affair with Ivy. Although she refused to listen to the man, the incident roused her emotions and suspicions. At least her pride was hurt. That evening Hilary and Bianca tried to talk over the matter, but all they succeeded in doing was hurting each other. Bianca refused to believe that her husband was innocent of any intentions toward the model and had simply bought the girl some clothing because he felt sorry for her.

With his sister-in-law's help, Hilary found another room for Ivy. Hoping to solve the problem of Bianca's jealousy, he also told her not to come to his house to copy for Mr. Stone. When Hughs returned home that night and learned that Ivy had left his house, he beat his wife and wounded her with a bayonet. As a result, he was put into prison for several weeks. During the time he was in prison

the Hughs' baby died, for Mrs. Hughs was too upset to nurse him.

Old Mr. Stone became very ill and unhappy at the same time, for he missed the company of the model as well as the copying she had done for him. In an effort to help her father, Bianca sought out Ivy and had her return to be with the old man part of every day. Because of his child's death and the girl's return to work at Hilary's house, it seemed as if the problem would still be unsolved when Hughs returned from prison.

To avoid a repetition of the whole distasteful situation, Hilary resolved to go to Europe. He made up his mind that he would go alone, even though Ivy was in love with him and wished to go along. His wife, because of her conscience, resolved to help the girl in Hilary's absence. When she went to the girl's rooms, however, she found her belongings packed. It dawned on her that in spite of his resolve her husband was taking the model with him. Bianca left the house in a fury just as her husband arrived. Her jealousy and anger were wasted, however, for after she left, when Ivy kissed him, Hilary realized that he could never live for long with a girl from the lower classes. Flinging all the money he had with him on the bed, he left alone. He took rooms for himself in London and then sent a letter to Bianca through his brother Stephen. He told her of his decision to stop seeing Ivy and his further decision not to return to a marriage that was only a mockery.

## FRIAR BACON AND FRIAR BUNGAY

*Type of work:* Drama

*Author:* Robert Greene (1558-1592)

*Type of plot:* Pseudo-historical chronicle

*Time of plot:* Thirteenth century

*Locale:* England

*First presented:* c. 1589

*Principal characters:*

HENRY III, King of England

EDWARD, Prince of Wales

LACY, Earl of Lincoln

ROGER BACON, a Franciscan friar  
BUNGAY, a Suffolk conjurer  
JAQUES VANDERMAST, a German conjurer  
ELINOR, Princess of Castile  
MARGARET, daughter of the Keeper of Fressingfield Park

### Critique:

This chronicle play does not show true dramatic structure; it is simply a series of scenes presenting interesting happenings. Although Greene professed to have used historical material, the action is pure fiction. So far as is known, neither the Emperor of Germany nor the King of Castile ever made a visit to England. For the modern reader the interest of the action lies in the magical powers of Friar Bacon and in the love affair between Lacy and Margaret. *The Honorable History of Friar Bacon and Friar Bungay* is regarded as one of the most notable of pre-Shakespearean dramas.

### The Story:

When Prince Edward returned from hunting in a downcast mood, Lacy remarked on his lord's temper. It remained for Ralph, the court fool, to hit on the truth. The hunting party had stopped for refreshments at the keeper's lodge in Fressingfield Park, and Prince Edward had fallen in love with Margaret, the keeper's daughter.

Plans were laid to win Margaret's love for Edward, for the maid was modest and would keep her virtue for her husband. Ralph proposed that Edward should dress in the jester's motley, and Ralph should dress as the prince. They would then go to Oxford and enlist the help of Friar Roger Bacon, since only magic would win over the girl. Lacy was to go to the fair at Harleston to spy on Margaret there and to press a suit on behalf of the prince.

At Oxford, Friar Bacon and his poor scholar Miles received a deputation of learned doctors. Burden, their spokesman, asked about certain rumors they had heard. It was said that Friar Bacon had fashioned a great head of brass and with it he was going to raise a wall of brass

around all of England. Bacon admitted that he planned such a project. Burden doubted whether even Friar Bacon could accomplish such a mighty deed.

To demonstrate his power, Friar Bacon had a devil bring a tavern hostess from Henley, a woman with whom Burden had spent the previous day. Thus the doctors were convinced of Bacon's powers.

At Harleston, Lacy approached Margaret. Although the earl was dressed as a farmer, his manners were so elegant that Margaret was attracted to him. Lacey was minded to press a suit in his own behalf.

At court, meanwhile, King Henry received the King of Castile, his daughter Elinor, and the Emperor of Germany. Negotiations were under way to betroth Elinor to Prince Edward. The princess, having seen a portrait of Edward, was much inclined to love the prince. The emperor had brought with him a German conjurer, Vandermast, to test his powers against the wise men of England. The royal party departed for Oxford to find Friar Bacon.

With the jester disguised as the prince and Edward disguised as a gentleman in waiting, the prince's party met the friar and Miles at Oxford. An argument developed between Miles and the others. To save his scholar, Friar Bacon froze Edward's sword in its scabbard. After rebuking the prince for trying to disguise himself, he invited Edward into his cell. There he let the prince look into a magic glass which showed Margaret and Lacy at Fressingfield.

Friar Bungay was revealing the secret of Lacy's identity to Margaret as Edward watched from afar. Margaret was troubled, for she had fallen in love with Lacy. When Lacy entered, he declared



at once his desire to wed Margaret. Friar Bungay was about to perform the ceremony on the spot, but the anguished prince called on Friar Bacon to stop the wedding. The friar obliged by striking Bungay dumb and whisking him away to Oxford.

Edward, posting to Fressingfield in great haste, charged Lacy with treachery and threatened to kill him. Lacy admitted his guilt and prepared to submit, but Margaret pleaded valiantly for the cause of true love and begged Edward to kill her instead. Edward, marveling at his own weakness, changed his mind and gave his permission for Lacy to marry Margaret.

At Oxford, the Emperor of Germany had Vandermast dispute with Friar Bungay. Bungay conjured up the tree that guarded the Garden at Hesperides. In return Vandermast brought in Hercules and commanded him to tear the branches from the tree. Triumphantlly the German challenged Friar Bungay to make Hercules stop, but Bungay had to admit that he was vanquished. When Friar Bacon arrived, Hercules, to the emperor's chagrin, ceased his task immediately for fear of Bacon. To demonstrate the eminence of Oxford, Friar Bacon then forced Hercules to transport Vandermast back to Hapsburg.

Two squires came to seek the hand of Margaret. Both were wealthy and insistent, and the keeper asked his daughter to choose between them. Margaret was evasive and put off her answer for ten days, for she was sure Lacy would return by that time. After the squires left, a messenger came with a letter and a sack of gold. In the letter Margaret read that Lacy had chosen to marry a Spanish lady in waiting to Princess Elinor, and he sent the gold as a dowry for her own wedding. In great grief, Margaret gave the gold to the messenger and vowed to enter a convent.

Working in his cell, Friar Bacon was at the climax of his experiments, for he had completed with much labor the

brazen head. Tired from wrestling with spirits, he lay down to sleep. Miles was to watch the head and wake his master as soon as it should speak. During the night the head made a great noise and said, "Time is." Thinking those words unimportant, Miles rested on. The head made more noise and said, "Time was." Again Miles did not arouse the friar. A third time the head spoke: "Time has been." Lightning flashed and a great hand appeared and broke the head with a hammer.

Then Miles awoke Friar Bacon, who knew at once that the blundering Miles had ruined his work. No wall of brass would ever surround England. In his wrath the friar sent Miles to wander homeless with a devil to torment him. After he left Oxford, however, Miles made the best of a bad situation. He got on the devil's back and went with him to Hell, where he was engaged as a tapster.

King Henry and the King of Castile were both pleased that Elinor and Edward had made a match. Lacy, thinking still of Margaret, spoke so persuasively of her beauty that the king sanctioned their marriage as well. Elinor was particularly gracious in suggesting a double wedding. The happy Lacy set out for Fressingfield to seek his bride.

Friar Bacon broke the sad news of the brazen head to Friar Bungay. As he finished his tale, two young scholars came in to ask permission to look into Friar Bacon's glass; they wanted to see what their fathers were doing. The fathers, who were the two squires seeking Margaret's hand, were fighting a duel. As the sons watched, the squires were stabbed to death. The sons then fought and each mortally wounded the other. In sorrow, Friar Bacon broke his magic glass.

In spite of her father's remonstrances, Margaret was preparing to enter a nunnery when Lacy rode up to claim his bride. Reproached for his cruel letter, he explained he had written it to test her

constancy. Margaret, yielding to his entreaties, accompanied him back to court.

The double wedding was solemnized with royal pomp. Before the wedding feast Friar Bacon made a prophecy of the future of England. He foresaw a pe-

riod of triumph and peace under a fair ruler who would exalt the glory of England over all other nations. Not understanding that reference to Queen Elizabeth, Henry called the prophecy mystical and led the guests to the dining hall.

## FRITHIOF'S SAGA

*Type of work:* Poem

*Author:* Esaias Tegnér (1782-1846)

*Type of plot:* Heroic epic

*Time of plot:* Eleventh century

*Locale:* Scandinavia

*First published:* 1825

*Principal characters:*

FRITHIOF, a Viking adventurer and fighter

INGEBORG, a noblewoman loved by Frithiof

HELGE, and

HALFDAN, brother-kings in Scandinavia

HRING, a petty king married to Ingeborg

### *Critique:*

Though a tale of ancient Scandinavia, *Frithiof's Saga* was told in a modern spirit by Tegnér when he put the old story into a narrative poem of twenty-four cantos, each canto done in a different meter. Frithiof himself is more akin to a modern hero than he is to the great warriors of other Scandinavian tales, folk heroes like Beowulf. Tegnér's effort is similar to that of Tennyson, in that he attempted to shape the epic material of an ancient Norse story into nineteenth-century poetic form. Although the poem lacks the simplicity and power of true Norse poetry, the imagery is memorable and the lyricism sweet and beautiful.

### *The Story:*

In the ancient days of Scandinavia there was a king named Bele, who had two sons, Helge and Halfdan. King Bele also had a daughter, Ingeborg, a very beautiful girl. As King Bele grew old and near death, he called to him his friend of former days, Thorsten Vikingsson, who had been loyal to the king in peace and battle for many years and who was also near the end of his days. The king told his sons of the help that Thorsten

Vikingsson had given him in past days and warned his sons to keep the friendship of Thorsten's son, Frithiof.

Frithiof had grown up with the companionship of King Bele's daughter Ingeborg and loved her and her brothers. But after the deaths of King Bele and old Thorsten, who were both laid to rest in burial mounds overlooking a fjord, the sons of Bele forgot the warning that their father had given them, and their friendship toward Frithiof cooled.

When Frithiof, who had long loved Ingeborg sued for her hand from her brothers, they refused his request. Frithiof, angered and humiliated, vowed that he would find his revenge and that he never would carry out his father's request to help the brother-kings.

Not long thereafter, when King Hring made war upon the brothers, they sent for Frithiof to help them. Frithiof, remembering his vows, continued to play at chess and ignored their summons.

King Hring, successful in his campaign against the sons of Bele, made them promise to give him Ingeborg as his wife.

Meanwhile Ingeborg had taken refuge in the temple of Balder. Frithiof, disdain-

ful of the sanctity of the temple, had visited her there, where they exchanged rings. Frithiof thus ran the risk of Balder's wrath.

To punish him for violating the temple, the brother-kings sent Frithiof to collect tribute from the inhabitants of the Faroe islands. Frithiof, with his foster brother, set sail for the Faroes in *Ellida*, the best ship in the North country. It was said of *Ellida* that it could even understand the speech of men.

During the trip a violent storm came up and the ship almost foundered. Frithiof broke the ring he had received from Ingeborg and gave the shards to his men, so that none of the crew might enter the kingdom of the sea-goddess without gold. When the storm subsided, as it did after the men had conquered a pair of sea-spirits who rode against them on the backs of whales, the ship reached the Faroe islands in safety. Yar! Angantyr, ruler of the islands, let the tribute be collected for friendship's sake, and then Frithiof departed again for his homeland in Scandinavia.

Upon his return Frithiof heard that the brother-kings had burned his hall. Learning that the kings were celebrating the midsummer feast at the grove of Balder, he went there to confront them. Upon his arrival he found few people, but among them were Helge and his queen, who was anointing the image of the god.

Frithiof threw the purse with the tribute money into Helge's face with such force that Helge's teeth were knocked out. As Frithiof turned to leave, he saw on the arm of Helge's queen the great ring of gold he had given to Ingeborg when they had exchanged vows. Frithiof snatched the ring from the queen's arm, and when she fell to the ground because of his violence the god's image overturned into the sacred fire which, blazing up, destroyed the temple.

Helge pursued Frithiof to punish him, but pursuit was impossible because the royal ships had been damaged by Frithiof

and his men. In his anger Frithiof pulled with such might upon the oars of his ship that its powerful oars broke like kindling.

Frithiof's violence against Helge and his queen and the double profanation of Balder's temple made the warrior an outcast from his homeland. A true son of the Vikings, he took to the sea and battled with haughty sea-kings, whom he slew. But in spite of his outlawry he permitted traders to travel the seaways unmolested. When he earned great glory as a fighter and much gold through his exploits, Frithiof sought once again to return to his homeland in the North.

Disguising himself as a salt-burner, he visited the land of the brother-kings' enemy, King Hring, who had long since married Ingeborg, Frithiof's beloved. Hring, recognizing Frithiof but keeping his counsel to himself, commanded that the warrior be seated next to him at the head of the table.

Frithiof remained in the hall of King Hring. Ingeborg spoke but little to him, because she was now the wife of another man. But she remembered that she and Frithiof had once exchanged rings, and she was still in love with him.

During his stay with Hring, Frithiof saved the king and Ingeborg from death when their sleigh fell through the ice and went under the water. Frithiof dragged the sleigh, with its occupants and horses, back upon the surface of the ice.

One day, while he and the king were alone in the woods, Frithiof was tempted to kill Hring while he slept, but he conquered his temptation and threw away his sword. Awaking, the king told Frithiof, who was still disguised, that he had known from the first night who his guest was.

Frithiof wished to leave the household of Hring, but the good king would not allow him to depart. Instead, Hring gave up Ingeborg to Frithiof and made the warrior guardian of the kingdom. Soon afterward Hring died and Frithiof was named to follow him upon the throne. When



Helge and Halfdan, the brother-kings, went to war against their old enemy, they were defeated. Helge was slain in battle

by Frithiof, and Halfdan was made to swear fealty to his conqueror.

## THE FUNERAL

*Type of work:* Drama

*Author:* Sir Richard Steele (1672-1729)

*Type of plot:* Comedy of manners

*Time of plot:* Early eighteenth century

*Locale:* London

*First presented:* 1701

### *Principal characters:*

THE EARL OF BRUMPTON, a British nobleman

LADY BRUMPTON, his wife by a second marriage

LORD HARDY, his son by his first marriage

MR. CAMPLEY, Lord Hardy's friend and junior officer

LADY SHARLOT (CHARLOTTE), Lord Brumpton's ward

LADY HARRIOT (HARRIET), Sharlot's sister

TRUSTY, Lord Brumpton's servant

### *Critique:*

*The Funeral, Or, Grief à la Mode* was Sir Richard Steele's first and best-constructed play, but it is far less serious than his later work. Nevertheless, the drama has moral overtones and some highly sincere social criticism. Through the characterization of the hypocritical widow who gives the play its subtitle, Steele ridiculed manners of the time, as he was to do so often in his later plays and in his familiar essays. Notable in the play are the two young army officers, Lord Hardy and Ensign Campley, who are more reputable and honest than most of their dramatic predecessors, a circumstance probably due to Steele's own career in the military service. Steele boasted, quite rightly, in his preface to the play that his drama was more innocent than the prevalent style of comedy. In many ways his characters and actions show an innocent freshness quite unlike the atmosphere of intrigue found in Restoration drama and the comedies of the early eighteenth century.

### *The Story:*

Young Lady Brumpton was quite happy when her husband, the Earl of Brumpton, died suddenly. A second wife, many years her husband's junior, she could

look forward to a lively life as soon as her mourning period was over. Indeed, she intended to begin enjoying life discreetly long before she doffed her widow's weeds. Meanwhile she had the enjoyment of the earl's entire fortune, for she had persuaded him to disown his only son, Lord Hardy. The task had been easy. The elderly earl, foolishly fond of his pretty young wife, never guessed that she had been plotting against his own best interests and his son's.

The earl's servant, Trusty, remained with his master's corpse when everyone else left it. Much to his surprise and joy, he discovered that the earl had only lapsed into a coma, and before long the nobleman regained consciousness and health. Trusty, seeing an opportunity to prove that his mistress was an intriguer and an adulteress, persuaded the earl to remain hidden and allow everyone to believe he was really dead. The only person taken into the secret was the funeral director, who agreed to keep silent after the earl paid him an amount equal to what the funeral charges would have been.

In addition to planning ways for the enjoyment of her late husband's wealth, Lady Brumpton also gave some thought

to the problem of ridding herself of the earl's two teen-age wards, Lady Sharlot and Lady Harriot. The girls were a very real threat to her freedom and to a portion of the earl's estate, since Lady Sharlot was in love with the earl's son and Lady Harriot with his friend Mr. Camp-  
ley.

Despite the fact that he had been put out of his father's house, Lord Hardy, an officer in the army, refused to believe ill of his father, and with Campley's help he plotted to release the two girls from his stepmother's clutches before some evil should befall them. He was right in his fear; Lady Brumpton planned to have the girls spirited away and seduced by her brother and a friend.

Help for Lord Hardy and Campley came unexpectedly from Trusty, who went to Lord Hardy's apartment and outlined his plan to the earl's son. Lord Hardy, he said, was to send a detachment of troops to the earl's house and the casket containing the earl's body would be turned over to the soldiers. In the meantime, with the help of Lord Hardy's servant and a French seamstress, Campley managed to win Lady Harriot's confidence and persuaded her to escape with him from the Brumpton mansion. They escaped by dressing in the clothes of the French seamstress and a servant girl.

The earl, hidden in the house, eavesdropped on various conversations and learned that his wife had abused him terribly in her conduct with other men and had plotted to bring his son to disfavor. He also learned that the lawyer he had trusted with the drafting of his will had written it in such a way that most of the estate would go, not to the rightful heirs, but to court and legal fees. The earl, seeing his wife as she really was, resolved to reinstate his son as his rightful heir.

When the detachment of soldiers arrived at the house, the casket was delivered to them, but not before a fight between the soldiers and the servants in order to make it seem as if the delivery had not been voluntary. Actually, the cas-

ket contained Lady Sharlot. The plot was a ruse to get the girl out of the house before she could be kidnaped and seduced by Lady Brumpton's brother.

As soon as she discovered what had happened and who the commanding officer of the detachment of soldiers was, Lady Brumpton went to confront Lord Hardy. When she arrived, she found Lady Harriot and Campley, who defied her to stop his marriage to the girl. Bitter words were spoken on both sides. At last Lord Hardy entered, to take his turn as the recipient of Lady Brumpton's invective. She railed against him for taking away his father's body and desecrating it. When she had finished, Lord Hardy accused her of poisoning his father, an accusation which made her furious. They went into another room to view the body. When the casket was opened, Lady Sharlot emerged, much to Lord Hardy's joy. His stepmother then told him he had been cut off from his father's fortune, and she handed him the one shilling which had been left to him according to his father's will. She demanded again that he and his soldiers return the body, for she still thought that they had somehow spirited it away. All the while the earl was listening in another room and gaining further evidence that his second wife was entirely dishonorable and evil.

To Lady Brumpton's consternation, the earl showed himself. Although her plans for enjoying a fortune and independence were gone, she felt that the delay was only temporary, for she believed that she could once again put herself in his esteem in spite of the facts he had learned. The earl was not happy to return to a life with an adulteress and a shrew.

Once more Trusty saved the situation. He produced a letter written by a man who had married Lady Brumpton some months before her marriage to the earl. The earlier marriage made the later one void, a fact which took the scheming woman out of the earl's life. The first husband had been induced to write the letter when he saw the earl sitting reading in

his study. Like everyone else, he thought that the earl was dead, and he therefore believed the nobleman had returned to haunt him for not telling what he knew about Lady Brumpton's past. Instead of being either a rich widow or a countess, Lady Brumpton found herself the wife of a man who had no money and who was forced to live by his wits. Her plans were utterly undone.

The earl, overjoyed to see his son after many years, promised to reinstate Lord Hardy as the rightful heir to his estates. He also gave his blessing to the approaching marriages between Lord Hardy and Lady Sharlot and Campley and Lady Harriot. He was, indeed, delighted that his two wards were to marry his son and his son's closest friend.

## THE GAMBLER

*Type of work:* Novel

*Author:* Fyodor Mikhailovich Dostoevski (1821-1881)

*Type of plot:* Psychological realism

*Time of plot:* Mid-nineteenth century

*Locale:* German watering places

*First published:* 1866

### *Principal characters:*

ALEXEY IVANOVITCH, a young gambler

THE GENERAL, a Russian aristocrat

POLINA, his stepdaughter

Mlle. BLANCHE, a French adventuress

THE MARQUIS DE GRIEUX, a factitious French nobleman

ASTLEY, a young English capitalist

ANTONIDA TARASYEVITCHEV, the General's wealthy old aunt

### *Critique:*

Dostoevski, having done considerable gambling at one time in his life, wrote this short novel with authority. His description of the fatal attraction of gambling to young and old alike is terrifying; for the rest, except for Polina's infatuation for the spurious French marquis, and for Alexey's Slavic penchant for self-torture, *The Gambler* seems a comparative ray of sunlight in the world of Dostoevski's art. Perhaps the background of a fashionable German spa with its international clientele accounts for this effect. Aunt Antonida, if not the most original of Dostoevski's creations, is one of the most delightful, even though she is little more than lightly sketched in.

### *The Story:*

Alexey Ivanovitch returned to Roulettenburg, a German resort, after two weeks in Paris. He was tutor in the family of a Russian general who had come to the

resort to repair his dwindling fortune. The General wooed an apparently wealthy young French woman, Mlle. Blanche. Polina, the General's stepdaughter, was attracted to Mlle. Blanche's alleged distant relative, the Marquis de Grioux. Alexey was Polina's creature; he loved her and accepted any humiliation at her hands.

Alexey went to the casino with money Polina gave him. After winning a tidy amount, he felt that his stay in Roulettenburg would affect his life seriously. Believing that he could not lose at the gambling tables, Alexey told Polina that henceforward he would gamble only for himself. But Polina, knowing her power over Alexey, easily persuaded him to share his winnings with her.

An affluent young English capitalist, Astley, came to Roulettenburg and, much to the General's discomfort, diverted the attentions of Mlle. Blanche, who was



growing tired of waiting for the General's old aunt to die. The General telegraphed Moscow every day to inquire about the condition of the old lady, who, he was sure, would leave him a fortune.

It was soon evident that Astley was in love with Polina. Alexey, suspecting the French pair to be imposters, wanted to get away from the machinations of Roulettenburg existence, but his love for Polina held him. At the casino he lost a large amount of Polina's money; his possession of the money aroused renewed interest in the General on the part of Mlle. Blanche. The General, it seems, was deeply in debt to de Grioux.

Unable to win with Polina's money, Alexey offered to win with his own and lend her whatever she wanted. Alexey hoped that he could win Polina's love by becoming wealthy through gambling. He confessed his ardent love for her, and when he told her that he could even commit murder for her she impishly ordered him to speak in French to a stuffy German baroness who was passing by with her husband. After Alexey brashly insulted the Germans, he was, in spite of his plea that he was mentally aberrant during the escapade, discharged by the General. Alexey managed to maintain his self-respect when he told the General, who had apologized to the baron for him, that he was capable of making his own apologies, that as the son of a nobleman he objected to the General's patronizing treatment. The General, fearful of the consequences of Alexey's further impetuosity, unsuccessfully tried to mollify the youth.

De Grioux, as mediator, told Alexey that any further indiscretion on his part might spoil the chances of the General's marrying Mlle. Blanche. He also promised that the General would re-employ Alexey soon and would continue, meanwhile, to pay him his salary. Alexey, however, chose Astley to be his second in a duel with the baron. De Grioux then produced a letter from Polina asking Alexey to drop the matter. The young

man obeyed, even though he knew for certain that Polina loved de Grioux.

Astley indirectly confirmed Alexey's suspicions that Mlle. Blanche and de Grioux were adventurers. During previous exploits at Roulettenburg, Mlle. Blanche had made advances to the baron and, at the direction of the baroness, had been escorted out of the casino by the police. Alexey suspected the General of being indebted somehow to Mlle. Blanche, and Polina of being involved with the French couple.

The General's old aunt, Antonida Tarasyevitchev, arrived from Moscow with a large retinue. Quite alive, she wickedly chaffed the General on his urgent solicitations and criticized him for squandering his children's inheritance. The General was visibly shocked by her arrival. The old lady, accompanied by the General's party, visited the casino and won fabulously at the gaming tables. In her triumph she gave money to her servants and to beggars.

Polina became more of an enigma to Alexey when she had him deliver a letter to Astley. Despite the General's pleas to the young tutor to prevent Antonida from gambling away her fortune, Alexey and the old lady frequented the casino together. Obsessed with the fever to win, she lost heavily. When she prepared to return to Moscow, she invited Polina to return with her. Polina declined. Antonida, unable to resist one last try at the gambling tables, again lost heavily. She converted bonds into cash and again lost. The old lady now possessed nothing but land and the houses on it; she borrowed money from Astley in order to return to Moscow.

The General's inheritance having been lost at roulette, Mlle. Blanche and de Grioux broke off relations with him and prepared to leave Roulettenburg. The General was a ruined man. Polina was distracted by her impending loss of de Grioux, but she was shaken out of her infatuation when de Grioux offered her consolation money from the proceeds of

the General's property, which was mortgaged to de Grioux. In distress, Polina turned to Alexey, who went to the casino and won a fortune for her to hurl in de Grioux's face. She spent the night with Alexey in his hotel room. The next morning she took his money, then threw it in his face. She fled to Astley. Alexey went with Mlle. Blanche to Paris, where he lived with her while she spent his winnings. Tired of the life of an adventuress, Mlle. Blanche, persuaded by Alexey, decided to marry the General.

Alexey, now a confirmed gambler, returned to the gambling tables of the Ger-

man resort towns. Once he went to jail for debt. In Homburg he saw Astley, who told him that Polina, recuperating from an illness, was in Switzerland with Astley's family. Meanwhile the General had died of a stroke in Paris, and Mlle. Blanche had received his inheritance from Antonida, who had died in Moscow. Alexey regretfully reminded Astley of Polina's infatuation for de Grioux and was momentarily hopeful when Astley told him that Polina had sent him to Homburg to bring Alexey back to her. Alexey knew that he had no choice, really—he had given his heart and soul to gambling.

## THE GARDEN

*Type of work:* Novel

*Author:* L. A. G. Strong (1896- )

*Type of plot:* Impressionistic realism

*Time of plot:* Early twentieth century

*Locale:* Ireland

*First published:* 1931

### *Principal characters:*

DERMOT GRAY, an Anglo-Irish boy who spends his holidays in Ireland

MRS. GRAY, his mother

MR. GRAY, his father

EITHNE, his sister

GRANNY, his mother's mother

GRANDPAPA, his mother's father

BEN McMANUS, Dermot's uncle

AUNT PATRICIA, Ben's wife

CON, their son

EILEEN, their daughter

PADDY KENNEDY, a cripple

### *Critique:*

The qualities which make this novel a book of rare and rich experience are the writer's exquisite, unspoiled perceptions of childhood and his memories of a lost world which delighted a small boy. Behind this tale of nostalgic reminiscence there is a subtle contrast of backgrounds and characters, and this blending of temperamental differences of race and culture gives a more tangible flavor and substance to L. A. G. Strong's biographical novel.

### *The Story:*

The first time Dermot remembered coming into an Irish port he was so young that he had to keep reminding himself to look for his Granny. He, his younger sister Eithne, and his mother came to Dublin each year to spend the summer at Granny's house. Dermot remembered only that there had been a monkey and a cat there the summer before.

After the trip by boat across the Irish Sea, they rode in a carriage, a train, and then a tram before they reached Sandy-

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THE GARDEN by L. A. G. Strong. By permission of the publishers, Alfred A. Knopf, Inc. Copyright, 1931, by L. A. G. Strong.

cove, where Grandpapa was leaning over the gate waiting to meet them. To Dermot, as to his mother, the cottage at Sandycove was really home, a place they loved as they could never love their home in England.

Besides such delights as Paddy-monkey and Pucker the cat, Dermot was glad to see once more the comfortable dining-room with its loaded table. He loved the china, the little bone spoon with which he ate his egg, the different foods, and the corner where Grandpapa kept the well-worn books he taught Dermot to read.

Granny's garden was all mixed up in his mind with the Garden of Eden. That summer he spent most of his time there, playing with Paddy-monkey who was chained near the kitchen door, hunting for snails among the plants, investigating the farther reaches of the orchard which he had not known when he was smaller, and helping the gardener chase the half-wild cats that tore down the bushes.

There were two things he did not like about Sandycove. One was the walk far out on the pier in wild weather, while nurse wheeled Eithne. The other was to be surrounded by Granny's gushing friends before and after church. He felt closer to his Grandpapa when the old gentleman stubbornly refused to stand in front of the church with the women but waited instead in a park across the way.

Often on Sunday afternoons Dermot's cousins from Dalkey came to visit, sometimes accompanied by Uncle Ben, a boisterous retired mariner who was also, Dermot discovered, a strict puritan. Of Uncle Ben's four children, two came often: Con, a strapping lad of twenty-one, and Eileen, a lovely girl a few years younger. They were tremendously alive. Dermot, who had always been considered delicate, was exuberant when he was with his cousins.

The McManuses lived at Delgany, on a cliff running down to the sea. Their house was full of all kinds of wonders, such as a telescope, the dried jaws of a

whale, a painted wooden pig, a bathroom with no taps. Uncle Ben and his family lived a happy-go-lucky life that left Dermot breathless; it was so unlike the precise life he lived in England. Too, Uncle Ben could answer Dermot's questions in more exact detail than anyone else, excepting perhaps Grandpapa; and even Grandpapa was likely to go on after the interesting part had been answered.

That year Uncle Ben, Con, and Eileen took Dermot in a boat to an island out from their home. There, while they were having their picnic, they looked up to see a ring of goats ranged on the rocks above them. It was a picture Dermot could not forget, and the trip was the first of countless excursions with the McManuses. That fall, as he sailed home to England, he looked back as long as he could see the Dalkey coast. Two years passed before he came back.

In England, before the plumbers laid a pipe in the Grays' yard, Dermot decorated a length of it by printing the plumber's name. Because he had used a chisel for the printing, he pierced the pipe. After it had been laid, the pipe leaked until the yard was a morass. Dermot confessed to his mother his fears that he had ruined the pipe but asked her not to tell his father. She had to tell Mr. Gray, of course, but he spoke kindly to Dermot when he asked the boy to be more careful the next time. A week later Dermot was still amazed at his father's unusual patience. To please Mr. Gray, he decorated the halls with horses' heads in chalk. His father blasted him for defacing the house and Dermot slunk away, cowed by the anger he had inadvertently brought on. He was afraid of his father, but when Mr. Gray became very sick Dermot was afraid for him as well.

After two years the Grays again went to Ireland. They did so each summer until the year of the first World War. As Dermot grew older his Granny hired a crippled lad to teach the boy to fish and to watch over him. It was a grand day when Dermot caught his first conger.



Paddy Kennedy and his pals, Long Mike Hogan and Peg-leg O'Shea, taught Dermot a great tolerance for the poor people that he could never have learned elsewhere, but they were careful not to allow any obscenity in his presence. That he learned in his public school.

Mr. Gray always arrived for his holiday just before the time came for the family to return to England. One year he connived with the gardener to rid the place of the worst of the marauding cats that Grandpapa had refused to kill. Mr. Gray, to Dermot's surprise and delight, set the boy to watch for Black Tom and Lord Spenser and let him, without the old gentleman's knowledge, shoot them.

As Eithne grew older she was asked to accompany Dermot to Delgany. The children thrived at the house, adoring their cousins, until it became a ritual for them to spend a full week there each summer. Con, who had never really grown up, always put himself out to make some diversion for Dermot and his sister. If he could think of nothing else, he drove them around the country on his motor bike. Eileen, too, entered into their entertainment. For her Dermot had a fondness verging on adoration.

The last year the Grays went to Ireland Dermot was studying to enter Oxford. That summer Dermot, Con, and Eileen, riding the motor bike to take Eileen to a tennis match, all felt a strange lowering of their spirits at the same time. Soon afterward another bike with two riders passed them and crashed into a post. Con and Eileen took care of the dead man and the injured one. Dermot, finally grown up, realized that he could face such a scene.

Although Eithne was only fourteen, Con asked Dermot if he thought his sister would have him. Dermot recommended that Con wait. He knew, however, that Eithne adored her cousin.

Both Dermot and Con were killed during the war, only a day apart. When Eithne went back to Ireland to visit Eileen and Aunt Patricia, the only ones left in the family, she told them that a letter from Con had arrived just after Dermot died, a letter written the day before Con himself was killed. Eithne had felt torn apart at losing the two who had meant most to her, but she felt better, after reading the letter, to think that Con and Dermot were together and surely happy.

## THE GARDENER'S DOG

*Type of work:* Drama

*Author:* Lope de Vega (Lope Félix de Vega Carpio, 1562-1635)

*Type of plot:* Comedy of manners

*Time of plot:* Late sixteenth century

*Locale:* Naples

*First presented:* c. 1615

### *Principal characters:*

DIANA, Countess of Belflor

TEODORO, her secretary

FABIO, a gentleman of Naples

MARCELLA,

DOROTEA, and

ANARDA, ladies in waiting

COUNT FEDERIGO, in love with Diana

THE MARQUIS RICCARDO, also in love with Diana

COUNT LODOVICO, an old nobleman

TRISTAN, Teodoro's lackey

### *Critique:*

*The Gardener's Dog* has proved to be one of the favorite comedies of Lope de

Vega since its first performance, sometime around 1615. It is based on the old tale of

the dog who would not eat its food, yet would allow no other dog to have it. Such was Diana. For a time, at least, she herself did not want Teodoro, but she would not let Marcella have him. The play is a comedy of character and manners, reminiscent of some of Shakespeare's work. The technical perfection is amazing when one remembers that this most prolific of all writers turned out more than sixteen hundred plays during his lifetime.

### *The Story:*

The Countess Diana was enraged when she heard that a man had been seen leaving the upper chambers of the palace. He had thrown his cap at the candle, snuffing out the only light so that he could not be identified. Diana sent for her ladies in waiting and questioned them in order to learn who had been visited by a lover during the night. Dorotea and Anarda pleaded innocent, but whispered to Diana that Marcella had a lover in the palace. He was Teodoro, secretary to the Countess Diana herself. Marcella confessed her love but protested that it was a pure love. Teodoro wanted to marry her. Diana gave her consent to the marriage but cautioned Marcella to stay away from Teodoro until the wedding day; otherwise passion might consume honor. After her ladies had left her alone, Diana realized that she too loved Teodoro, but since he was not high-born she could not proclaim her love.

Teodoro, who had indeed been the man involved in the midnight escapade investigated by Diana, feared that he would be found out and banished or executed. But he could not get Marcella out of his heart. Tristan, his lackey, begged him to forget Marcella and never see her again lest Diana punish them both severely, for it had been Tristan who had thrown the cap and snuffed out the candle so that his master would not be recognized while escaping. Soon afterward Diana did learn the truth of the escapade, when she tricked Tristan into revealing his part in

the affair. She also sent for Teodoro and subtly hinted at her love for him in a letter she feigned was intended for someone else.

Marcella went to Teodoro and told him that Diana had blessed their betrothal. Confused, Teodoro took Marcella in his arms just as Diana appeared. When he thanked her for giving Marcella to him, their capricious mistress ordered Marcella locked in her room, to await Diana's desires concerning the wedding. Then Diana again hinted that she loved Teodoro, and because of her words he renounced Marcella. To himself he regretted his rejection of Marcella, but he could not put aside the lure of wealth and power that would be his if Diana took him for a husband. Meeting Marcella a short time later, for Dorotea had let her out of the locked room, he spurned her love and disgraced her. Angered, Marcella swore revenge on him and on Anarda, who had, as Marcella learned, betrayed her and Teodoro to Diana because Anardo thought Marcella encouraged Fabio, a gentleman with whom Anardo was in love. Marcella, meeting Fabio, offered him her love and greatly confused that poor man by her words and actions.

Two noblemen, the Marquis Riccardo and Count Federigo, both begged for Diana's hand, and suddenly she sent Teodoro to tell Riccardo that she chose him for her husband. Deserted by the lovely countess before she was really his, Teodoro turned again to Marcella and said that he loved only her. At first she spurned him and declared that she would marry Fabio, but at last love won out over jealousy. Falling into Teodoro's arms, she made him forswear Diana forever. While the lovers called their mistress a devil, an ass, and a bore, they did not know that Diana and Anarda were hidden nearby and listening to their conversation. Suddenly they appeared, frightening the lovers almost to death. Diana dictated a letter to Teodoro, in which she stated that

if a noble lady loved a man he dared not love another. When she cautioned him to interpret its meaning correctly, Teodoro again renounced Marcella and told her to marry Fabio in order to please Diana.

Riccardo, appearing in answer to the summons from Diana, was told that Teodoro had misunderstood her words and that she had not intended to marry Riccardo. Teodoro, believing then that his mistress truly loved him, declared his love for her. Instead of listening to his pleas, Diana berated him for daring to speak of love when he was low-born and she a lady. Then he asked her to give Marcella to him, since Diana would not have him. But, like the gardener's dog who would allow no other dog to eat what he himself did not want, she would not let Teodoro have Marcella. Instead, she struck at Teodoro with her knife. He half-believed that she had wounded him because she loved him, and, when she returned and wiped the blood from his wound, he was sure that it was love that made her cruel to him.

Count Federigo and the Marquis Riccardo, hearing that Diana had wounded Teodoro, were convinced that he had threatened her honor, and they decided to have him killed. For their assassin they hired Teodoro's faithful lackey, Tristan, who took their gold and then informed Teodoro of their plot. Tristan had other plans for helping his master.

He had learned of one Count Lodovico, who had lost a son named Teodoro twenty years before. The boy had been captured by the Moors and was never heard of again. Tristan planned to convince the old count that Teodoro was his long-lost son. Then Teodoro would have a family of

birth and wealth and would be good enough to wed Diana. Teodoro, too honorable for such knavery, went to Diana and told her that he was going to Spain, to avoid both the death planned for him by her suitors and the torture he endured while in her presence. Diana, not knowing her own mind, alternately told him to leave and to stay. When Marcella went to Diana and asked for permission to accompany Teodoro to Spain, Diana told the girl that she must marry Fabio.

Meanwhile Tristan carried through his plot to make Count Lodovico think Teodoro his lost son, and the old man was delighted at the prospect of having his child returned to him. Before the old count saw Teodoro, Diana, knowing that her true love was to leave her, told him at last that she loved him. Still she refused to marry him because of his humble birth. When Count Lodovico appeared with the announcement that Teodoro was his son, Diana opened her arms to Teodoro and said that they would be married that very night. Marcella, seeing at last that she could never have Teodoro, agreed to marry Fabio.

Teodoro, in one last attempt to save his honor, confessed to Diana that Tristan had tricked the old nobleman into believing Teodoro his own missing son. But by that time Diana had learned that love did not respect position. She declared that they would marry anyway and keep the secret between themselves and Tristan. Federigo and Riccardo confessed their plot to have Teodoro killed, and Diana gave Dorotea to Tristan as his bride. So all ended well, with honor saved and love triumphant. The gardener's dog had made a final choice.

## THE GAUCHO: MARTÍN FIERRO

*Type of work:* Poem

*Author:* José Hernández (1834-1886)

*Type of plot:* Adventure romance

*Time of plot:* Nineteenth century

*Locale:* Argentina

*First published:* Part the First, 1872

Part the Second, 1879



*Principal characters:*

MARTÍN FIERRO, the gaucho

CRUZ, his friend

PICARDIA, Cruz' son

TWO SONS OF MARTÍN FIERRO

*Critique:*

Although it is not well known in the English-speaking world, the tale of Martín Fierro has had great popularity in the South American countries, particularly in Argentina. Fierro gave hope to a people long oppressed by the government and cheated by corrupt officials. He became a legend and his tale was repeated over and over again. Hernández himself was identified with his hero, and everywhere he went he was idolized as the spokesman for the gaucho. It is said that much of the romantic appeal of the poem is lost in translation; nevertheless, the English version is musical, vigorous, and exciting.

*The Story:*

Martín Fierro was a gaucho, born and raised on the rolling plains of Argentina. A gaucho was a mixture of the Spaniard and the Moor, transplanted to South America and mixed again with aboriginal Indians. He was God-fearing, brutal, superstitious, ignorant, lazy, and kind. His type was but a passing one, but while he roamed the plains he became a legend. Martín Fierro played his guitar and sang his songs, songs that told of his unhappiness and the sorrows of the gaucho all over the land.

There was a time when Martín had a home and a wife and children to comfort him. He had owned land and cattle and a snug house. He rode the plains and lived in peace with his neighbors. Then officers appeared to take Martín and his neighbors away from their homes and families to serve the government in wars with the Indians. Martín was among those chosen because he had not voted when the judge was up for election, and

the judge said that those who did not vote helped the opposition. The government promised that the gauchos would serve only six months and then be replaced. Martín took his horse and clothes and left his wife and children.

The men lived in filth and poverty. Complaints brought a staking out and lashes with leather thongs. There were no arms; the colonel kept the guns and ammunition locked up except when the Indians attacked. The Indians came and went as they pleased, killing, plundering, and taking hostages. They pulled babies from mothers' arms and killed them for sport. But the Indians were not much worse than the officers. The men had no pay, no decent food. They wore rags, and rats crawled over them while they slept.

At last Martín escaped and returned to his home. There he found his wife and sons gone, the house destroyed, the cattle and sheep sold by the government. Martín swore revenge and set out to find his sons. He was soon in more trouble. He killed a Negro in a fight. Another swaggering gaucho picked a quarrel and Martín killed him. These killings brought the police after him. They had tracked him down and were about to kill him when one of their number joined him in fighting the others. Cruz, his new friend, fought so bravely that the two of them drove off or killed their attackers.

Cruz, telling Martín his story, sang it like a true gaucho. He had lost his woman to the commandante of the army and so had left his home. He, too, had killed a man and been hunted by the law before an influential friend got him a pardon and a job with the police. But Cruz had no heart for the police. Seeing Martín pre-

pared to fight against great odds, he had decided to join him. The two decided to leave the frontier and go to live among the Indians.

Martín and Cruz traveled across the desert to the land of the savages. But before they could make friends and join a tribe, they were captured by a raiding party. For two years they suffered tortures inflicted by the Indians; then they were allowed to pitch a tent and live together, still under guard. They had to ride with the savages on raids against the Christians. When smallpox ravaged the tribe, Cruz gave his life by nursing a chief who had been kind to them.

Martín was alone once more. At last he escaped from the Indians. He rescued a white woman who had been beaten with the bowels of her own baby son. After weeks of weary travel they returned to the plains, where Martín left the woman with a rancher and went on his way. He knew by then that even the evils of the government were better than life with savage Indians.

Martín, returning to his homeland, learned that he was no longer wanted by the government. The judge who had put him into the army was dead and no one any longer cared about the Negro and the gaucho he had killed in fair fights. In his new freedom he went to a racing meet and there was reunited with two of his sons. From them he learned that his wife was dead and that they had also been tortured and cheated by the government.

The older son sang his song first. He had been arrested and convicted for a killing which he did not do. Beaten, starved, abused, he spent a long time in the penitentiary. In his loneliness he had had no friend to share his woes. He cautioned all

who heard his tale to keep away from the law, for the law was not for the gaucho.

The second son sang his song. An aunt died and left him some property. The judge appointed a tutor who robbed the boy of his inheritance and beat him and starved him. Penniless, Martín's son had roamed the land like a tramp until he was sent to the frontier with the army.

Father and sons sat singing and talking when a stranger called Picardia appeared and sang his song. Like the others, he had been sent to serve in the army and endure the tortures of the wicked officials. At the end of his song Picardia told Martín that he was the son of Cruz, Martín's old friend. The friends celebrated the meeting with wine and song, and while they sang a Negro joined them. He and Martín held a singing match, a common thing among the gauchos. The Negro sang that he was the brother of the Negro Martín had killed long years before and that he would avenge the death. Before they could fight, other gauchos stepped between them and sent Martín, his sons, and Picardia on their way.

They rode only a short distance together, then separated to seek new lives, each man alone. Before they departed, Martín Fierro gave the young men some advice out of his own experience. He told them to be true to their friends, to give every man his due, to obey the law, and never to cheat. If ever a woman should win their hearts, they must treat her well and be true. The four scattered, each one taking a new name from that day on. Martín, ending his song, commended his words to gauchos everywhere, for they came from the wisdom of an old man. Then he laid down his guitar, never to sing again.

## GERMINAL

*Type of work:* Novel

*Author:* Émile Zola (1840-1902)

*Type of plot:* Naturalism

*Time of plot:* Nineteenth century

*Locale:* France

*First published:* 1885

*Principal characters:*

ÉTIENNE LANTIER, a socialist laborer  
MAHEU, a miner  
MAHEUDE, his wife  
CATHERINE,  
ZACHARIE,  
JEANLIN, and  
ALZIRE, Maheu children  
CHAVAL, another workman

*Critique:*

One of the first books written about the conflict between capital and labor, *Germinal* was based on an actual strike that took place in France in 1884. Completely realistic, the book manages to exaggerate the truth without blaspheming it. Its most commendable quality is its lack of preaching. In a literary sense Zola triumphs here by portraying mob scenes with a painter's success. The emotions and movements of masses of people are so completely depicted that the characters in the story become mere results of the pressure of events around them. The idea of socialism and the nature of the men who uphold it is a principal theme here, yet the book is no manifesto in spite of its social intent.

*The Story:*

Étienne Lantier set out to walk from Marchiennes to Montsou looking for work. On the way he met Vincent Maheu, another workman, called Bonnemort because of successive escapes from death in the mines. Nearing sixty, Bonnemort suffered a bad cough because of particles of dust from the mine pits.

Bonnemort had a son whose family consisted of seven children. Zacharie, the eldest son, twenty-one years old; Catherine, sixteen years old, and Jeanlin, eleven, worked in the mines. In the morning, as they were dressing, they listened to the sounds of Levaque leaving the next door apartment. Soon afterward Bouteloup joined the Levaque woman. Philomène Levaque, the eldest daughter and Zacharie's mistress, coughed from her lung ailment. Such was the life of those who worked in the mine pits.

Étienne was given a job in the mine. He descended the mine shaft along with Maheu, Zacharie, Chaval, Levaque, and Catherine. At first he mistook the latter for a boy. Chaval, during lunch time, roughly forced the girl to kiss him. This act angered Étienne, although the girl insisted that the brute was not her lover.

The head captain, Dansaert, came with M. Négrel, M. Hennebeau's nephew, to inspect Étienne, the new worker.

There was bitterness among the workers, danger lurking in the shafts, and so little pay that it was hardly worth working. Étienne, however, decided to stay in the mine.

M. Grégoire had inherited from his grandfather a share in the Montsou mines. He lived in peace and luxury with his wife and only daughter, Cécile. A marriage had been arranged between Cécile and Négrel.

One morning Maheude, Maheu's wife, and her small children went to the Grégoires to seek help. They were given warm clothing but no money, since the Grégoires believed working people would only spend money in drinking and nonsense. Maheude had to beg some groceries and money from Maigrat, who kept a shop and who would lend money if he received a woman's caresses in return. He had Catherine in mind. But Catherine, escaping him, met Chaval that night and allowed him to seduce her. Étienne happened to witness the seduction and was disillusioned by the young girl.

Étienne quickly adapted himself to the mine, so expertly that he earned the profound respect of Maheu. He made friends



with the other workers. Only toward Chaval was he hostile, for Catherine now openly showed herself the man's mistress. At the place where Étienne lived he would chat with Souvarine, a friendly man who despised the company of women. Étienne discussed a new movement he had heard about from his friend Pluchart, a Lille mechanic. It was a Marxist movement to free the workers. Étienne who had come to loathe the working conditions and the lives of the miners and their families, hoped to collect a fund to sustain the forthcoming strike. He talked about his plan to Rasseneur, with whom he boarded.

After Zacharie married his mistress Philomène, the mother of his two children, Étienne came to the Maheu household as a boarder. Night after night he urged them to accept his socialistic point of view. As the summer wore on he gained prestige among the neighbors. His fund grew. As the secretary he drew a small fee and was able to put aside money for himself. He began to take on airs.

The threat of strike was provoked when the company lowered the wages of the workers. As a final blow to the Maheus, a cave-in struck Jeanlin, leaving him a cripple. Catherine went to live with Chaval, who had been accusing her of sleeping with Étienne. In December the miners struck.

While the Grégoires and the Hennebeaus were at dinner arranging the plans for the marriage between Cécile and Négrel, the miners' delegation came to see M. Hennebeau, but he refused to give any concessions. The strike wore on through the weeks while the workers slowly starved. Étienne preached socialism and the strikers listened; as their misery increased they became more adamant in their resistance to M. Hennebeau. The endless weeks of strike at the Montsou mines ended in a riot when the people advanced to other pits to force the workers to quit their labors and join the strike. All day the mob destroyed property and raged against their starvation.

Catherine had remained faithful to Chaval, but when, during the riot, he turned renegade and ran to get the gendarmes, she deserted him to warn her comrades, especially Étienne.

Étienne went into hiding, assisted by Jeanlin, who had become a street urchin and a thief. The Maheu family fared poorly. Crippled Alzire, one of the younger children, was dying of starvation. Everywhere neighbors quarreled fretfully over trifles. Étienne frequently slipped into Maheu's house for a visit. For the most part he wandered alone at night. After the strike had been going for two months, there was a rumor that the company was bringing strikebreakers to the pits, Borain workers. Étienne began to despair. He suggested to the Maheus that the strikers bargain with M. Hennebeau, but Maheude, who once had been so sensible and had resisted violence, shouted that they should not give in to the pressure of their want.

One night at Rasseneur's, while Étienne was discussing matters with Souvarine, Chaval and Catherine entered. The animosity between Étienne and Chaval flared up, and they fought. Chaval, overpowered, ordered Catherine not to follow him but to stay with Étienne. Left alone, Catherine and Étienne were embarrassed and confused. Étienne had no place to take the girl. It was not possible for her to go home, since Maheude could not forgive her for having deserted the family and for working during the strike. Resignedly, Catherine went back to her lover.

After Catherine had gone, Étienne walked by the pits, where he was a witness to the murder of a guard by little Jeanlin. Étienne dragged the body away and hid it.

When the strikebreakers began to work, the strikers stormed the entrance to the pit and threatened the soldiers who were on guard. After a while the soldiers fired into the mob. Maheu was among those killed. Twenty-five workers had been wounded and fourteen were dead.

Company officials came to Montsou to

settle the strike. The Borains were sent away. Étienne's popularity ended. He brought Catherine home and began to stay at Maheu's house again. The bleak house of mourning filled Étienne with remorse.

Souvarine resolved to leave Montsou. Before he went, he sneaked into the pit and committed enough damage to cause a breakdown in the shafts. That same morning Étienne and Catherine decided that they must go back to work. Chaval managed to be placed on the same work crew with Étienne and Catherine. Repeatedly the two men clashed; Chaval still wanted Catherine.

Water began rushing into the shaft. Below, Chaval, Étienne, and the rest were trapped when the cage made its last trip up and did not come down again. The people above waited and watched the mine slowly become flooded by subterranean torrents of water.

Négrel set about to rescue the entombed workers, for as long as they were below they must be assumed to be still alive. At last he and a rescue party heard faint thumpings from the trapped workers. The men began to dig. An explosion injured several of them and killed Zacharie.

Meanwhile the trapped workers had scattered, trying to find a place of safety. Étienne and Catherine came upon Chaval in the gallery to which he had climbed. There the animosity between the two men led to a fight which ended when Étienne killed Chaval. Alone, the two lovers heard the rescuers' tapping. For days they continued to answer the tapping. Catherine died before the men outside reached them. Étienne was still alive when help came.

After six weeks in a hospital Étienne prepared to go to Paris, where more revolutionary work awaited him.

## GERMINIE LACERTEUX

*Type of work:* Novel

*Authors:* Edmond (1822-1896) and Jules (1830-1870) de Goncourt

*Type of plot:* Naturalism

*Time of plot:* Nineteenth century

*Locale:* Paris

*First published:* 1865

### *Principal characters:*

GERMINIE LACERTEUX, a maidservant

MADemoiselle DE VARANDEUIL, Germinie's employer

MADAME JUPILLON, Germinie's friend

MONSIEUR JUPILLON, Madame Jupillon's son and Germinie's lover

MONSIEUR GAUTRUCHE, another lover of Germinie

### *Critique:*

The story of Germinie Lacerteux is not a pretty one, nor did its authors mean it to be a pretty tale. They consciously set out to show how the life of a very minor figure in the city of Paris could contain the real essence of tragedy, despite the heroine's low station. According to Zola, a great admirer of the Goncourt brothers, the study of the lower classes in fiction began with this novel. The story of Germinie, a servant, is presented with the clinical detachment of the dissecting room. No details are spared the reader,

and the emotions, pains, and joys of such a life are carefully analyzed in realistic fashion. The authors, who neither condemned nor praised, but simply presented what they saw, are the literary forerunners of such American novelists as Stephen Crane, Frank Norris, and Theodore Dreiser.

### *The Story:*

Germinie Lacerteux, left an orphan at the age of four years, was taken care of by her sisters. At the age of fourteen she

was sent to Paris to live with an older sister who had settled with her husband in the city. Not wishing to pay for all the expenses of the child from their own meager income, the sister and her husband found Germinie a job as a waitress in a café. After she had worked in the café for several months, she was seduced by one of the waiters. Becoming pregnant, she suffered many indignities from her relatives because she would not say to them that she had literally been raped; they thought she had invited seduction. Her child was born dead, and her sickness almost killed Germinie. Finally a retired actor took pity upon her and hired her as a maid and companion. For Germinie this was a step upward in the world; unfortunately for her, the old actor died within a few months. Germinie then filled a host of positions as maid to kept women and boarding-school mistresses.

One day the maid of Mlle. de Varandeuil died suddenly, and through the influence of her sister Germinie was given the position. Mlle. de Varandeuil was an old maid. Her father had prevented her from being anything but a servant to him until his death, so that Mlle. de Varandeuil had few friends and acquaintances. Other members of her family had died, and she herself was an old woman. She had a sufficient income to live more or less comfortably, but it could not tolerate many extravagances. In her old age she needed someone to look after her, as much a companion as a maidservant.

For a time after her entry into the service of Mlle. de Varandeuil, Germinie was a devoted Christian. She spent a great deal of time at church and went to confession regularly. Through her devotions she fell in love with a young priest, but he, sensing her state of mind, sent her to another confessor and refused to speak to her. When he took that course of action, Germinie's devotions ceased.

Germinie's next devotion was to her sister's niece, who was left to Germinie's care when the mother died. But Germinie's happiness was short-lived, for the

child was taken to Africa by another sister. When word came by letter that the child was ill and the sister's husband out of work, Germinie sent everything she could to aid the stricken child and the family that was taking care of her. After depriving herself of necessities for two years, Germinie learned that the child had died shortly after leaving Paris and that the letters from the aunt and uncle were only a ruse to get Germinie's hard-earned money.

About that time a dairy store was opened very close to the house in which Germinie lived with Mlle. de Varandeuil. In her dealings with the store Germinie found a friend in Madame Jupillon, the proprietress. Madame Jupillon had a son, who was at a trade school learning to become a glove maker. Germinie, quite taken with the youngster, often went with his mother to see him on visiting days. One day, when Madame Jupillon was ill, Germinie went by herself to the school. Upon her arrival she learned that the young man was in trouble because some questionable books had been found in his possession. Germinie helped him out of his difficulty, but when she tried to lecture him found herself unable to do so.

Soon Germinie realized that she had a great deal of affection for the young man, who was ten years her junior. In order to be near him and to have company, she spent a great deal of time with the Jupillons, who took advantage of her willingness to help in the store. She was exceedingly jealous when Jupillon was attracted to a woman of notoriety and did everything she could to keep the two apart. By her actions she left herself open to the advances of young Jupillon, who was not above taking advantage of her unselfish devotion.

Germinie was extremely happy as the lover of young Jupillon; she had a need, both physically and psychologically, for someone to love. But she soon discovered that Jupillon spent much time in the company of other women. To help keep



him for herself, Germinie spent all her money to buy him a place in which to open his own business, meanwhile providing him with an apartment of his own. But shortly after she had done so much for him Germinie was turned away from Jupillon's door by another woman who had become his mistress. In the meantime Germinie had become pregnant; a baby daughter was born. Since it was impossible to keep the child at home while acting as Mlle. de Varandeuil's maidservant, Germinie farmed out the child. The death of the baby a few months later brought Germinie great sorrow.

Some time after she had been turned out by Jupillon, the young man was unfortunate enough to be called for military service. He had no money to secure his release, but he knew that he could get the money from Germinie, who still loved him. Germinie, after some trepidation, went into debt to keep her false lover near her. She was compelled to borrow so much money that the bare interest on it took everything she could spare from her small income.

As the years passed Jupillon took less and less interest in Germinie, so that she finally gave him up and turned to liquor for comfort. Drunkenness became her one joy, although she managed to keep the secret of her vice to herself; old Mlle. de Varandeuil never even guessed the truth. Everyone noticed, however, that she had become slovenly in her person and in her work. Mlle. de Varandeuil kept her on only because the old woman could not stand the thought of a new servant in the house. Germinie had two

grave problems: she had no one to love, and she was miserably in debt because of a man who cared nothing for her.

At last Germinie found herself approaching forty years of age. About that time she met a man in his fifties, a painter, and took him as a lover. She did not love Gautruche except as an object upon which her pent-up affections could be lavished. Before long she felt much better, behaved much better, and was a better servant to her mistress. But Gautruche saw in her only a servant for himself, and he believed that she would be only too happy to leave her job and marry him. Much to his surprise, she refused his offer of marriage, and the two parted forever. Once again Germinie was left with no one who cared for her or upon whom she could lavish her affections. She turned in her desperation to picking up any man she could find on the streets. One night, as she roamed Paris looking for a lover, she saw Jupillon. She followed him to a house and spent the night outside in the rain, while waiting for a chance to see him again. The next morning she was desperately ill with pleurisy. She kept on working in spite of her illness, until her condition became much worse. At last Mlle. de Varandeuil sent her to a hospital and there Germinie died. After her death all her secrets were revealed, for everyone to whom she owed money attempted to collect from her employer. At first Mlle. de Varandeuil was outraged; then she came to realize the agony and frustration of Germinie's life, and felt only pity for the wretched girl.

## GETTYSBURG

*Type of work:* Short stories

*Author:* Elsie Singmaster (Mrs. E. S. Lewars, 1879-1958)

*Types of plots:* Historical chronicle and regional realism

*Times of plots:* 1863-1913

*Locale:* Gettysburg, Pennsylvania

*First published:* 1913

*Principal characters:*

MARY BOWMAN, widowed during the battle

YOUNG PARSONS, a recruit from Gettysburg

COLONEL FRANK HASKELL, of the Thirty-sixth Wisconsin Infantry  
GUNNER ADAM CRISWELL, a blind veteran  
FREDERICK DAGGETT, a military substitute  
GRANDFATHER MYERS, an aged veteran

### Critique:

Gettysburg gave Elsie Singmaster's writing its center and its roots, and this collection of her short stories is one of the best books ever written about the battle fought there and its aftermath. Living on the site of that great conflict, the writer heard at first hand the stories of many men and women who remembered vividly the events of those three decisive days of July first, second, and third, 1863. The people of that time are dead and buried now, but Elsie Singmaster has preserved their recollections in this book, to which she gave the simple yet evocative title, *Gettysburg*. Her treatment is both realistic and legendary. The book opens with a picture of the town when news came that a battle was to be fought there, continues with an account of the battle and the Confederate retreat, and ends with a group of stories dealing with characters whose experiences are presented in retrospect—blind Gunner Criswell, whose name was missing from the roll of honor; old Daggett, the substitute who had been cheated of honor and pay; Grandfather Myers, who saw the marching ranks once more before he died; Mary Bowman, widowed during the fighting, who saw General Early on his white horse, the ghostly leader of that grim retreat through wind and rain. *Gettysburg* may be read as a work of fiction. The stories, however, are based on actual people and events.

### The Stories:

Mary Bowman, scraping lint for wound-dressings, found it difficult to keep her mind on her work. Close by, her three small children played that they were General Early and his ragged Con-

federate troops, who had passed through Gettysburg several days before. Yesterday Union soldiers had marched into town and headed toward Chambersburg. Mary Bowman was glad that the village was not to see fighting, thankful that her husband was with Hooker's unengaged forces. But she had dreamed of marching men in the night. Suddenly uneasy, she went to her front door. Hannah Casey, a neighbor, came from her garden across the street. While they stood talking a soldier rode by and warned them to take shelter. The Army of Northern Virginia was advancing from the north, the Army of the Potomac from the south. The women looked at each other in dismay as cannon roared threateningly from the ridge west of town.

For months young Parsons had dreamed of fields filled with dead men. Sometimes he wanted to run away. Marching along the dusty road from Taneytown, he suddenly realized that the army was moving toward Gettysburg, where he had been born. Firing sounded in the distance. As his company marched that night past the cemetery where his father was buried, he could stand the thought of death and battle no longer. Turning, he ran blindly through the darkness to his mother's farmhouse. Finding the door locked, he entered through a window and crept upstairs to his own bed. He awoke in late afternoon, to find the house empty, his mother nowhere about. Looking from a window, he saw men in blue and other men in gray skirmishing outside. His fears forgotten, he began to fire on the Confederates. All that afternoon he and the Union soldiers held the strategic ground around the

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Parsons house, where, toward evening, his friends carried him with a bullet wound in his throat. Lying on the kitchen floor, he saw his mother as she came from the cellar where she had hidden herself when the firing began. On Parsons' face was a look of peace; he had come home.

Near a clump of trees, on the third day of the battle, Colonel Frank Haskell waited in a stone-fenced field. Around him were long lines of infantry, re-formed since yesterday's fighting. A mile away, on the opposite ridge, Lee's men also waited. The cannonading began. Smoke drifted across the field. Men fell, but still the Union lines waited. The bombardment ended with heavy, ominous silence. Then through the smoke the Confederate ranks appeared, eighteen thousand men, a rolling sea of gray. Shells, shrapnel, canister failed to stop them. When the Union lines began to waver, the young officer drew his sword and urged his men back. The troops were fighting hand to hand as the smoke closed down. Then the Confederate charge broke. By a clump of trees behind a stone wall Pickett's charge ended in defeat.

Although she had been forewarned, Mary Bowman was startled by the sound of reveille on the morning of November 19, 1863. The night before a train from Washington had brought President Lincoln to Gettysburg for the dedication of a cemetery for the dead soldiers. Out there on the battlefield, among the unknown dead, lay Mary Bowman's husband, for whom she had looked in vain. Sad and embittered by her loss, she went to the ceremony only because the judge, a kindly man concerned for her welfare, insisted that she take her children. She heard little that the orator of the day said, for her mind was on the wounded she had nursed, on the grim debris of the battle she had uncovered in her search. As she turned to leave, someone said that the President was about to speak. Abraham Lincoln, lank and sad-faced, spoke only a few words, but, hearing them,

Mary Bowman took heart. It was as if he were telling her to be of good comfort, that her duty was to the living as well as the dead.

The explosion which cost Gunner Adam Criswell his eyesight on the second day of the battle had not disabled him. A vigorous old man, he returned to Gettysburg with his friend, Carolus Depew, in September, 1910, for the dedication of the great monument containing the names of all Pennsylvania soldiers who had fought in the battle. While Carolus looked for his own name, a boy read to the blind man the names of those in Criswell's battery. The townspeople had opened their homes to the old soldiers; Criswell and Depew stayed with Professor James and his wife. Another guest was a pompous general who took credit for the plan to inscribe the veterans' names on the monument. The next day Criswell went to the exercises with Mrs. James. Afterward the general offered to find the blind man's name on the memorial tablets. Then Criswell told them what he himself already knew. His name had been overlooked.

Frederick Daggett had fought as a substitute. The other man had promised him a thousand dollars, but the money had never been paid. All Gettysburg, knowing Daggett as a drunkard and braggart, laughed at his foolish story. Congressman Ellison Brant, arriving in Gettysburg on the eve of Memorial Day, was unable to find accommodations or a guide until Daggett offered his services. Brant, impatient and demanding, was dissatisfied with the old man's efforts and tried to pay him off contemptuously in the crowded lobby of the Keystone Hotel. Before all the people there, Daggett demanded his thousand dollars, for he had recognized Brant as the man who had cheated him years before. The politician reached for his checkbook before he realized that his gesture was an admission of guilt. Hurriedly he wrote the check. Daggett took it and deliberately tore the slip of paper in two. Ragged and dis-



reputable, he could always boast that he had thrown away a thousand dollars.

Grandfather Myers, invalided home after Chancellorsville, had watched the Confederates retreating through rain and mud from Gettysburg. Ever since, he had regretted the illness which had kept him from offering food or comfort to the tired, defeated men. He himself was an old man when the state militia held a summer encampment on the battlefield. His son, daughter-in-law, and grandchildren went to see the review, but Grandfather Myers stayed at home because there was no room for him in the buggy. That afternoon he dressed himself in his blue uniform. He was sitting on the front porch when a detachment of the National Guard came marching by on ma-

neuvers. To the old man they were Lee's soldiers in retreat, their uniforms yellow with dust instead of tattered and rain-soaked. When they asked for water he could only nod smilingly. At last he had given Lee's men something. He could die content.

Although Mary Bowman lived to see the fiftieth anniversary of the battle, she never talked of those days. But she remembered all her life her husband, lost on that battlefield, the voice of Abraham Lincoln, and most vividly of all the figure of General Early, as she had seen him riding by on his white horse, the spectral leader of a stumbling, ghostly host on that rain-muffled retreat toward Hagers-town.

## THE GILDED AGE

*Type of work:* Novel

*Authors:* Mark Twain (Samuel L. Clemens, 1835-1910) and Charles Dudley Warner (1829-1900)

*Type of plot:* Social satire

*Time of plot:* Nineteenth century

*Locale:* United States

*First published:* 1873

### *Principal characters:*

WASHINGTON HAWKINS, a young Westerner

LAURA HAWKINS, his adopted sister

COLONEL BERIAH SELLERS, an improvident optimist

PHILIP STERLING, a young engineer

HARRY BRIERLY, his friend

SENATOR DILWORTHY, a member of Congress

RUTH BOLTON, a Quaker

### *Critique:*

Satire was Mark Twain's forte, and in this novel his wit finds a wide range. In fact, he and his co-author planned to attack almost every aspect of contemporary society. The weakness in the story lies in its co-authorship; it hangs in uncertain balance between sober reality and sheer hilarity, with no clear demarcation between the two attitudes. Mark Twain's contribution can easily be recognized by readers familiar with the humorist's style. The book was apparently intended to do for the novel what *The Knight of the Burning Pestle* did for the drama. Dif-

fused in its effects, the novel does contain one memorable element, the unforgettable character of Beriah Sellers.

### *The Story:*

Squire Hawkins of Obedstown, Tennessee, received a letter from Colonel Beriah Sellers asking Hawkins to come to Missouri with his wife Nancy and two Hawkins children, Emily and George Washington. Moved by the colonel's eloquent account of opportunities to be found in the new territory, the family traveled West. On the journey they stopped at a

house where a young child was mourning the death of his mother. Taking compassion on the orphan, Hawkins offered to adopt him. His name was Henry Clay.

The travelers boarded the *Boreas*, a steamboat headed up the Mississippi. In a race with a rival the two boats collided, causing a fire on the other steamboat and killing or injuring scores of passengers. In the confusion Hawkins found a stray child, Laura, whose parents apparently had died in the fire. The Hawkinses, although now burdened with four children to care for, took hope in the promise of Tennessee lands which they still owned.

After a tiresome journey they reached their new home, a log cabin surrounded by a dozen or so other ramshackle dwellings. There Colonel Sellers helped the Hawkinses start their new life. But Squire Hawkins did not prosper as he had hoped and before long his affairs became hopelessly involved.

Ten years later found Colonel Sellers living in Hawkeye, a town some distance away. Squire Hawkins, by that time, was impoverished. Clay had gone off to find work and Laura, now a beautiful young girl, volunteered to do so. Washington and Emily could not decide what to do. Clay brought money to the destitute family and paid Washington's stagecoach fare to Hawkeye, where he found Colonel Sellers as poorly off as the Hawkins family. But Colonel Sellers was a magnificent talker. His fireless stove became a secret invention, his meager dinner a feast, his barren house a mansion, and under the spell of his words Washington's dismal prospects were changed to prospects of a glowing future. Colonel Sellers spoke confidentially of private deals with New York bankers and the Rothschilds. He confided that he was working on a patent medicine which would bring him a fortune.

Colonel Sellers took Washington to the real estate office of General Boswell. It was arranged that the young man should live with the Boswells while working for the general. Before long he fell in love

with Boswell's daughter Louise.

Squire Hawkins died, leaving his family only the lands in Tennessee. Among his papers Laura found some letters from a Major Lackland, who apparently had come across a man believed to be Laura's father. Before Hawkins could get in touch with the man, he had disappeared. Laura's doubtful parentage made her an object of scorn in the region.

Two young New Yorkers, Philip Sterling and Harry Brierly, set out for Missouri to work as construction engineers for a railroad company. In St. Louis they met Colonel Sellers, who entertained them with boasts about his investments and treated them to drinks and cigars. When he showed embarrassment at having lost his money, Philip relieved him by paying the bill.

In Philadelphia, Ruth Bolton, the daughter of Eli and Margaret Bolton, both Quakers, received a letter from Philip. Rebelling against the rules of the Friends, she told her parents that she wanted to do something different, perhaps study medicine.

Colonel Sellers continued to befriend the two young men in St. Louis. He went so far as to suggest that the railroad should be built through Stone's Landing, a small village not along the route planned for the road. Like the colonel, Harry was a man of imagination. When their money ran out, Harry and Philip went to an engineers' camp near Hawkeye, and the colonel joined them to plan the city to be built there.

Philip and Harry arrived in Hawkeye eight years after the death of Squire Hawkins. The Civil War had been fought; the Hawkinses were still supported by Clay, and Laura had become a beauty. During the war she had married a Colonel Selby, who, already married, had deserted her when his regiment was transferred. After that calamity she turned her eye upon Harry Brierly, who fell in love with her.

When Senator Dilworthy went to Hawkeye to investigate Colonel Sellers'

petition for funds to improve the area, the senator met Washington Hawkins. Thinking Washington a fine young man, the senator hired him as a secretary. Laura charmed Senator Dilworthy to such an extent that he invited her to visit his family in Washington.

Ruth Bolton was in school at Fallkill, where she stayed with a family named Montague. On their way to New York, Philip and Harry stopped to see her. Philip was disappointed in the manner in which Ruth accepted him. Alice Montague was kinder to him; Ruth seemed too attentive to Harry. In Washington, Harry saw the appropriation for Stone's Landing passed by Congress. When the New York office sent no money with which to pay the workers at Stone's Landing, Harry went to New York to investigate. Speculation was everywhere; even Mr. Bolton decided to buy some land near the railroad in Pennsylvania. Unfortunately, Harry learned that the cost of obtaining the Congressional appropriation had been so high that there was no money left to pay for the work at Stone's Landing.

Hired by Mr. Bolton, Philip went to develop the natural resources of a tract of land in Ilium, Pennsylvania. He became a frequent visitor at the Boltons'.

Senator Dilworthy invited Laura to come to Washington, where she immediately became a belle—much to Harry Briery's consternation. Many people believed her an heiress. The senator attempted to use her influence in getting congressmen to vote in favor of a bill in which he was interested. At a party Laura saw Colonel Selby, who had come to Washington to claim reimbursement for some cotton destroyed during the war. When the former lovers met, Laura knew she still loved Selby and the two began to be seen about town together. When

he left Washington, Laura followed him to a New York hotel, where she shot him.

The opening of the Ilium coal mine found Philip and Harry hard at work. Before they had located the main vein, however, Mr. Bolton went bankrupt and surrendered all his property to his creditors, and Philip was able to buy the Ilium tract. Ruth, graduated from medical school, had gone to work in a Philadelphia hospital. Harry was in New York, a witness at Laura's murder trial. Philip, hoping to read law in the squire's office, visited the Montagues in Fallkill. Mr. Montague, seeing value in Philip's mine, offered to finance a further excavation.

Laura's trial attracted much attention. Claiming that she was insane, her lawyer tried to show that her mind had been deranged from the time she lost her parents in the river boat fire.

Senator Dilworthy's bill, a measure to establish a university for Negroes on the Hawkins land in Tennessee, had been for some time in committee. Washington Hawkins and Colonel Sellers expected to make a fortune when the bill passed. Then Dilworthy, up for reelection, attempted to buy votes and was exposed, and his bill was defeated on the floor of the Senate. Washington and Sellers were crestfallen.

Laura was acquitted of the murder charge. Penniless, she tried to begin a lecture tour, but on her first appearance she found only an empty auditorium. On the streets she was attacked by angry citizens and driven home to a cold room, where she died of grief.

Philip finally found coal in his shaft, but his elation subsided when a telegram from the Boltons told him that Ruth was gravely ill. He hurried to her bedside, where his presence helped to hasten her recovery.

## GOAT SONG

*Type of work:* Drama

*Author:* Franz Werfel (1890-1945)

*Type of plot:* Symbolic allegory



*Time of plot:* Late eighteenth century

*Locale:* A Slavic countryside

*First presented:* 1921

*Principal characters:*

GOSPODAR STEVAN MILIC, a farmer

MIRKO MILIC, his son

MIRKO'S MOTHER

STANJA VESILIC, Mirko's betrothed

JUVAN, a student

THE PHYSICIAN

*Critique:*

The damage that can be done by the fear and superstition of an ignorant people is amply demonstrated in *Goat Song*, in which the rebirth of brutishness in man is symbolized by the birth of a human monster. In their zeal to find a sacrifice for their sins, the peasants and gipsies elevate the human monster to sainthood and then sacrifice a young girl to him. This is a dynamic plot, the horror touched with mysticism and poetic symbolism.

*The Story:*

Stanja Vesilic was the betrothed of Mirko Milic. The parents had arranged the marriage, as was the custom. It was a marriage of convenience, the exchange of money for position in the community. It was the custom also for the bride-to-be to stay in the groom's home for a month, in order that she might learn the ways of her prospective mother-in-law. Neither Stanja nor Mirko took much interest in the arrangements. It was to be and that was all.

Unknown except to a very few was the existence of another son born to Stevan Milic and his wife. This boy, now grown, was a human monster, hidden from the world and his brother in a little cottage. He crawled on all fours like a goat and at times let out terrible screams which had to be explained away to passers-by. The mother had never seen the child since his birth, he having been suckled by a servant girl, but her heart

yearned for him even while she knew she could never see him lest the secret of his existence be revealed.

A physician called and urged them to place the monster in a home for such beings, but when Stevan learned that his name must be registered, he would not allow the plan to be carried through. No one must learn the secret. At last Stevan decided to kill his son so that the creature would be free of his troubles and Stevan and his wife free of worry about him. But when Stevan took his gun and went to the hut, he found that the physician, who had visited the monster in the name of science, had left the door open and the monster had escaped. Now he was really free.

The farmers of the area had been plagued by vagabonds and gipsies seeking to settle near the village. Most of these wanderers had once lived on land nearby and wanted a little of it again. When their leaders went to the council with their petition, the wealthy farmers would not listen to their pleas. Stevan presided at the council on the night the monster disappeared, his mind so filled with his own fear that he did not really hear the pleas of the gipsies. He ordered them away, telling them that they were the lucky ones, smiled on by fortune. His actions and words convinced everyone present, even the other elders of the council, that he was a madman.

The intellectual leader of the vagabonds was Juvan, a student. He stirred

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up his followers to kill and plunder the farmers who would not give them land. Stanja and Mirko talked with him. Each hated Juvan, but Stanja was drawn to him in spite of her hate. Feeling compassion for Juvan's homeless people, she wanted Mirko to join him in getting land. But Juvan insulted Stanja, and so the two men prepared to fight. Before they drew blood, the gipsies found the monster and ran to Juvan with the news. The ignorant gipsies thought the monster had been sent to punish them for their greed. Juvan, who knew the monster was the secret hidden by Stevan Milic, planned to use his knowledge to enforce his will on the landowners.

The monster was taken in bonds to the church and installed behind the altar, hidden from view. The gipsies secured arms, thought by the villagers to be provided by the monster, and attacked the peasants. As they murdered and plundered, thinking always that they were appeasing the monster, Juvan used the creature to work the mobs into a frenzy. At last they demanded to see the monster. Their lust for blood lessening, they wished to see the strange god who would avenge all their wrongs and return their homelands.

When they gathered at the church, Stevan, his wife, their son Mirko, Stanja, and the elders appeared. The mob would have killed them if Juvan had not silenced the rioters. Stevan tried to bargain with Juvan: if Juvan and his mob would lay down their arms and release the monster, the gipsies would be forgiven and allowed to take some land. After forcing Stevan to claim the monster as his son in the presence of all the people, Juvan said that the monster would be released only to Stanja, who was to go in and cut the creature's bonds. Mirko and his father and mother tried to get the girl to flee, but by that time Juvan ruled her completely. Scorning the words of everyone, she took the knife to

cut the bonds. Mirko attacked Juvan and was instantly killed by a guard. Mirko's mother was happy, without understanding why she wanted her good son dead.

Stanja went into the sanctuary to free the monster, while the mob sang in ecstasy. When Juvan tried to go to Stanja, to save her, the mob held him back and demanded a sacrifice to the unknown god. Suddenly the doors to the altar opened of their own accord, and the monster stood in the shadows before them.

Soldiers came to the farms and villages and drove off the gipsies. The monster had fled into the woods and there burned, or so they said. Juvan, taken prisoner, was to be hanged. The farmers were now poor, but Stevan was strangely happy. He felt young, now that his sons were dead. He and his wife had found each other again after their guilty secret had been disclosed.

Now that her betrothed was dead, Stanja's parents came to take her home. But Stanja, refusing to go, begged to stay with Stevan Milic and his wife. Because she told them that she was still true to their son they kept the girl and loved her as their own. When Juvan was brought to Stanja under guard, the privilege of the condemned, he told her that he loved her, that she had changed him, by her sacrifice to the monster, from an animal knowing only lust to a man wanting a woman's love. Stanja loved Juvan too and wished to die with him, but he insisted that she live so that he would leave a part of himself on earth when he went off to his death on the gallows.

Later the hangman went to Stanja and the mother told them that he had found the monster lying dead in the charred forest but with not a hair singed. The mother wept that there would never be a trace of the son she had carried in sorrow and in secret. Stanja told her she was wrong. Before long the girl would be delivered of the monster's child.

## THE GOLD BUG

*Type of work:* Short story  
*Author:* Edgar Allan Poe (1809-1849)  
*Type of plot:* Mystery romance  
*Time of plot:* Early nineteenth century  
*Locale:* South Carolina  
*First published:* 1843

*Principal characters:*

THE NARRATOR

WILLIAM LEGRAND, who found the gold bug

JUPITER, his colored servant

*Critique:*

One of the best known of all American short stories, "The Gold Bug" grips its readers with the eternal fascination of the detective story. Poe, regarded by some critics as the greatest genius of American literature, has here combined romance and adventure in a tale of buried treasure. There are inaccuracies in geography and measurements, defects in character portrayal, but these are quickly forgotten in the fascinating web Poe weaves of a mystery and its solution.

*The Story:*

William Legrand had been reduced to poverty by a series of misfortunes. In order to avoid the embarrassment of meeting friends of his more prosperous days, he left New Orleans and went to live on Sullivan's Island, near Charleston, South Carolina. It was a small island, usually uninhabited except for Legrand and his colored servant, Jupiter. Jupiter would not leave his master, even though he was a free man and could have found work to support himself in comfort.

Winters on the island were mild and fires were usually unnecessary, but on a night in October when a friend from Charleston visited Legrand, he found Legrand and Jupiter away from the house and a fire blazing in the fireplace. The two returned soon after from a quest for entomological specimens. Legrand was in rare good humor. He had stumbled upon an entirely new specimen, a bug of gold. On his way home he had met a Lieutenant G—, who took the bug to ex-

amine it. Because the friend could not examine it before morning, Legrand took from his pocket an old piece of parchment and drew a picture of the specimen.

As the friend took the drawing, Legrand's dog entered, jumped upon the guest, and licked his face in joy. When the friend finally looked at the paper, he found that the drawing resembled a human skull. Legrand, somewhat disgruntled at this slur on his drawing, took the paper back and prepared to throw it into the fire. After one last glance, however, he paled visibly, rose and seated himself at the table. Then he carefully placed the paper in his wallet. As Legrand appeared distracted and a little sulky, the friend canceled his plans for spending the night and returned to Charleston.

About a month later the friend received a visit from old Jupiter. The servant reported that his master was not well. Going around as if in a daze, Legrand worked constantly at a cipher. Once he had eluded Jupiter and stayed away the whole day. Jupiter knew that the gold bug was to blame, for it had bitten Legrand on the day he captured it. Jupiter knew that the bug was the reason for Legrand's talk about gold in his sleep. He produced a letter from his master begging the friend to return to the island with Jupiter.

At the island the friend found Legrand in a state of great excitement. Filled with plans for an expedition to the mainland, he asked the friend to accompany him. After getting Legrand's promise that he



would consult a doctor before long, for the man was obviously deranged, the friend joined Legrand and Jupiter in their adventure. Taking the dog with them, they left that evening. Jupiter carried picks and shovels for the three. Legrand took with him the gold bug, attached to a long cord.

After traveling about two hours, they stopped at the foot of a huge tulip tree situated near an almost inaccessible hill. There Legrand commanded Jupiter to take the bug and climb the tree to the seventh limb. Jupiter obeyed, climbing out to the very tip of the limb. On the outer edge he found a human skull, nailed to the wood. Then Legrand told him to drop the bug through the left eye of the skull. After this strange act, Jupiter climbed down. Legrand, working in feverish anxiety, then began a series of measurements. By the light of lanterns, the men, following Legrand's lead, dug out a hole four feet in diameter and seven feet deep. When they failed to unearth the treasure Legrand obviously thought he would find, he questioned Jupiter again about the eye through which he had dropped the gold bug. The old man, they learned, had mistakenly dropped the bug through the right eye. Again Legrand measured and drew circles. By that time the friend shared Legrand's excitement. Again they dug, and at last they came upon an old chest, too heavy to move. Prying open the lid, their eyes fell upon gold and jewels of unbelievable value. They later computed that the total worth was over a million and a half dollars. Leaving Jupiter and the dog to guard what they could not carry, Le-

grand and his friend took one load home. Then they returned and with Jupiter carried the rest of the treasure back to the island.

Legrand told his friend in detail how he had solved the riddle of the treasure. The piece of parchment upon which he had drawn the picture of the gold bug had been found near the bug, on the beach. Although the paper had been blank on both sides when he drew the picture, the friend had seen the shape of a skull. He remembered then that the dog had leaped on the friend, causing the paper to come near the fire. Heat from the fire had brought out the outline of a skull. Legrand, seeing the skull when he took the parchment, had begun a feverish attempt to solve its meaning. By dipping the paper in warm water, he had found a numerical code. Deciphering had long been a hobby of his, and thus after a month he had found the secret of the parchment. It was his belief that the treasure was a fabulous one believed to have been buried by Captain Kidd. Even after he had deciphered the numbering, transposing the figures into words, he had had trouble finding the location of the landmarks revealed in the writing. But on the day he had slipped away from Jupiter he had discovered the hill and the tree. On the day of their search Jupiter's mistake about the left eye had caused an error, but the rectifying of that error had brought the treasure to light. The deciphered code had instructed that a bullet was to be dropped through the left eye of the death's head. Legrand, using the gold bug, wished only to punish his friend for suspecting his sanity.

## THE GOLDEN BOWL

*Type of work:* Novel

*Author:* Henry James (1843-1916)

*Type of plot:* Psychological realism

*Time of plot:* c. 1900

*Locale:* England and the Continent

*First published:* 1904

*Principal characters:*

MR. VERVER, a wealthy American living in England

MAGGIE VERVER, his daughter

PRINCE AMERIGO, an Italian nobleman married to Maggie Verver

CHARLOTTE STANT, a school friend of Maggie Verver

MRS. ASSINGHAM, a friend of the Ververs and the Prince

*Critique:*

This novel is full of the subtleties of the minds of cultured people. It is a collection of psychological shades and discriminations which are, at times, overwhelming to the reader, and it is also a forerunner of modern expressionism in literature. The novel is completely aloof from the homely realities of life. The characters are shut off in a world of their own, a world which will not tolerate crudities.

*The Story:*

Maggie Verver was the daughter of a wealthy American widower who had devoted all his life to his daughter. The Ververs lived a lazy life. Their time was spent in collecting items to decorate their own existence and to fill a museum which Mr. Verver was giving to his native city back in the United States. They had few friends. Maggie's only confidante was Mrs. Assingham, the American-born wife of a retired British army officer.

It was Mrs. Assingham who introduced the Ververs to Prince Amerigo, a handsome, quiet young Italian nobleman who struck Maggie's fancy. When she informed her father that she would like to marry the Prince, Mr. Verver provided a handsome dowry so that the wedding might take place.

A few days before the wedding a painful scene occurred in Mrs. Assingham's home, where the Prince and Charlotte Stant, deeply in love with each other, met to say goodbye. Each was penniless and a marriage had been out of the question. Since both were friends of Maggie, the present situation was painful for them. As a farewell lark they spent the last after-

noon in searching for a wedding present for Charlotte to present to Maggie. In a tiny shop they discovered a golden bowl which Charlotte wished to purchase as a remembrance for the Prince from her. He refused it because of superstitious fears that a crack in the golden bowl might bring bad luck.

After the wedding of the Prince and Maggie, the lives of the pair coincided with the life that the Ververs had been living for years. Maggie and her father spent much of their time together. The Prince, although he did not complain, was really only a convenience that they had purchased because Maggie had reached the age when she needed to have a husband.

After a year and a half a baby was born to the Prince and Maggie, but the child made no apparent difference in the relationships between the girl and her father or the girl and her husband. Maggie decided that her father also needed a wife. She went to Mrs. Assingham and told her friend that she planned to have Charlotte Stant marry her father. Charlotte was a quiet person aware of the love between the girl and her father, and she was the sort of person who would be so thankful to marry a wealthy man that she would cause little trouble. Neither Maggie nor Mrs. Assingham put this aspect into words, but it was tacitly understood.

Mr. Verver, anxious to please his daughter in this as in everything else, married Charlotte a short time later. This second marriage created a strange situation. Maggie and her father both took houses in London where they could be together a great deal of the time. The as-

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sociation of father and daughter left the Prince and Charlotte much together. Maggie encouraged them to go out, to represent her and her father at balls and dinners. But Maggie did not know that her husband and her stepmother had been intimate before her own marriage to the Prince.

Several years went by in this manner, but slowly the fact that there was something strange in the relationships dawned upon Maggie's sensitive feelings. She eventually went to Mrs. Assingham and poured out her suspicions to her. Mrs. Assingham, in full knowledge of the circumstances, decided to keep silence.

Maggie resolved to say nothing of her suspicions to anyone else. But her attitude of indifference, her insistence in throwing the Prince and Charlotte together, aroused their suspicions that she knew they had been sweethearts, that she suspected them of being lovers after marriage.

Each one of the four speculated at length as to what the other three knew or suspected. Yet their mutual confidence and love prevented each one of them from ever asking anything of the others.

One day Maggie went shopping for some unusual art object to present to her father on his birthday. She accidentally happened into the same shop where the Prince and Charlotte had gone several years before, and she purchased the golden bowl which they had passed over because of its flaw. The following day the shopkeeper visited her. The name and address had told him that she was the wife of the Prince who had passed up the bowl years before. He knew that the existence of the crack would quickly come to the attention of the Prince, and so he had hastened to inform Maggie of the flaw and to return part of the purchase price. He also told her of the Prince's first visit to the shop and of the young woman who had been with him. Maggie then knew that the Prince and Charlotte had known each other before her marriage and that they had spent an afternoon together the

day before she was married. She was upset. Again she confided in Mrs. Assingham.

Having learned that there was no serious relationship between the Prince and Charlotte, Mrs. Assingham informed Maggie that she was making a great ado over nothing at all. To point up her remark, she raised the bowl above her head and smashed it to the floor, where it broke into several pieces. As she did so, the Prince entered the room and saw the fragments of the bowl. After Mrs. Assingham's departure he tried to learn how much Maggie knew. Maggie and her husband agreed to say nothing to either Maggie's father or to Charlotte.

Charlotte, too, began to sense that something had disturbed Maggie, and she shrewdly guessed what it was. Then Maggie tried to realign the relationships of the four by proposing that she and Charlotte stay together for awhile and that the Prince and her father go to the Continent to buy art objects. This proposal was gently put forward and as gently rebuffed by the other three.

Maggie and her father began to realize that their selfishness in trying to keep up the father-daughter relationship which they had had before her marriage was wrong. Shortly after that selfishness had been brought into the open and discussed by Maggie and Mr. Verver, Charlotte told Maggie that she wished to return to America and to take her husband with her. She bluntly informed Maggie she was afraid that if Mr. Verver continued to live so close to his daughter he would lose interest in his wife. Mr. Verver agreed to accompany Charlotte back to the United States. It was a difficult decision for him to make. He realized that once he was away, Charlotte would never agree to his coming back to Europe to live.

On an autumn afternoon Mr. Verver and Charlotte went to have tea with Maggie and the Prince before leaving England. It was almost heartbreaking to Maggie to see her father's carriage take him out of sight and to know that her old



way of life was really ended. The only thing which kept her from breaking down completely was the look on the Prince's face as he turned her face away from the

direction her father's carriage had taken. At that moment, seeing his eyes, Maggie knew she had won her husband for herself and not for her money.

## THE GONDOLIERS

*Type of work:* Comic opera

*Author:* W. S. Gilbert (1836-1911)

*Type of plot:* Humorous romance

*Time of plot:* 1750

*Locale:* Venice and Barataria

*First presented:* 1889

### *Principal characters:*

THE DUKE OF PLAZA-TORO, a Grandee of Spain

THE DUCHESS OF PLAZA-TORO, his wife

CASILDA, their daughter

LUIZ, the duke's attendant

INEZ, an old nurse

DON ALHAMBRA DEL BOLERO, the Grand Inquisitor

MARCO PALMIERI, and

GIUSEPPE PALMIERI, gondoliers

GIANETTA, and

TESSA, flower girls

### *Critique:*

Another of the favorite comic operettas of Gilbert and Sullivan is *The Gondoliers, Or, The King of Barataria*. Unlike most of their works, which were set in England and which poked gentle fun at Victorian customs and institutions, *The Gondoliers* has an Italian background. But the tone is the same, light and humorous throughout. It was the last truly successful operetta on which Gilbert and Sullivan collaborated before the famous break in their personal and business relationship.

### *The Story:*

Twenty-four lovely maidens were in love with two gondoliers of Venice. In order to be fair, the two young gondoliers, Marco and Giuseppe Palmieri, had themselves blindfolded and then each caught a girl. The lucky ones were Gianetta and Tessa, and the two couples went off to be married.

A short time later the Duke of Plaza-Toro, a Grandee of Spain, arrived with his duchess and his daughter Casilda. They were accompanied by the duke's at-

tendant, Luiz. The duke had come to Venice penniless, to pay his respects to the Grand Inquisitor and to learn the whereabouts of Casilda's husband. For much to that young lady's surprise, her father told her now that she had been married when a baby to the son of the King of Barataria. The king had become a bigoted Wesleyan Methodist and the Grand Inquisitor, to punish the turncoat king, had spirited his baby son away to Venice. Now the king was dead, killed in an uprising of his people, and the son, Casilda's husband, was entitled to the throne.

Casilda heard the news with mixed emotions. She would like to be queen but, unknown to the duke and duchess, she and the attendant Luiz were lovers. Luiz knew something of the story which had so surprised Casilda, for his mother, Inez, had been the baby prince's nurse. But Luiz could not persuade Casilda to renounce the marriage; the prospect of being a queen was stronger than love. But when the Grand Inquisitor received the duke and his wife and daughter, he

had confusing news. He had given the baby to a worthy gondolier, to be reared with that man's own son. The gondolier had died from drink and gout, and the children, also gondoliers, could not be told one from another. However, the nurse to whom the young prince had been entrusted still lived. She would be sent for in the hope that she could identify the rightful king. Should she have difficulty making a decision, she would be tortured until she chose the right one.

The Grand Inquisitor thought the problem was almost solved. Coming upon Marco and Giuseppe and their new brides, he announced that one of them was the King of Barataria. Since he was not sure of the rightful king, a matter which could not be determined before the nurse arrived and settled the point, they must both go to Barataria and rule as one.

Marco and Giuseppe hated a monarchy and loved a republic, but when they found that they, as one, were kings, they suddenly loved a monarchy as well. Under their rule everyone would be equal, and their fellow gondoliers would be given important positions so that no one would serve another. The only drawback was that they must leave their new wives for three months, until the nurse could arrive and make her decision. The Grand Inquisitor did not disclose the fact that one of them already had another wife, the bride of his infancy. Gianetta and Tessa sadly bade their husbands goodbye, each one seeing herself a queen in three short months. The two kings sailed away for Barataria.

Three months went by. The government of the new rulers was indeed strange. The kings lived in the attic and did all the work while the gondoliers, now officers of state, reaped all the advantages reserved formerly for the monarch. Since the two men were one king, they were given only enough food for one man until their subjects relented and gave them a double portion. But the new rulers were pleased with their republican monarchy

and thought it only right that they should serve their subjects for the privilege of being king.

Missing female company, the kings thought often of their wives. They were happily surprised, therefore, when Gianetta and Tessa and the other girls arrived in Barataria before they had been sent for. The two wives wanted to know instantly who was queen, but since the nurse had not yet appeared no decision could be made.

When the Grand Inquisitor found the two wives established in Barataria, he was forced to tell Marco and Giuseppe that one of them was a bigamist. He explained about the infant marriage and told them that the duke, the duchess, and Casilda, the real queen, were even then in Barataria. Inez, the nurse, had also arrived and was in the torture chamber, about to make her decision and name the rightful king.

When Casilda saw the two gondoliers, really one king, she told them that she would be a dutiful wife to whomever she married. She could never love either of them, however, for she loved another. The duke, disturbed by the lack of discipline and formality around the castle, tried to train the kings to be more courtly. They tried, but they were after all just simple gondoliers and could do nothing in a regal way.

At last the Grand Inquisitor brought forth Inez, the nurse who would identify the rightful king. When asked who he was, Marco or Giuseppe, she confessed that he was neither. When the lads were small, traitors had come to steal the prince away and she had substituted her own son. The real king was Luiz, the attendant loved by Casilda. So everyone was happy. Casilda was both a queen and the wife of the man she loved. The gondoliers were restored to their profession, one they much preferred to the responsibilities of royalty. Singing lustily, they departed, leaving the republican monarchy in the capable hands of King Luiz and Queen Casilda.

## GORBODUC

*Type of work:* Drama

*Authors:* Thomas Norton (1532-1584) and Thomas Sackville (1536-1608)

*Type of plot:* Romantic tragedy

*Time of plot:* Before the Saxon invasion of England

*Locale:* England

*First presented:* 1562

### *Principal characters:*

GORBODUC, aged King of England

VIDENA, his queen

FERREX, and

PORREX, their sons

AROSTUS,

PHILANDER, and

EUBULUS, Gorboduc's counselors

DORDAN, counselor to Ferrex

HERMON, parasite and confidant of Ferrex

### *Critique:*

Written and put on the stage during Elizabeth's reign, this play had direct political implications for the time. It pretended to show how England in the past had been thrown into turmoil when the land was left without a proper heir. Certainly the authors and many of the people who saw and read the play realized that its hints to the heirless queen were broad indeed. The play was first presented at the Christmas revels of the Inner Temple, in London, and the lawyers and magistrates and courtiers who witnessed it must undoubtedly have been wondering what course the throne would take if Elizabeth died without providing for a successor. In the history of English drama this play is important as the first play written in blank verse in English and because it was among the first English tragedies to employ a domestic political theme. In structure it followed the classical drama of Seneca.

### *The Story:*

Gorboduc, King of Britain and last of the line beginning with the legendary Brute, decided that he would not wait until his death before handing over the rule of his kingdom. In addition, he decided that he would set aside the rule of primogeniture and divide Britain between his two sons, Ferrex and Porrex. To Ferrex, the older, he planned to give all lands

south of the Humber River; to Porrex, the younger, he intended to give those lands north of the Humber.

Calling in his chief advisers, Gorboduc told them what was in his mind. Arostus was in complete agreement with the king's wishes, but Philander and Eubulus warned of the dangers of the plan. Although they admitted that the king would be able to aid his sons in the early years of their reigns, they felt that the sons might not be willing to take advice from their father after he had placed great power in their hands. The advisers also warned that when the authority of the kingdom was divided the allegiance of the people might be divided, and they pointed out that Ferrex might very well resent having to share the kingdom with a younger brother, since custom made it the rule that the firstborn son inherited the entire kingdom. Last of all, they warned Gorboduc that history had proved a kingdom divided was easier prey to foreign conquest.

Gorboduc listened to his counselors. When they had finished speaking, however, he told them his mind was made up, that he felt the advantages to be gained by dividing the kingdom during his lifetime outweighed the disadvantages. Accordingly, he set his plan in operation, not knowing that his queen, Videna, was extremely jealous of her older son's prerogative.



tives and hated the younger son for receiving a part of the kingdom which she felt rightfully belonged in its entirety to Ferrex.

Gorboduc sent trusted advisers of his own with each of the princes when they took over their separate domains, but before long both sons began to disregard their father's counselors. Instead, they listened to young men who preyed upon their vanities. Ferrex began to seek the advice of a parasite named Hermon, a man who flattered the young ruler's ego. Hermon told Ferrex that as the older son he should not have been given such a meager part of Britain and that, according to custom and his own ability, Ferrex should have been made ruler of the entire domain.

More than flattering Ferrex, Hermon told him that the younger king beyond the Humber was jealous of the older brother and was plotting to invade the kingdom of Ferrex. Dordan, the elderly counselor sent to Ferrex by Gorboduc, prevailed enough on the young man so that Ferrex made only secret preparations against a possible attack by his brother.

Meanwhile, north of the Humber, the same situation had developed. Porrex, the younger son, scorned the wise advice of his father's counselor and turned to a flattering parasite, who told Porrex about the secret plans being made for war by Ferrex. Porrex, who distrusted his brother, decided that a preventive war was the best solution to the problem, and he set out to invade the kingdom south of the Humber.

Dordan sent a letter to Gorboduc advising him of the state of affairs between the two brothers. The aged father-king called his trusted men about him to ask their advice. While the council met to seek a solution, word came that Porrex had invaded the older brother's kingdom and had murdered Ferrex with his own hand.

Queen Videna, when she heard what had happened to her beloved older son, swore she would be avenged on Porrex.

She vowed that he was no longer a son of hers but a criminal to be punished for his evil deeds.

Porrex, sent for by his father, appeared at Gorboduc's court and readily admitted invading his brother's kingdom and murdering his brother-king. Porrex said that he was genuinely sorry that the deed had been committed, but that he still felt the murder justified. He swore that Ferrex had tried to have him poisoned and that he had killed Ferrex in order to save his own life. Gorboduc, not knowing what to do until he had investigated the situation further, sent Porrex from his sight until he should send word that he wanted the young man's presence.

Scarcely had the young man left his father when he was killed by his mother, who thereby avenged the murder of Ferrex. The Britons, outraged at such conduct on the part of their rulers, then rose up in arms and murdered both Gorboduc and Queen Videna.

The nobles of Britain, left without a leader, tried to put down the uprising of the common people. They feared that if they did not quell the revolt at once the country would be weakened and left prey to some invading power. The nobles saw themselves, their families, their lands, and the whole country threatened by the tragedy that had destroyed the royal house. But even the nobles could not agree on a course of action.

When a number of them met in a solemn conclave to organize against the uprisen rabble, they learned that the Duke of Albany, filled with ambition to become ruler, had raised an army and set out on a campaign to make himself master of Britain. King Gorboduc's counselors advised the other nobles to join together to put down the duke, since he wished to usurp the throne. Faced by a common danger, they at last chose a new king for Britain, the old line having become extinct with the deaths of Gorboduc and his two sons.

## THE GREAT GALEOTO

*Type of work:* Drama

*Author:* José Echegaray y Eizaguirre (1832-1916)

*Type of plot:* Social satire

*Time of plot:* Nineteenth century

*Locale:* Madrid, Spain

*First presented:* 1881

### *Principal characters:*

DON JULIAN, a rich Spanish businessman

TEODORA, his young and beautiful wife

ERNESTO, a young dramatist befriended by Don Julian

SEVERO, Don Julian's brother

MERCEDES, Severo's wife

### *Critique:*

A long prologue to *The Great Galeoto*, spoken by Ernesto and Don Julian, clearly expresses the purpose of the play. Echegaray, a rebel against the limitations of the dramatic form, wished to place the whole of society on the stage and to use as motivations not the personal impulses of members of the cast of characters, but the nebulous motivations that arise out of the interactions of groups of people within the social framework. Thus it is that in this drama Echegaray shows the results of slander on the part of many people against the characters placed on the stage. The motivation for the action is not given by the characters we see; the whole of Madrid acts upon them behind the scenes. The problem of dramatic limitations upon reality, which is the basis of *The Great Galeoto*, makes it immediately comparable to another modern play dealing with similar problems, Pirandello's *Six Characters in Search of an Author*.

### *The Story:*

Ernesto, a young playwright, was taken into the home of Don Julian, a rich businessman who had been a close friend of Ernesto's father. Ernesto was working on a great play, but he had difficulty in putting down on paper what was in his mind. As he told Don Julian, his play was to include everyone and to reflect the whole world, not simply a part of it, but the laws of the drama made it impossible for him to put down what he wished to say within

the space and symbols of a play. Don Julian, a practical man, told Ernesto to go get some sleep and be ready to go partridge shooting the next day. After Don Julian left, Ernesto's eye fell on a work by Dante. From it he took the title for his play, *The Great Galeoto*, after a character in the love story of Paolo and Francesca.

The following evening Don Julian and his wife Teodora sat watching the sunset. Don Julian told Teodora that he was afraid Ernesto was unhappy because they had done so much for him, that Ernesto felt he owed them much which could never be repaid. Ernesto joined them and in the ensuing conversation readily admitted his belief that he was living on charity and that people were talking about him. Don Julian said the situation could be remedied and suggested that Ernesto become his secretary, thus repaying, in the eyes of the world, what Julian gave him. Ernesto was pleased by the proposal and accepted.

Don Julian left the room. As the sun went down and Teodora and Ernesto continued to talk, Severo, Don Julian's brother, entered with Mercedes, his wife. Severo and Mercedes voiced their suspicions of the other two to one another and said that the whole city of Madrid was speaking of the affair going on in Don Julian's house between his young wife and the young man he had befriended. After the men left the room Mercedes even told Teodora about the slander that

was being voiced in the city. Severo went to pass on the same information to Don Julian.

When Don Julian rejoined his wife, he expressed his anger that Severo should dare to insult his honor and Teodora's by bringing such slander into his home. Don Julian insisted that Ernesto remain in his house as he had before.

Ernesto, told of the slander by Severo's son, left Don Julian's fine home to live in a garret. At first Don Julian was glad, thinking that there might have been some truth in the town's gossip. Later he arrived at a different conclusion and went to invite Ernesto to return. While he and his brother waited in Ernesto's garret, Severo's son appeared with word that Ernesto was to fight a duel with the Viscount Nebreda, who had openly aired his malicious gossip in Ernesto's presence at a café. Don Julian immediately left to find Nebreda to force him to a duel in defense of his own honor.

The boy, left behind, was searching the apartment when Ernesto returned. In the angry conversation that followed, Ernesto told the boy that he and all society, with their slanders, were no better than Galeoto, who had been the go-between for Lancelot and Guinevere in their infamous affair, as told in Dante's story of Paolo and Francesca.

After the boy had gone Teodora came to Ernesto's quarters to see him. She had just learned that Ernesto was leaving Spain the following day and had come to tell him goodbye. Learning of the duel that Ernesto was to fight with Nebreda, she was disturbed that he should possibly humiliate her husband by dueling in his place, when Ernesto was the one, according to gossip, who had laid Don Julian's honor open to question.

While they argued, Severo's son returned to tell them that Don Julian had found Nebreda, fought with him, and had been wounded severely. He added that Don Julian had first returned to Ernesto's quarters to see him, but that a servant had told Don Julian he could not

disturb Ernesto, who was with a lady. Severo and a servant appeared, carrying the wounded Don Julian. Teodora hid in the bedroom, but her presence was discovered when Don Julian asked to be placed on the bed.

After a dreadful scene Ernesto rushed out to find the Viscount Nebreda. He discovered him, fought a duel, and killed Nebreda. In the meantime Severo removed the wounded man to his home. After the duel Ernesto went to Don Julian's house to tell what he had done and to say goodbye to Don Julian and Teodora. Mercedes and her son refused to let him see the sick man. Ernesto told them how Teodora happened to be in his garret and added that she had been trying to prevent the duel between her husband and Nebreda.

After his departure Mercedes brutally questioned Teodora in an effort to make the young woman confess she was in love with Ernesto. She failed, but Teodora promised that Ernesto could never enter the house again. When Ernesto returned, he was ordered to leave, but he agreed to do so only after Teodora had repeated the request. As he was leaving, Severo laid hands on Teodora. Ernesto returned and compelled Severo on his knees to beg Teodora's pardon. He assured Severo that she was innocent of any infidelity.

Don Julian, hearing the commotion, left his sickroom. Infuriated, he slapped Ernesto's face and threatened to kill him in a duel. Severo and Mercedes helped Don Julian, his strength exhausted, back to his room, where he died a few minutes later. Severo, refusing to let Teodora enter her husband's room, claimed the house was his, and after his brother's death he tried to put Teodora out of it because of the scandal and shame that gossip had associated with her.

Teodora fainted. Ernesto picked her up and told Severo that he would take her away. He denounced Severo and society, who had forced him and Teodora into scandalous behavior. Society, he insisted, was no better than a pimp, a great Galeoto.



## THE GREAT MEADOW

*Type of work:* Novel

*Author:* Elizabeth Madox Roberts (1886-1941)

*Type of plot:* Historical romance

*Time of plot:* 1775-1783

*Locale:* Western Virginia and Kentucky

*First published:* 1930

### *Principal characters:*

DIONY HALL JARVIS, a pioneer wife

BERK JARVIS, her husband

EVAN MUIR, married to Diony after Berk Jarvis' supposed death

THOMAS HALL, Diony's father

ELVIRA JARVIS, Berk's mother

### *Critique:*

Unlike most historical novels, *The Great Meadow* keeps formal history in the background. The novel is essentially a study of a woman's place and problems in the wilderness. Diony Hall is the central character, and her problems are those which beset many women in the days of the early settlements. The need for food, for leather and cloth, for the aid of a husband's carpentry and farming experience—all are problems she has to face. The novel does not add to our knowledge of the settlement of the Kentucky country, but it does present a picture of life in the wilderness quite different from that of most writers on the subject. The style is an unusual one for historical fiction. Miss Roberts attempted to give insight into Diony Hall's mind by means of images and symbols, as in poetry, and through a modified form of the stream-of-consciousness technique.

### *The Story:*

Thomas Hall, well-educated son of a tidewater Virginia family, had settled in upper Albemarle County after having lost his fortune to a dishonest relative. In the upper country he had married a young Methodist woman who had come down into Virginia from Pennsylvania. After their marriage Mrs. Hall bore four children, two boys and two girls.

Of all the children, the oldest girl was by far her father's favorite. She had been

named Dione, out of Greek mythology but everyone called her Diony and spelled her name with a "y." Diony, with her father's help and the use of his small library, educated herself as best she could.

During the middle 1770's visitors occasionally stopped at the Hall house, really little more than a large cabin, as they passed from the Fincastle country or perhaps from even farther away in the cane meadows of Kentucky. Word came to the Halls in that manner of Boone, Henderson, and Harrod, and of the settlements those men had begun in the Kentucky country. The accounts of the back country held smaller charms for Diony than thoughts of visiting her rich relatives on the coasts of Virginia and Maryland; as a girl she believed a life of balls, great houses, carriages, and fancy clothes far more enticing than the rigors of the wilderness.

Among the Halls' neighbors was a family named Jarvis. Of the several boys of the Jarvis clan there was one who was over six feet tall, taller even than Diony's older brother. He was the first to succumb to travelers' tales of the Kentucky country. While he was gone he sent back word by a trapper that he hoped Diony would wait for his return before she accepted a husband. She had one suitor, a man from the tidewater, but Berk Jarvis so captured her imagination that she had her father send a letter ending the suit with the man of

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wealth and position who had been seeking her hand.

When Berk returned Diony quickly agreed to marry him and to go with him immediately into the wilderness, to the new settlement called Harrodsburg in the Kentucky country. Cloth was woven, garments were sewed, cattle were gathered together, kitchen utensils were selected, and seeds for a garden packed away. At last all was in readiness for the marriage and the wilderness trek to follow immediately. Thomas Hall had had the banns cried in the Anglican Church, according to the British law of the Virginia colony, but the couple and Diony's mother wanted the Methodist minister to perform the ceremony. He did, but many of the people, including Diony and Berk, had some misgivings as to the legality of the marriage, even though the argument of the newly signed Declaration of Independence was brought forth.

After the marriage Diony, Berk, his mother, and a number of other Virginians set out on the wilderness road across the Appalachian highlands to Kentucky. They followed the trail laid out by Daniel Boone. Without accident, but with great difficulty, the party reached Harrod's fort in the wilderness. Berk bought a claim on a farm at some distance from the fort. As the months passed, the lives of the newly married couple slowly took shape. Only one shadow appeared. One day, while Diony and her mother-in-law were out of the fort, they were surprised by Indians. Before Mrs. Jarvis was killed and scalped, she managed to save Diony's life. Berk swore that he would be avenged and kill the Indian who had taken his mother's scalp.

Diony recovered from injuries received when attacked by the Indians. One day, while Berk was purposely gone from the fort, she gave birth to a boy whom they named Tom. The baby was not many weeks old when Berk set out with a party of men to aid George Rogers Clark in his expeditions against the British in the Northwest Territory. Within a few weeks

one of the party came back with an injury to his hand and the report of an Indian ambuscade. Berk had been taken by the Indians. Capture was at that time, even though the British gave a higher bounty for prisoners than for scalps, a certain death warrant for most prisoners.

In the weeks and months which passed after her husband's capture Diony stayed in the cabin in the settlement and provided for herself and the baby. Help was forthcoming from Evan Muir, the man who had returned with news of Berk's capture. In return for her nursing and cooking, Evan kept Diony and the child in meat and leather during the summer, fall, and winter. The following summer he farmed the Jarvis homestead claim on a share basis.

Gradually the people in the settlement began to feel sure that Berk was dead, and at last a report came in that he had been killed. Still Diony refused to believe that her husband would not return. Although Evan did not press his suit for marriage, the women of the village warned Diony that it was not fair for her to continue taking his labor on her behalf without giving him the rights of a husband. Diony finally yielded to their arguments and agreed to marry Evan. She soon discovered that she really loved the man and her passion for him was greater than it had been for Berk.

Diony and Evan moved to the Jarvis claim and lived in the house Berk had built there. For two years they lived happily and worked steadily to improve the place. In that time Diony gave birth to a child by Evan, another boy who was named Michael.

One night a call came from the edge of the clearing and Berk Jarvis walked up to the door. Neither Diony, Evan, nor Berk knew how to resolve the predicament of a wife with two legal husbands and a child by each of them. Berk and Evan began a fierce argument, but they were interrupted by visitors from the settlement. The people from the settlement said that the frontier law was that the wife had to choose which of the husbands she would

keep; then the other one had to leave for good.

After the visitors left, Evan waited silently; he felt that all he had done for Diony, his labor of three years, would speak for itself. But Berk began a recital of his adventures among the Indians, telling how he had traveled as a prisoner-visitor as far as Sault Sainte Marie and had finally been able to escape and return. He described his tortures in the early weeks of his captivity: the floggings, the

gantlet running, and the fear of being burned at the stake.

Late in the night Berk finished speaking. When he had, Diony said that she had made up her mind. She chose to have Berk remain, even though Evan had been a steadier husband. She told them both to leave the cabin that night, for she wanted to be alone for a time before she faced her new start on life with her first husband.

## THE GREEN MOUNTAIN BOYS

*Type of work:* Novel

*Author:* Daniel Pierce Thompson (1795-1868)

*Type of plot:* Historical romance

*Time of plot:* 1775-1776

*Locale:* Vermont

*First published:* 1839

### *Principal characters:*

CAPTAIN CHARLES WARRINGTON, a Vermont patriot  
LIEUTENANT SELDEN, later EDWARD HENDEE, his friend  
ETHAN ALLEN, leader of the Green Mountain Boys  
ALMA HENDEE, loved by Warrington  
CAPTAIN HENDEE, her father  
JESSY REED, daughter of a British officer  
PETE JONES, a Green Mountain Boy  
JACOB SHERWOOD, a Tory  
BILL DARROW, Sherwood's confederate  
NESHOBEE, a loyal Indian

### *Critique:*

No other novel in our literature owes so little to the tradition of the novel as a work of conscious art. A homespun product, it is as native to its time and place as the granite ledges and sugar orchards of New England. Daniel Pierce Thompson, lawyer, editor, and judge, had spent his boyhood on a farm near Montpelier, Vermont, and his knowledge of frontier life was as extensive as Cooper's. A writer by accident rather than by choice, he presented in his half dozen novels a romantic yet truthful record of the early history of his state. Of his books, *The Green Mountain Boys* is the best and the most popular. Printed first on a small newspaper press, it ran through more than fifty editions by 1860. Because the story deals with Ethan Allen and the struggle of his

Green Mountain Boys for liberty, the book has become the classic novel of Vermont. Thompson never strayed too far from facts or local scenery. In this novel Captain Warrington is Seth Warner under a fictional disguise made necessary by the plot. Selden and Captain Hendee are also recognizable as real persons. Mrs. Story, Munroe, Skene, Reed, McIntosh, Benedict Arnold, and Ethan Allen appear under their own names, familiar figures in the early annals of the state.

### *The Story:*

In those troubled times which preceded the Revolutionary War the Vermont settlements were in armed dispute between the authorities of New York and the



settlers who held their titles under the New Hampshire Grants. Many of the Green Mountain Boys, as the borderers called themselves, had been outlawed for their defiance of the New York Assembly. Among them was a young landowner named Captain Charles Warrington.

Early in April, 1775, Warrington and four of the Green Mountain Boys arrived at Lake Dunmore on their way to aid some wronged settlers of the region. Colonel Reed, a British officer holding a patent purchased in Albany, had built a log fort on the lower falls of Otter Creek and evicted the settlers living nearby. He had then returned to Canada, leaving the fort garrisoned by a detachment of former Highlanders under Sergeant Donald McIntosh. One attack on the fort had been repulsed; Warrington and his friends were planning a second attempt.

While the men were preparing to camp for the night, they learned that a band of New Yorkers led by Munroe, a York sheriff, was in pursuit. Neshobee, a friendly Indian, brought the warning, sent by Mrs. Ann Story, a widow who was resisting eviction from her half-cleared farm. Forewarned, Warrington and his men arranged an ambush for the Yorkers and took the attackers by surprise. Munroe and several others they doused in the lake. Munroe's guide was Jacob Sherwood, a settler who pretended sympathy with his neighbors in the Grants but who was secretly in the employ of New York land-jobbers. Captured by Pete Jones, one of the Green Mountain Boys, Sherwood was treated to a beech-sealing—a beating with beech rods—before he was allowed to take to his heels.

The Green Mountain Boys then separated. Warrington and his friend Selden went to Mrs. Story's cabin, which they found empty. Warrington, unable to sleep, was wandering near the cabin when he heard muffled singing. Because the voice resembled that of a woman whom he thought far from the wilder-

ness, he investigated further, to find that the singing apparently came from underground. Mystified, he returned to the cabin and went to sleep. The next morning Mrs. Story and her children appeared from the forest. Questioned, she admitted that a recent guest had departed, and she showed Warrington an underground chamber fashioned from a cave, a refuge in which her family and the guest had spent the night. To Warrington's questions she replied cryptically that the hedge was too high for him to leap at that time.

Later in the morning Munroe and his men appeared at the cabin and almost succeeded in trapping Warrington and Selden, who were hidden inside. Mrs. Story confronted them with her rifle, but the tongue lashing she gave the sheriff was even more effective in putting that discomfited officer to rout. Before Warrington's departure Mrs. Story made him promise that he would not harm the family whom Neshobee served.

His force increased by other settlers from the Grants, Warrington attacked Reed's fort, but McIntosh, warned by Sherwood, was ready to resist the onslaught from behind log barricades blocking the approach to the fort. While reconnoitering, Warrington and Selden discovered that the only two occupants were Jessy Reed, the colonel's daughter, and Zilpah, her half-Indian servant. Climbing over the stockade, they were able to threaten the defenders from the rear. McIntosh asked permission to surrender formally, and Warrington allowed the sergeant and his men to depart under parole for holdings owned by Colonel Reed on the New York side of Lake Champlain. Jessy Reed preferred to go to the home of some friends, the daughters of Colonel Skene, at Skenesboro, and Selden was delegated to convey her there safely. On the way, impressed by her charms, he told her something about himself. He knew neither his name nor his birthplace. Several families had fostered him until at last a benevolent British nobleman had

provided for his education abroad. Tiring of Europe, he had returned to the colonies and had drifted into the Grants, where he joined Warrington in his resistance to the harsh decrees of New York officials.

Warrington, after reestablishing the settlers along Otter Creek and sending a party in pursuit of a York surveyor reported in the neighborhood, traveled southward to the region opposite Crown Point. His own lands lay there in the shadow of Snake Mountain, and he was surprised to find that a part of the wilderness tract had been replaced by well-tilled fields. While he stood looking across Lake Champlain, he heard a woman scream. In a clearing nearby a girl was being annoyed by a soldier from the opposite fort. The man fled when Warrington appeared and Warrington found himself face to face with Alma Hendee, who addressed him as Mr. Howard. She told him also that her father held these lands under a York title and that she and her parent lived in daily dread of an attack by Warrington and his band of border ruffians.

Warrington did not reveal his true name. Several years before, while traveling as Mr. Howard, he had gone on a mission to New York and there had met Captain Hendee and his daughter. But the family had disappeared mysteriously and he had uncovered no trace of them. A short time later, when he called at the Hendee cabin, he learned more of their story. The captain had been compelled to leave New York suddenly because of pressing debts. Years before Jacob Sherwood's father had mismanaged an estate belonging to the captain. He had also persuaded Gilbert Hendee, the captain's brother, to make a will naming Sherwood the legatee if Captain Hendee's small son, Edward, should die before reaching his majority. Edward Hendee had disappeared soon afterward; it was believed that he had been killed or stolen by Indians. Jacob Sherwood, after his father had acquired Gilbert Hendee's

estate, became solicitous for the welfare of Alma and her father. After he had established them in the Grants he became, with the captain's permission, Alma's suitor. Neshobee was the Hendees' servant. Mrs. Story's cryptic remark and her request were clear to Warrington at last.

While Warrington was calling on the Hendees, another visitor arrived, a tall, commanding-looking man who gave his name as Smith. He brought word that Americans and British had fought at Lexington and that American blood had been shed. Before Warrington and Smith could take their departure, some soldiers from Crown Point entered the cabin. They were led by Bill Darrow, who had molested Alma in the forest. Darrow, Sherwood's confederate, had recognized Warrington and intended to make him a prisoner. Because the presence of Smith hindered his plan, Darrow tried to make the big man drunk. Late that night Smith and Warrington went to the barn to sleep. Smith then revealed that he had been pouring his drinks into his boots; he was sober. Warrington called him Ethan Allen. He was the leader of the Green Mountain Boys, a greater prize than Warrington if the soldiers had known it.

Alma, by that time aware of Warrington's identity, sent Neshobee to the barn with the guns the men had been forced to leave behind. While the soldiers were still carousing, the two men slipped away into the forest.

The Green Mountain Boys held a rendezvous at the middle falls of Otter Creek. Selden and Pete Jones arrived with Squire Prouty, a York justice of the peace. Another prisoner brought in was the York surveyor. The prisoners were sentenced to lash each other. Prouty was allowed to return to his home, but the surveyor was sent back across the New York line.

Ethan Allen summoned the Green Mountain Boys to another meeting near Middlebury. There he reminded them

of the wrongs the settlers had suffered and disclosed his secret project, the capture of Fort Ticonderoga. When the men gathered for a muster at Castleton, a dispute arose between Ethan Allen and Benedict Arnold, who had arrived with a force of men under his command. Warrington settled the difficulties between the two men and Ethan Allen was named leader of the expedition.

Taken by surprise, Fort Ticonderoga fell, but Warrington was not present at the assault; he had been delayed while obtaining boats for the militia. When Ethan Allen offered him the command for an attack on Crown Point, Warrington said that Selden ought to be the leader, as Miss Reed was still at Skenesboro.

The Hendees, aroused by cannonading across the lake, saw several bateaux filled with armed men bearing down on the fortress at Crown Point. Through her father's spyglass Alma saw the gates of the fort thrown open after a brief parley and the British flag slowly lowered. A short time later Neshobee brought word that Warrington was in command of the garrison. Alma, who had heard from Mrs. Story an account of Warrington's bravery and Sherwood's duplicity, was in sympathy with the Green Mountain Boys, but when Warrington sent her a note asking her to elope with him, she refused for her father's sake. Pete Jones brought her also a letter from Jessy Reed, in which Miss Reed said that she was once more Selden's prisoner.

When Warrington renewed his visits to the Hendee cabin, the captain gladly received him. Jacob Sherwood, whose treachery had been revealed, was ordered from the house when he next appeared. Meanwhile Jacob's father had died, conscience-stricken, after willing back the Hendee property to the captain. While the will was still in the possession of the Sherwood attorney, Jacob Sherwood burned some incriminating papers of his father's. Darrow reported to him that a young officer at Crown Point bore a strik-

ing resemblance to the lost Edward Hendee.

Burgoyne marched his troops from Canada, and Jacob Sherwood recruited a band of Tories and Indians to harass settlers in the Grants. The Hendees, accompanied by Jessy Reed, fled, only to be betrayed by their treacherous guide. Captured, they were taken to the Tory camp, where Sherwood tried to force Alma into marriage. Neshobee, eluding the guards, carried word of the Hendees' plight to Warrington, who was several miles away with the rear guard of St. Clair's army. Selden was dispatched to effect their rescue.

After Neshobee's escape Sherwood hurried his captives away from the camp. From a cliff the prisoners watched the battle of Hubbardton. During the engagement Selden and his men appeared and routed Sherwood's guards. With Sherwood and his band in close pursuit, the fugitives, accompanied by Selden and Pete Jones, made their way to Mrs. Story's clearing. The women were sent to the underground chamber, while the men prepared to defend the cabin. When the attackers set fire to the logs, those inside the cabin retreated through an underground passage to the cave. Unable to force the entrance to the chamber, Sherwood ordered his men to dig out the defenders. At Captain Hendee's suggestion a mine was rigged from some casks of powder stored in the cave, and as a last desperate measure of resistance the attackers were blown up. Sherwood escaped. Darrow, horribly mutilated by the blast, revealed that Selden was Edward Hendee, whom Darrow, on orders from the older Sherwood, had kidnaped and abandoned years before. As the guilty man lay dying, Warrington and a troop of horse arrived on the scene. The soldiers escorted the fugitives to a place of safety in one of the older settlements.

After the battle of Bennington the company reassembled at Captain Hendee's for a double wedding, the marriage



of Alma and Warrington and that of Edward Hendee and Jessy Reed, whose father had sent word of his consent. Pete Jones, carried away by the spirit of the occasion, proposed to Alma's maid, Ruth, and was coyly accepted. Ethan Allen decided that still one more marriage would be in order. Bluffly he persuaded Zilpah to accept the faithful Neshobee. Then, having done all that man could

do, he asked the parson to do his duty.

Warrington and Edward Hendee returned to Vermont at the war's end, to lead long lives of service to their state. Pete Jones and his wife prospered on their farm, and Neshobee and Zilpah remained with Captain Hendee for many years. Jacob Sherwood finally found refuge in a Tory colony in Canada, where he died in poverty and disgrace.

## LA GRINGA

*Type of work:* Drama

*Author:* Florencio Sánchez (1875-1910)

*Type of plot:* Social comedy

*Time of plot:* Early twentieth century

*Locale:* Pampas near Santa Fé, Argentina

*First presented:* 1904

### *Principal characters:*

DON NICOLA, an ambitious Italian immigrant farmer

MARÍA, his wife

VICTORIA, their daughter

HORACIO, their son

DON CANTALICIO, an easygoing, native-born farmer

PRÓSPERO, his son, in love with Victoria

### *Critique:*

In the development of Argentine literature, many early nineteenth-century stories and plays made fun of the foreign-born *gringo*. Later dramatists, however, realized the foreigner's contribution to the nation's progress and made the immigrant a figure sympathetically presented. *La Gringa—The Foreign Girl*—is such a play, written by the short-lived Florencio Sánchez, one of Latin America's greatest playwrights. Born in Uruguay, he spent most of his life on the Argentine side of the River Plate. Leading a bohemian existence, he wrote rapidly, sometimes completing a play in a single night. His writing time for his eight long and twelve short dramas was only about thirty-five days in all. But he gave a new technique to the stage and made it a theater of modern theses, as in *La Gringa*. He saw the hope of Argentina in a blending of the creole, or native, spirit and

the blood of ambitious, industrious immigrants like the Don Nicola in this play.

### *The Story:*

Don Nicola was an immigrant landowner who worked hard on his farm and expected his laborers to do the same. Privately, his workmen and less ambitious neighbors criticized him because he made his wife and children get up at two o'clock in the morning to begin their daily chores.

One of his neighbors was Don Cantalicio, an easygoing creole farmer deeply in Don Nicola's debt. Próspero, his son, worked for Don Nicola and cast many languishing glances in the direction of Victoria, his employer's pretty daughter. Early one morning, coming to breakfast with the other laborers, Próspero seized his chance to kiss Victoria when he found her at her work. She offered little re-

LA GRINGA by Florencio Sánchez. By permission of the publishers, Alfred A. Knopf, Inc. Copyright, 1927, by Alfred A. Knopf, Inc.

sistance to his embrace. Later one of the boys reported that he had seen the Italian's white ox in old Cantalicio's pasture. Próspero was forced to defend his father against a charge of thievery.

Payment of a loan of forty-five hundred pesos being about to fall due, Cantalicio begged his neighbor for a year's extension of credit. Don Nicola said that he intended to foreclose on Cantalicio's property, his reason being that his son Horacio, then studying in Buenos Aires, wanted the land for a farm. Cantalicio, although unable to pay the debt, refused to give up his property. When Próspero commented that his father should have planted wheat instead of trying to pasture cattle, Cantalicio turned on his son and accused him of becoming a *gringo*—a despised foreigner.

Not long afterward María, Don Nicola's wife, discovered Próspero hugging her daughter. Told what had happened, the Italian discharged the boy. It did no good for Próspero to ask for Victoria's hand. Don Nicola was not making money for any creole son-in-law to squander!

A few days later the customers in a nearby tavern were drinking and teasing the waitress when a call came for the doctor to attend a sick but penniless peon. He refused to budge, however, until some of the loiterers offered to pay his fee. Into the tavern to gossip with the manager's wife came María and Victoria, who had been shopping in town while Don Nicola discussed with his lawyer the confiscation of Cantalicio's property. Próspero also arrived, about to leave Santa Fé. He would not listen when Victoria pleaded with him to stay. He had another quarrel with his father, who again accused him of taking the side of foreigners against those of good Argentine blood.

Cantalicio, having lost the lawsuit he had brought in an attempt to keep his property, was also preparing to leave the district. He complained bitterly that the immigrants were taking over all the land. When Don Nicola appeared at the tav-

ern to pay him the cash difference between the amount of the debt and the value of the farm, Canatalicio refused to accept a note for a part of the settlement, even though the priest promised to see that the note was made good. The ruined creole trusted no one, and he wept as he declared that everyone was against him.

Two years later many changes had been made on the farm taken over by Don Nicola. To make room for a new building, he planned to have the workmen chop down the ancient ombú tree, symbol of the old-time Argentine gaucho. Horacio, now settled on the farm, was explaining to his father the use of gravity in connection with a new reservoir when the listless Victoria appeared. She did not seem interested in anything, not even in plans for her own room in the new house.

Old Cantalicio turned up unexpectedly. Working for others, he was driving oxen to a nearby town, and he stopped to see what his old home looked like. Every change saddened him, but he reacted most strongly to the cutting down of the ombú. Don Nicola had no right to touch the tree, he asserted; it belonged to the land.

Victoria kept trying to tell him something, but all she could say was that she had been for several months in Rosario. There she had seen Próspero, who missed his father. She also let slip the fact that she was receiving letters from the boy. Horacio had further word of Próspero; he reported that Mr. Daples, an agent for farm machinery in Rosario, regarded Cantalicio's son as his most valued employee. The brother and sister offered to take the old man around the farm. Still resentful, he refused and hurriedly mounted his horse.

At that moment the auto of the man who was building the new house chugged over the hill. That symbol of modern progress frightened the creole's horse, throwing Cantalicio in front of the car. Refusing the aid of everyone except Victoria, the hurt man begged her to help

him to the ombú; he wanted to die when it fell. He cursed Don Nicola, calling him a *gringo*.

Several weeks later everything was going well on the renovated farm. Buyers were offering bonuses to get Don Nicola's clean wheat as soon as the thresher arrived to harvest it. Don Nicola told Horacio that the contractor wanted to marry Victoria and had asked for an answer before he left that night. The father was anxious to consult her as to her choice, but she was spending most of her time looking after Cantalicio, who had lost his right arm through his accident. Some of the household thought that he would be better off in a hospital.

Overhearing their discussion, Cantalicio announced that he would leave the farm at once, on foot if they would not lend him a wagon. But Victoria refused to hear of his leaving. Breaking down, she insisted that she needed him, for she

was carrying Próspero's child.

Próspero, having been sent by Mr. Daples to run the threshing machine, arrived at the farm. Great was María's dismay when she again caught him embracing her daughter. When she called for her husband to come and drive Próspero off the place once and for all, Don Nicola remarked on the young man's industry and calculated that if the boy married into the family they could get their threshing done for nothing. Even Cantalicio became reconciled to the *gringos*—at least to one of them—and let drop the announcement of his expected grandchild. All were excited. But Don Nicola was never one to waste time, even for such a reason. All right, he declared; Próspero could have Victoria. Meanwhile there was the threshing to be done. Grandchild or no grandchild, the work came first!

## GUY MANNERING

*Type of work:* Novel

*Author:* Sir Walter Scott (1771-1832)

*Type of plot:* Historical romance

*Time of plot:* Eighteenth century

*Locale:* Scotland

*First published:* 1815

*Principal characters:*

COLONEL GUY MANNERING, a retired army officer

JULIA MANNERING, his daughter

CAPTAIN BROWN, a soldier

LUCY BERTRAM, an orphan girl

CHARLES HAZLEWOOD, Lucy's suitor

SIR ROBERT HAZLEWOOD, his father

GILBERT GLOSSIN, holder of the Bertram property

DIRK HATTERAICK, a smuggler

MEG MERRILIES, a gipsy

DOMINIE SAMPSON, tutor to the Bertram children

*Critique:*

Certainly one of the greatest abilities of Sir Walter Scott was his flair for making people seem real, especially those drawn from the lower social ranks. No doubt his human touch was based on his own genuine love for people of all walks of life. In *Guy Mannering*, this familiarity with

the ways and foibles of human nature is evident throughout. His peasants, tradesmen, and outcasts are not too ignorant or coarse to have fine sensibilities. Indeed, it was the loyalty of the old gipsy, Meg Merrilies, which was primarily responsible for the happy outcome of this novel.



Through these people Scott gave his readers an appreciation of the real values of life.

### *The Story:*

Guy Mannering, a young English gentleman traveling in Scotland, stopped at the home of Godfrey Bertram, Laird of Ellangowan, on the night the first Bertram child, a boy, was born. Mannering, a student of astrology, cast the horoscope of the newborn babe and was distressed to find that the child's fifth, tenth, and twenty-first years would be hazardous. The young Englishman puzzled over the fact that the boy's twenty-first year would correspond with the thirty-ninth year of the girl Mannering loved, which was the year the stars said would bring her death or imprisonment. An old gipsy, Meg Merrilies, also predicted danger for the new baby. Mannering, not wishing to worry the parents, wrote down his findings and presented them to Mr. Bertram, first cautioning him not to open the packet until the child had passed by one day his fifth birthday. Then he departed.

Young Harry Bertram grew steadily and well. He was tutored and supervised by Dominie Sampson, a teacher and preacher retained by his father; and at times the child was also watched over by the gipsy Meg, who had great love for the boy. The child was four years old when the laird became a justice of the peace and promised to rid the countryside of gipsies and poachers. After he had ordered all gipsies to leave the district, old Meg put a curse on him, saying that his own house was in danger of being as empty as were now the homes of the gipsies. On Harry's fifth birthday the prediction came true, for the boy disappeared while on a ride with a revenue officer hunting smugglers. The man was killed and his body found, but there was no trace of the child. All search proving futile, he was at last given up for dead. In her grief, his mother, prematurely delivered of a daughter, died soon afterward.

Seventeen years passed. Old Mr. Ber-

tram, cheated by his lawyer, Gilbert Glossin, was to have his estate sold to pay his debts. Glossin planned to buy the property without much outlay of money, for the law said that when an heir was missing a purchaser need not put up the full price, in case the heir should return and claim his inheritance. Before the sale Guy Mannering returned and tried to buy the property, to save it for the Bertram family, but a delay in the mails prevented his effort and Glossin got possession of the estate. Old Mr. Bertram died before the transaction was completed, leaving his daughter Lucy homeless and penniless.

During these transactions Mannering's past history came to light. Years before he had gone as a soldier to India and there married. Through a misunderstanding he had accused his wife of faithlessness with one Captain Brown, who was in reality in love with Mannering's daughter, Julia. The two men fought a duel and Brown was wounded. Later he was captured by bandits, and Mannering assumed that he was dead. When Mannering's wife died eight months later, the unhappy man, having learned she had not been unfaithful, resigned his commission and returned with his daughter to England.

On learning that he could not buy the Bertram estate and allow Lucy to remain there with the faithful Dominie Sampson, Mannering leased a nearby house for them. He also brought to the house his daughter Julia, after he learned from friends with whom she was staying that she had been secretly meeting an unknown young man. What Mannering did not know was that the man was Captain Brown, who had escaped from his bandit captors and followed Julia to England and later to Scotland. Both Julia and Lucy were unhappy in their love affairs. Lucy loved Charles Hazlewood, but since Lucy had no money Charles' father would not permit their marriage.

Captain Brown, loitering near the house, met old Meg Merrilies, who took a great interest in him. Once she saved his life, and for his thanks made him promise

to come to her whenever she sent for him. A short time later Brown encountered Julia, Lucy, and Charles Hazlewood. Charles, thinking Brown a bandit, pulled a firearm from his clothing. In his attempt to disarm Charles, Brown accidentally discharged the weapon and wounded Charles. Brown fled.

Charles would have made little of the incident, but Glossin, desiring to gain favor with the gentry by whom he had been snubbed since he had bought the Bertram property, went to Sir Robert Hazlewood and offered to apprehend the man who had shot his son. Glossin, finding some papers marked with the name of Brown, used them in his search. He was momentarily deterred, however, when he was called to interview a prisoner named Dirk Hatteraick. Dirk, a Dutch smuggler, was the killer of the revenue officer found dead when the Bertram heir disappeared. Dirk told Glossin that the boy was alive and in Scotland. Because Glossin had planned that kidnapping, many years before, it was to his advantage to have the young man disappear again. He was even more anxious to get rid of the Bertram heir forever when he learned from Dirk that the man was Captain Brown. Brown—or Harry Bertram—would claim his estate, and Glossin would lose the rich property he had acquired for almost nothing. Glossin finally captured Brown and had him imprisoned, after arranging with Dirk to storm the prison and carry Brown off to sea, to be killed or lost.

Old Meg, learning of the plot in some mysterious way, foiled it when she had Harry Bertram rescued. She also secured Mannering's aid in behalf of the young man, whom she had loved from the day of his birth. Bertram was taken by his rescuers to Mannering's home. There his

story was pieced together from what he remembered and from the memory of old Dominie Sampson. Bertram could hardly believe that he was the heir to Ellangowan and Lucy's brother. His sister was overjoyed at the reunion. But it would take more than the proof of circumstances to win back his inheritance from Glossin. Mannering, Sampson, and Sir Robert Hazlewood, who heard the story, tried to trace old papers to secure the needed proof.

In the meantime old Meg sent Bertram a message reminding him of Brown's promise to come should she need him. She led him into a cave where Dirk was hiding out and there told him her story. She had kidnapped him for Dirk on the day the revenue officer was murdered. She had promised Dirk and Glossin, also one of the gang, not to reveal her secret until the boy was twenty-one years old. Now she felt released from her promise, as that period had passed. She told Bertram to capture Dirk for the hangman, but before the smuggler could be taken he shot the old gipsy in the heart.

Dirk, taken to prison, would not verify the gipsy's story, and his sullenness was taken as proof of Bertram's right to his inheritance. Glossin's part in the plot was also revealed, and he too was put into prison to await trial. When the two plotters fought in the cell, Dirk killed Glossin. Then Dirk wrote a full confession and cheated the hangman by killing himself. His confession, added to other evidence, proved Bertram's claim, and he was restored to his rightful position. Successful at last in his suit for Julia Mannering, he settled part of his estate on his sister Lucy and so paved the way for her marriage with Charles Hazlewood. The predictions had come true; Mannering's work was done.

## GUZMÁN DE ALFARACHE

*Type of work:* Novel

*Author:* Mateo Alemán (1547-1613?)

*Type of plot:* Picaresque romance

*Time of plot:* Sixteenth century

*Locale:* Spain and Italy

*First published:* 1599, 1604

*Principal characters:*

GUZMÁN DE ALFARACHE, a rogue  
A MULETEER  
A COOK  
A CAPTAIN OF SOLDIERS  
DON BELTRAN, Guzmán's uncle  
A CARDINAL  
A FRENCH AMBASSADOR  
SAYAVEDRA, another rogue and Guzmán's friend  
GUZMÁN'S FIRST WIFE  
GUZMÁN'S SECOND WIFE  
SOTO, a galley prisoner

*Critique:*

To readers of Alemán's own day *The Life and Adventures of Guzmán de Alfarache* was a book much more popular than Cervantes' *Don Quixote*, its contemporary. Thirty editions of the novel appeared within six years of its publication and its vogue quickly spread to France and England, where in 1622 James Mabbe translated it into English under the appropriate title of *The Rogue*. Alemán's novel, published in two parts in 1599 and 1604, is typically Spanish: realistic, comic, often coarse. As in other picaresque narratives, Guzmán de Alfarache travels extensively and moves from the highest ranks of society to the lowest, all the while living by his wits and commenting freely on the follies and vices of mankind. Yet Guzmán is not wholly bad; his career is forced upon him by the realization that in his own world he must either trick or be tricked. Being young and high-spirited, he chooses the first course. What sets *Guzmán de Alfarache* apart from other examples of the picaresque novel, however, is the writer's use of philosophical and moralizing digression. Alemán loses no opportunity to comment on human character or behavior, and in his discursive passages he reveals his own outstanding qualities: frankness, pessimism, broad humor, wit, humility of faith, and practical common sense. It is unfortunate that many modern readers have found his discourses dull or distracting. Viewed as their author intended them, they provide a reading of life itself, an obbligatorio accompaniment to a

story which is, in narrative outline and in character drawing, one of the best and most diverting of the picaresque romances.

*The Story:*

The ancestors of Guzmán de Alfarache lived in Genoa, upstart noblemen who had grown rich in trade. Like others of his family, Guzmán's father was a dealer on the exchange, resorting even to usury in order to add to his wealth, although he piously heard mass every morning and owned a rosary with beads as large as hazelnuts. His love of money led him into his greatest adventure, for when a partner in Seville became bankrupt and carried away some of the money belonging to Guzmán's father, the Genoese took ship for Spain in an attempt to recover some of his lost property. On the way the ship he sailed in was captured by Moorish pirates and the merchant was sold into slavery in Algiers. Seeing no other way out of his difficulty, he embraced the faith of Allah and so was able to marry a rich Moorish widow. Secretly, he took possession of her money and jewels and fled with them to Seville. There, after some time, he found his former partner, recovered most of his debt, made his peace with the Church, and settled down to live the life of a gentleman, trading in money for his profit and gambling for his pleasure.

Being prosperous at the time, he bought two estates, one in town, the other at San Juan de Alfarache. One day



he saw the mistress of an old knight and fell in love with her. The lady was not unwilling to share her favors between her two lovers, so that Guzmán could say in later life that at the time of his birth he had possessed two fathers. When the old knight died, the woman carried away all his property and a short time later married Guzmán's true father. The merchant did not long survive, but died a bankrupt, impoverished by his gambling and love of rich living. Left penniless, Guzmán decided to seek his fortune elsewhere. Calling himself Guzmán de Alfarache, after his father's country estate, he started out at fourteen to see the world.

Unused to walking, he soon tired and slept supperless that night on the steps of a church not far from Seville. The next morning his way led him to a wretched inn, where the hostess cooked him a breakfast omelet of eggs filled with half-hatched chicks. He ate the mess ravenously, but before he had traveled a league from the inn he became violently ill. A passing muleteer laughed heartily when Guzmán told his story and in his glee he invited the boy to ride with him. As they rode along the muleteer told how the hostess of the inn had tried the same trick on two lively young fellows who had rubbed her face in the omelet and daubed her with soot.

Meanwhile Guzmán and the muleteer had found two friars by the roadside. Since they were on their way to Caçalla, they were willing to hire two of the carrier's mules. That night the travelers stopped at a village inn where the landlord fed them a freshly-killed young mule instead of veal. The next morning, after discovering the deception, Guzmán and the muleteer threw the whole inn into an uproar. During the confusion two alcaldes appeared and took the rascally landlord into custody. Guzmán and the muleteer left the town in great haste.

Some distance beyond the village they were overtaken by several constables looking for a page who had stolen from

his master. Mistaking Guzmán for the page, they seized him, and when the muleteer tried to interfere they bound him as well. After the prisoners had been severely beaten, the constables, convinced of Guzmán's innocence, allowed the travelers to continue on their way. To help Guzmán and the carrier to forget their aching bones, one of the priests told the romantic story of Ozmin and Daraxa, a tale of the Moorish wars.

By the time the story ended they were in sight of Caçalla, where they parted company. For Guzmán's transportation and lodging the muleteer demanded more than the boy could pay. The two friars decided at last upon a fair price, but the reckoning left Guzmán without enough money to buy his dinner that day.

Hungry but ashamed to beg, Guzmán took the road to Madrid. For a time he followed two travelers in the hope that they would offer him some of their dinner when they stopped to eat, but they ignored him. A poor Franciscan friar came by, however, and shared with the boy his loaf of bread and piece of bacon. That night an innkeeper gave Guzmán a bed in a stable and the next morning hired him to feed the horses of the guests. Guzmán soon learned to cheat in measuring oats and straw. Deciding at last that the life was too lazy for him, he left the inn and started once more for Madrid.

His coppers soon spent, he was forced to beg, but with such poor luck that it was necessary for him to sell the clothes off his back in order to live. By the time he reached Madrid he looked like a scarecrow. Unable to find work because of his poor appearance, he fell in with some beggars who taught him knavery of all kinds.

For a time he became a porter, hiring himself to carry provisions which purchasers had bought at market. In this way he met a cook who persuaded him to turn scullion. Like the other servants, Guzmán learned to steal from his master. One day he took a silver goblet. His mistress, discovering the loss, gave him money to

buy another like it. Guzmán returned the goblet and kept the money, which he soon lost at cards. He continued his petty thefts until his master caught him selling provisions and cuffed him out of the house. Then he went back to carrying baskets in the market. Among his customers was a trusting grocer who one day put into his basket more than twenty-five hundred gold reals. Escaping through side streets, Guzmán fled into the country, where he lay hidden until the hue and cry had died down. With his riches he planned to visit his father's kinsmen in Genoa.

When he thought the coast clear, Guzmán headed for Toledo. On the way he fell in with a young man from whom he bought an outfit of clothing. Freshly attired, he lived like a young gentleman of fortune. He had little luck in his gallantries, however, and his love intrigues always ended with his being fleeced or made ridiculous by ladies he courted. He left Toledo with few regrets when he heard that a constable was looking for a young man recently arrived from Madrid.

At Almagro, Guzmán found a company of soldiers on their way to Italy. Hoping to leave his past troubles behind him, he enlisted. Before long he became the captain's crony, and the two spent their nights in gaming and wenching. Finding himself without funds, Guzmán resorted to his old habits of roguery; at the same time he was reduced to serving the captain who had formerly treated him as an equal. The captain was perfectly willing to profit by Guzmán's wits. In Barcelona they gulled a miserly old jeweler. Guzmán took to him a gold reliquary of the captain's and offered it for sale. After much haggling they agreed upon a price of one hundred and twenty crowns and the jeweler promised to bring the money to the dock. When Guzmán had the coins in his hand, he cut the strings which held the reliquary around his neck and handed the jewel to the old man. Then, after passing the money to a confederate, he shouted that the jew-

eler was a thief. Because the strings of the reliquary had been cut, and no money was found on Guzmán's person, his story was believed. Guzmán and the captain kept both the money and the jewel.

Having no further use for Guzmán's services, the captain decided to abandon the rogue after the soldiers arrived in Genoa. Turned loose with a single coin, Guzmán applied to his rich relatives for aid. But they refused to receive him and gave him only curses and blows. Don Beltran, his uncle, did take the boy into his house, but only for the purpose of setting the servants on him and having them toss him in a blanket until he was shaken and bruised. The next morning, swearing revenge on his deceitful relative, Guzmán started for Rome.

There he turned professional beggar and lived by his wits, having learned how to make bones appear disjointed and to raise false sores that resembled leprosy or ulcers. Only once was he beaten for his mendacity. One day a kind-hearted cardinal noticed an evil-looking ulcer on Guzmán's leg. Out of pity he had the beggar taken to his own house and given medical attention. The doctor summoned to attend him soon discovered Guzmán's trick, but he kept silent in order to mulct some of the prelate's gold. The sore cured, Guzmán became a page in the cardinal's household. There he lived daintily enough, but he was unable to refrain from stealing preserves and sweetmeats kept in a chest in the cardinal's chamber. Caught when the lid of the chest fell on his arm, trapping him, he received a beating. Even then the cardinal did not discharge him, but at last the churchman could stand his thieving and gambling no longer and Guzmán was dismissed.

His next employment was in the household of the French ambassador, to whom he was page, jester, and pimp, a rascal whose boisterous pranks helped to clear the ambassador's table of parasites who abused the Frenchman's hospitality. The ambassador, planning an intrigue with the wife of a Roman gentleman, made

Guzmán his go-between. Learning that the page had seduced her maid, the matron determined to teach him and his master a lesson. One night, while he waited for her answer to the ambassador, she allowed Guzmán to stand for hours in a drenching rain. Blundering about in the darkness of a backyard, he fell into a pigsty. The next day, dressed in his best, he went to complain to his sweetheart about his treatment. While he was strutting before her, a boar escaped from its pen, ran between his legs, and carried him through the muddy streets of Rome.

Guzmán became the laughingstock of the town. One day, as some urchins were taunting him, another young man came to his assistance. He and his rescuer, a waggish young Spaniard named Sayavedra, became close friends. Anxious to escape ridicule, Guzmán decided to go to Siena to visit a friend named Pompeyo. While he tarried in Rome to make his farewells, he sent his trunks on ahead. Great was his dismay when he arrived in Siena and learned that his trunks, filled with clothing, money, and jewels, had been stolen. Sayavedra had preceded him to Siena, passed himself off as Signor Guzmán, and with his confederates made off with the real Guzmán's valuables. After a search Sayavedra was arrested, but the stolen property could not be recovered; it had passed into the hands of a rich thief-master named Alexandro Bentivoglio. Making the best of a bad situation, Guzmán refused to bring charges against the wretched Sayavedra.

Since his guest was low in funds, Pompeyo proved only an indifferent host, and at last Guzmán decided to go to Florence. Not far from Siena he overtook Sayavedra again. When the thief begged for pardon, Guzmán was filled with pity for the rascal and readily forgave him. Together they planned to have Guzmán pass as the nephew of the Spanish ambassador, Sayavedra as his page. Being without shame, they played on the credulity of all whom they met in Florence. Guzmán was about

to marry a rich young widow when a beggar whom he had formerly known revealed the impostor's true identity, and he and his page were forced to flee the city.

They went next to Bologna, where Guzmán began a suit to recover his property from Bentivoglio. For his pains he was thrown into jail, from which he was released, penniless again, only after he had withdrawn his charges. Aided by Sayavedra, Guzmán cheated two men at cards, and with the money he won they traveled to Milan. In that city they entered into a conspiracy to defraud a wealthy merchant. Although he himself was arrested as a swindler, Guzmán convinced the city officials of the merchant's dishonesty, and a large sum of money gained by their scheme lined the rogues' pockets once more.

About that time Guzmán devised a plan to revenge himself on his Genoese relatives. Arriving in that city, he let it be known that he was Don Juan de Guzmán, a gentleman of Seville, recently come from Rome. Not recognizing the young beggar whom they had cuffed and insulted several years before, his relatives outdid themselves to honor their wealthy kinsman. On the pretext that a Castilian gentlewoman of his acquaintance was to be married, he borrowed jewels from Don Beltran to dress the bride, giving in security two trunks which the old man believed filled with silver plate. Pretending to be temporarily out of funds, he also secured a large loan from a cousin in return for a spurious gold chain. Then, having taken passage with a trusted sea captain, he and Sayavedra sailed for Spain. During the voyage Guzmán was greatly grieved when his friend became delirious with fever and jumped overboard.

Not wishing to tarry in Barcelona, Guzmán went to Saragossa. There he courted an heiress until the jealousy of her other admirers and his unwise dalliance with her kitchenmaid caused him to leave that city and go to Madrid. Even-



tually he married, only to learn too late that his wife's father was without a fortune. Before long Guzmán himself was declared a bankrupt and imprisoned. His wife died of shame. Disgusted with the world, he decided to study for the Church.

Shortly before he was to take orders he met a handsome woman who became his second wife. They returned to Madrid, where the wife attracted the attentions of so many wealthy men that for a time their affairs prospered, but in the end they were publicly disgraced and banished. From Madrid they went to Seville. Guzmán's mother they found still alive but stricken in years. There he lived by his wits in a household of quarrelsome women until his wife did him a great favor and ran away with an Italian sea captain. A short time later he and his mother parted in friendly fashion. Later, with the help of a gullible friar, Guzmán became steward to a gentlewoman whose husband was in the Indies. Old habits were too strong for him, and he began to

rob his mistress. His thefts being discovered, he was sentenced to the galleys for life.

Because of his smooth tongue and pleasant ways, he was able to make himself a favorite with the officers, thereby arousing the jealousy and hate of his fellow prisoners. When several of them robbed him, the theft was discovered and the culprits were flogged. A short time later the captain's kinsman was robbed, and Guzmán, accused by another prisoner named Soto, was beaten until he was almost dead. Guzmán was soon to have his revenge. Discovering Soto's plot to seize the ship and escape to the African coast, he revealed the plan to the captain. Soto and the chief conspirators were executed. The grateful captain struck off Guzmán's chains and gave him full liberty aboard the galley while awaiting the pardon which had been petitioned of the king. Guzmán, repenting the rogue's life he had led, resolved to mend his ways in the future.

## THE HAMLET

*Type of work:* Novel

*Author:* William Faulkner (1897- )

*Type of plot:* Psychological realism

*Time of plot:* Late nineteenth century

*Locale:* Mississippi

*First published:* 1940

### *Principal characters:*

WILL VARNER, chief property owner in Frenchman's Bend

JODY, his son

EULA, his daughter

V. K. RATLIFF, a sewing machine salesman

AB SNOPEs, a newcomer to Frenchman's Bend

FLEM SNOPEs, his son

ISAAC SNOPEs, an idiot relative

MINK SNOPEs, another relative

LABOVE, schoolteacher at Frenchman's Bend

HENRY ARMSTID, a farmer

### *Critique:*

Although more like a collection of long short stories than an integrated novel, this book displays Faulkner's genius in pre-

senting the ironic humor in the folk legends of Mississippi. Yet Faulkner makes these tall tales, in spite of their

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definite locale, seem characteristic of almost any section of rural America. Some of the incidents are strung out over too many pages, but the author's skillful style carries them along successfully. He withholds the climax, the final irony of each episode, until the tale is fully exploited. In *Flem Snopes*, Faulkner has created one of his major characters—a man who is stubborn, arrogant, and ruthless in his drive for property and power.

### *The Story:*

In his later years Will Varner, owner of the Old Frenchman place and almost everything else in Frenchman's Bend, began to turn many of his affairs over to his thirty-year-old son Jody. One day, while Jody sat in the Varner store, he met Ab Snopes, a newcomer to town, and Ab arranged to rent one of the farms owned by the Varners. Jody then found out from Ratliff, a salesman, that Ab had been suspected of burning barns on other farms where he had been a tenant. Jody and his father concluded that Ab's unsavory reputation would do them no harm. Jody became afraid, however, that Ab might burn some of the Varner property; as a sort of bribe, he hired Ab's son, Flem, to clerk in the store.

From Ratliff came the explanation of why Ab was soured on the world. Ab's principal grievance grew out of a horse-trading deal he once made with Pat Stamper, an almost legendary trader. Ab drove a mule and an old horse to Jefferson and, before showing them to Stamper, he skillfully doctored up the old nag. Stamper swapped Ab a team of mules that looked fine, but when Ab tried to drive them out of Jefferson the mules collapsed. To get back his own mule Ab spent the money his wife had given him to buy a milk separator. Stamper also forced him to purchase a dark, fat horse that looked healthy but rather peculiar. On the way home Ab ran into a thunderstorm and the horse changed from dark to light and from fat to lean. It was Ab's old horse, which

Stamper had painted and then fattened up with a bicycle pump.

Will Varner's daughter, Eula, was a plump, sensuous girl who matured early. The new schoolteacher, Labove, fell in love with her the first day she came to the schoolhouse. An ambitious young man, Labove rode back and forth between Frenchman's Bend and the University, where he studied law and played on the football team. One day he attempted to seduce Eula after school had been dismissed; he failed and later was horrified to discover that Eula did not even mention the attempt to Jody. Labove left Frenchman's Bend forever.

As she grew older Eula had many suitors, the principal one being Hoacke McCarron, who literally fought off the competition. When the Varners found out that Eula was pregnant, McCarron and two other suitors left for Texas. Flem Snopes then stepped in, married Eula, and went off on a long honeymoon.

The Snopes clan which had gathered in the wake of Ab and Flem began to have troubles within the family. The idiot boy, Isaac, was neglected and mistreated; when he fell in love with a cow, his behavior became a town scandal. Mink Snopes, another relative, was charged with murdering Jack Houston, who had impounded Mink's wandering cattle. Flem stayed away from town throughout this trouble. When Mink was brought to trial, Flem, who might have helped him, ignored the whole case. Mink was sent to jail for life.

Flem came back from his honeymoon accompanied by Buck Hipps, a Texan, and a string of wild, spotted horses. The Texan arranged to auction off these horses to farmers who had gathered from miles around. To start things off, the Texan gave one horse to Eck Snopes, provided that Eck would make the first bid on the next one. At this point Henry Armstid and his wife drove up. Henry, in spite of his wife's protests, bought a horse for five dollars. By dark all but three of the horses had been sold, and Henry was anxious to

claim his purchase. He and his wife were almost killed in trying to rope their pony. Hipps wanted to return the Armstids' money. He gave the five dollars to Henry's wife, but Henry took the bill from her and gave it to Flem Snopes. Hipps told Mrs. Armstid that Flem would return it to her the next day.

When the other purchasers tried to rope their horses, the spotted devils ran through an open gate and escaped into the countryside. Henry Armstid broke his leg and almost died. Eck Snopes chased the horse that had been given him and ran it into a boarding-house. The horse escaped from the house and ran down the road. At a bridge it piled into a wagon driven by Vernon Tull and occupied by Tull's wife and family. The mules pulling the wagon became excited and Tull was jerked out of the wagon onto his face.

The Tulls sued Eck Snopes for the damages done to Vernon and to their wagon; the Armstids sued Flem for damages to Henry and for the recovery of their five dollars. The justice of the peace was forced to rule in favor of the defendants. Flem could not be established as the owner of the horses, and Eck was not the legal owner of a horse that had been given to him.

One day Henry Armstid told Ratliff that Flem was digging every night in the

garden of the Old Frenchman place, which Flem had acquired from Will Varner. Ever since the Civil War there had been rumors that the builder of the house had buried money and jewels in the garden. Henry and Ratliff took a man named Bookwright into their confidence and, with the aid of another man who could use a divining rod, they slipped into the garden after Flem had quit digging. After locating the position of buried metal, they began digging, and each unearthed a bag of silver coins. They decided to pool their resources and buy the land in a hurry. Ratliff agreed to pay Flem an exorbitant price. At night they kept on shoveling, but they unearthed no more treasure. Ratliff finally realized that no bag could remain intact in the ground for thirty years. When he and Bookwright examined the silver coins, they found the money had been minted after the Civil War.

But Armstid, now totally out of his mind, refused to believe there was no treasure. He kept on digging, day and night. People from all over the county came to watch his frantic shoveling. Passing by on his way to Jefferson, Flem Snopes paused only a moment to watch Henry; then with a flip of the reins he drove his horses on.

## HANDY ANDY

*Type of work:* Novel

*Author:* Samuel Lover (1797-1868)

*Type of plot:* Comic romance

*Time of plot:* Nineteenth century

*Locale:* Ireland

*First published:* 1842

### *Principal characters:*

ANDY ROONEY, a young Irish boy

SQUIRE EDWARD EGAN, his employer

MURTOUGH MURPHY, an attorney

SQUIRE GUSTAVUS O'GRADY, a rival landlord

EDWARD O'CONNOR, a gentleman and poet

### *Critique:*

Written as a series of anecdotes published in twelve monthly installments, *Handy Andy* is not a cohesive novel inso-

far as plot is concerned. It is, on the other hand, excellent in character portrayal and atmosphere. The quality likely to hold the



modern reader is its droll wit. Rich in Irish folkways, peppered with clever Irish tales, enhanced by Irish songs, *Handy Andy* is more than a series of tales revolving around a political issue, a stupid lout of a boy, and a lovable hero. Accused of flattering his countrymen, Lover replied that as an Irishman he was compelled to present his land as he saw it.

### *The Story:*

Andy Rooney was, from the day he was born, a mischievous troublemaker. When he was old enough to work, his mother took him to Squire Egan of Merryvale Hall, who hired him as a stableboy. His literal mind and naïve ways frequently caused his superiors much agitation.

One day Squire Egan sent Andy to the post-office to get a letter. Thinking the postage unduly high, Andy stole two other letters in order to get his money's worth. The squire's letter was from Murtough Murphy, an attorney, and it concerned a forthcoming election for a county seat held by Sir Timothy Trimmer, who was expected to die before long. Murphy warned Egan that although he could be certain of most of the votes in the election, Squire O'Grady of Neck-or-Nothing Hall was likely to support the Hon. Sackville Scatterbrain, another candidate. It happened that one of the purloined letters was addressed to Gustavus O'Grady. Peering through the envelope, Egan made out some unflattering words about himself. In anger he threw the letter into the fire. To cover up his error he burned the other letter also and then told Andy that he destroyed them to protect such a foolish gossoon from detection.

Andy could never get anything straight. When Squire Egan sent him on an errand to get a document from Murtough Murphy and Mrs. Egan sent him to the apothecary shop, Andy left Murphy's paper on the counter of the store and took up, instead, O'Grady's packet of medicine. The apothecary then unknowingly gave O'Grady the document from Murphy. On receiving O'Grady's medi-

cine, Squire Egan was insulted and challenged Murphy to a duel. O'Grady, insulted at the contents of Murphy's legal document, challenged M'Garry, the apothecary. The matter was soon straightened out; Handy Andy fared the worst.

Edward O'Connor was a gallant cavalier. Well-educated and gifted as a poet, he was a favorite among the men of the community. He was in love with Fanny Dawson but had not declared himself as yet. A misunderstanding between Fanny's father and Edward had resulted in the young man's banishment from the Dawson house. After the quarrel Major Dawson maintained an intense dislike for the poet. Although she brooded over the absence of her lover, Fanny was forced to obey her father's wishes.

While walking one night, Andy, after stumbling over a man stretched out in the middle of the road, hailed a passing jaunting car. The driver, learning that the drunken man was his brother, stayed behind to care for him and asked Andy to drive his carriage. The passenger, Mr. Furlong, said he was on his way to visit the squire. Assuming that he meant Squire Egan, Andy took Furlong to Merryvale Hall. But Furlong had wanted to see O'Grady on election business. Egan, continuing to deceive the visitor, sent for Murphy, and the two men contrived to pump as much information from Furlong as they could.

When the truth was revealed, Furlong set out for Neck-or-Nothing Hall. There he met with more mischief. O'Grady was in a terrible mood, for he had discovered that the letter announcing Furlong's arrival had gone astray. The climax came when O'Grady's daughter Augusta happened into Furlong's room while he was dressing. A moment later O'Grady's knock at the door sent her hiding under the bed to avoid discovery. O'Grady caught her, however, and insisted that Furlong marry her.

The Hon. Sackville Scatterbrain arrived in time for the nomination speeches, a lively affair with a great deal of shouting

and much merriment. On election day Egan supporters succeeded in irritating O'Grady, who had no sense of humor and plenty of temper. Thinking the crowd too boisterous, O'Grady aroused the people by sending for the militia. When he ordered the militia to fire into the angry mob, Edward O'Connor rode into the crowd to disperse it and prevent the militia from firing. Impressed by his bravery, the militia captain refused to fire. O'Grady then challenged O'Connor to a duel. O'Connor wounded O'Grady. When the Hon. Sackville Scatterbrain won the election, Squire Egan began a suit to dispute its result.

Larry Hogan, one of O'Grady's employees, had learned about the purloining of O'Grady's letter, which Squire Egan had burned, and he hoped to put his knowledge to use by intimidating the squire. One night Andy happened to overhear Larry, who was very drunk, talking about his scheme. Confused, Andy went to Father Phil, his confessor, for advice. It so happened that the priest was attending to the nuptials of Matty Dwyer and James Casey. At the wedding feast Casey failed to appear. Fearing that his daughter would be disgraced, Jack Dwyer asked if any of the guests present would marry Matty. Andy boldly offered himself and the marriage was performed. After the couple had been left alone in their new cottage James Casey arrived, accompanied by a hedge-priest who performed a second ceremony. Andy, protesting, was dragged outside and tied to a tree.

O'Grady died from the ill effects of the wound O'Connor had given him. Because the dead man had been deep in debt and unpopular in the community, his body was in danger of being confiscated. To prevent such an action, the family made two coffins; one, the true coffin, was to be buried secretly at night. O'Connor, stumbling upon the scene of the clandestine burial, was struck with remorse at

his own deed, but young Gustavus O'Grady forgave his father's slayer, who in return pledged himself to lifelong friendship with Gustavus.

When a beggar warned Mrs. Rooney that someone was plotting to carry off her niece Oonah, Andy disguised himself as the young girl. Kidnaped, he was taken to Shan More's cave, where Andy's wild entreaties so aroused the pity of Shan More's sister Bridget that she took the distressed captive to bed with her. Discovering her error in the morning, Bridget lamented her lost honor, which Andy righted by marrying her. Too late Andy discovered that he really loved Oonah and that he had married a woman of bad reputation.

It was learned that Lord Scatterbrain, disguised as a servant named Rooney, had married Andy's mother, only to desert her before Andy's birth. After the death of the old nobleman—the Hon. Sackville Scatterbrain, his nephew, did not dispute the succession—Andy became his heir, with a seat in the House of Lords. Off to London he went to learn fine manners and to enjoy his new estate. Shan More and Bridget followed to demand a settlement for the deserted wife. To escape the vulgar and persistent pair, Andy gladly gave Bridget some money.

Major Dawson met with an accident which resulted in his death. With the major gone, all obstacles between Fanny Dawson and Edward O'Connor were removed, and O'Connor was finally able to enter the Dawson house and to marry his Fanny.

Shan More made an attempt upon Andy's life. When the attempt failed Andy went to Shan's den, where he found a wounded man, an escaped convict, who proved to be Bridget's true husband. Rid of his wife, Andy was free to marry Oonah.

## HANGMAN'S HOUSE

Type of work: Novel

Author: Donn Byrne (Brian Oswald Donn-Byrne, 1889-1928)

Type of plot: Regional romance

Time of plot: Early twentieth century

Locale: Ireland

First published: 1925

### Principal characters:

JAMES O'BRIEN, Lord Glenmalure, Jimmy the Hangman  
CONNAUGHT, his daughter  
DERMOT McDERMOT, a neighbor  
THE CITIZEN, Dinny Hogan the Irreconcilable's son  
JOHN D'ARCY, Dermot's cousin, Connaught's husband

### Critique:

In *Hangman's House*, Donn Byrne intended to write an Irish novel for Irishmen, people for whom their own country was a passion. An intense love for Irish landscape, horse-racing, coursing, Gaelic balladry, hunting, and the writer's freedom-loving countrymen is evident throughout the book. When the novel appeared, critics may have preferred his *Messer Marco Polo* or *The Wind Blowneth*, but revised judgment is likely to put *Hangman's House* above the latter. The book was written in Dublin in 1922 and 1923, while the country was still being harried by the armed resistance of Republican irreconcilables. The state of Ireland at that time is presented in Byrne's characterization of the Citizen, a splendid man who had direct control over those who wanted to fight for freedom. The novel has been dramatized for the stage and for motion pictures.

### The Story:

Dermot McDermot lived in the most pleasant homestead in the County of Dublin. He was a serious, slight man of twenty-five, taking after his Quaker mother more than his Irish soldier father except in his intense love of Ireland and everything Irish.

Dermot's nearest neighbors were James O'Brien, Lord Glenmalure, and his daughter Connaught. They lived in a

rather forbidding-looking house that the country people insisted on calling Jimmy the Hangman's House. James O'Brien had been a violent rebel in his youth, but he had found it to his advantage to make his peace with the English. Becoming Lord Chief Justice of Ireland, he was responsible for the hanging of many Fenians.

When Glenmalure was stricken on the bench, he was forced to retire. His condition becoming worse, he called in doctors from Dublin and then England. One told him that he would live a month, certainly no more than five weeks. Then he secretly sent off a letter to John D'Arcy, Dermot's cousin, son of an old friend called Tricky Mick. Dermot thought D'Arcy a twister; Connaught's father said he had merely made a youngster's mistake. Glenmalure knew John D'Arcy was devious but ambitious, and that he might make his way in politics with Connaught's money and Hangman Jimmy's backing. In the weeks remaining to him, Glenmalure made contacts for D'Arcy and then married him to Connaught. Glenmalure knew Dermot wanted to marry Connaught but would not leave his homestead; he thought Connaught, strong-willed as she was, could guide D'Arcy to a place in the world where she might even get a title.

Glenmalure had been a rebel of the

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old days, but there were still plenty of young men ready for a war for freedom if the word were given. Those who directed the movement decided there must be no war. They sent back to Ireland the Citizen, a commander of cavalry in the French army, but also the son of old Dinny Hogan the Irreconcilable, who had fled from Ireland and gone to live in France after the last uprising. The Citizen was to spend a year in Ireland, to make sure the young men would keep in line.

He had another reason for going to Ireland. John D'Arcy had married and then deserted his sister Maeve. Her shame caused her death and her son's, and their deaths brought on Dinny Hogan's. Dinny's son was out for revenge.

Glenmalure died the night of Connaught's wedding. She and D'Arcy returned from their honeymoon immediately.

Dermot saw them at the Tara Hunt, one of the best in the country. The Citizen also turned up at the hunt and approached D'Arcy to ask if he had been in Paris in '95. D'Arcy, after swearing that he had never been in Paris, went to the police to expose the Citizen. Connaught could not understand why D'Arcy had lied about being in Paris; she was furious when she heard that he had informed on a hunted man.

Dermot knew D'Arcy feared the Citizen but could not understand why. He also heard that things were not going well at Glenmalure, that Connaught kept a woman relative with her constantly, while D'Arcy spent his time gambling with people who would never have dared enter the house during Glenmalure's lifetime. D'Arcy's backers in politics had reneged after Glenmalure died, and D'Arcy was at loose ends.

On St. Stephen's Day the first steeplechase of the year was held at the Han-nastown races. Connaught's Bard of Armagh was entered. Dermot heard that long odds were being placed on him, though the horse should have been con-

sidered the best in the field. One of the bookmakers told him that D'Arcy had placed a large bet against the Bard, but that there were many small bets on him that would spell disaster to the poor people if the Bard did not run. On the day of the race Connaught's jockey did not show up. Dermot rode the Bard and won. He and Connaught found D'Arcy sobbing afterward because he had lost heavily. Then Dermot knew his cousin was a weakling. That night D'Arcy killed the Bard.

Connaught left home and even the gamblers refused to play with a man who had killed a horse. Connaught, meanwhile, was miserable in England. Dermot looked for D'Arcy to straighten him out, to offer him money to go away if that seemed best. D'Arcy told him that he had married Maeve. Thinking D'Arcy had been married to Maeve when he married Connaught, Dermot thrashed him and would probably have killed him if an innkeeper had not interfered. Dermot gave D'Arcy money and told him to leave the country.

Connaught came home a short time later to a house of bitterness and gloom. After she and Dermot finally admitted they loved each other, Dermot sought out the Citizen to see if they might not work out some way to keep the shame of D'Arcy's conduct from staining Connaught and yet dissolve that marriage so that he and Connaught could be married. The Citizen told Dermot that Maeve had actually died before D'Arcy married Connaught, though D'Arcy could not have known it at that time. Dermot's hands were tied.

D'Arcy, hearing that Maeve was dead, came back to Glenmalure, and Connaught sought refuge with Dermot and his mother. D'Arcy, finding her there, accused Connaught and Dermot of being lovers. When they admitted their feelings, he threatened to hale them into court, but Dermot's mother prevented him. Connaught went again to England.

Knowing that Connaught would do

nothing to him, D'Arcy began to sell off all the possessions in the house. Dermot made arrangements in Dublin to be informed whenever those things came on the market and he bought up all of them. One night Dermot decided to pick some of Connaught's own roses and send them to her. As he went toward the house Glenmalure looked empty and forbidding. At the gate he met the Citizen, bent on killing D'Arcy. Dermot, not wishing the Citizen to be soiled with the murder of a twister like D'Arcy, tried to persuade him to go away. But the Citizen was determined. Dermot was afraid to let him go in alone.

Inside they found D'Arcy dressed for travel. The house had been stripped and there was a smell of oil in it. Instead of

killing D'Arcy outright, the Citizen allowed himself to be persuaded to a duel with pistols. D'Arcy shot before the signal had been given and wounded the Citizen. Then he smashed a lamp on the floor and dashed upstairs. The lamp started a sheet of fire that swept through the house as Dermot and the Citizen fought their way outside. D'Arcy caught his foot while jumping from a window and was dead when he hit the ground.

Dermot's mother went to Connaught for a while. Dermot had the walls of Glenmalure torn down and a neat cottage built in its place. The Citizen, recovered from his wound, went back to his regiment. Then Connaught came home.

## HARD TIMES

*Type of work:* Novel

*Author:* Charles Dickens (1812-1870)

*Type of plot:* Social criticism

*Time of plot:* Mid-nineteenth century

*Locale:* England

*First published:* 1854

### *Principal characters:*

THOMAS GRADGRIND, a schoolmaster and a believer in "facts"  
 LOUISA GRADGRIND, his oldest daughter  
 TOM GRADGRIND, Louisa's brother  
 MR. BOUNDERBY, Louisa's husband, a manufacturer and banker  
 SISSY JUPE, a waif befriended by the Gradgrinds  
 MRS. SPARSIT, Bounderby's housekeeper  
 STEPHEN BLACKPOOL, Bounderby's employee  
 JAMES HARTHOUSE, a political aspirant

### *Critique:*

This novel was Dickens' first story of outright social protest. Earlier works had contained sections of social criticism, but this was the first motivated entirely by the writer's feelings about contemporary British culture. The novel, appropriately dedicated to Thomas Carlyle, another critic of nineteenth-century British society, was based upon personal observations of life in Manchester, one of England's great manufacturing towns and the original for Dickens' Coketown. The story is loaded with the bitter sincerity of Dickens' dislike for the industrial condi-

tions he found in his homeland. Unfortunately for the value of the novel as a social document, Dickens overdrew his portraits of the industrialists responsible for conditions he abhorred; his industrialists became sheer grotesques and monsters.

### *The Story:*

Thomas Gradgrind, proprietor of an experimental private school in Coketown, insisted that the children under him learn facts and only facts. He felt that the world had no place for fancy or imagination. His own five children were models of a factual

education. Never having been permitted to learn anything of the humanities, they were ignorant of literature and any conception of human beings as individuals. Even fairy tales and nursery rhymes had been excluded from their education.

One day, as he walked from the school to his home, Gradgrind was immensely displeased and hurt to find his two oldest children, Louisa and Tom, trying to peek through the canvas walls of a circus tent. Nor did it ease his mind to discover that the two youngsters were not at all sorry for acting against the principles under which they had been reared and educated. Later Gradgrind and his industrialist friend, Mr. Josiah Bounderby, discussed possible means by which the children might have been misled from the study of facts. They concluded that another pupil, Sissy Jupe, whose father was a clown in the circus, had influenced the young Gradgrinds.

Having decided to remove Sissy Jupe from the school, they set out immediately to tell the girl's father. When they arrived at the inn where the Jupes were staying, they found that the clown-father had deserted his daughter. Gradgrind, moved by sentiment, decided to keep the girl in his home and let her be educated at his school, all against the advice of Bounderby, who thought Sissy Jupe would be only a bad influence on the Gradgrind children.

Years passed, and Louisa and young Tom grew up. Gradgrind knew that Bounderby had long wished to marry Louisa. She, educated away from sentiment, agreed to marry Bounderby, who was thirty years her elder. Tom, an employee in Bounderby's bank, was very glad to have his sister marry Bounderby; he wanted a friend to help him if he got into trouble there. In fact, he advised his sister to marry Bounderby for that reason, and she, loving her brother, agreed to help him by marrying the wealthy banker.

Bounderby himself was very happy to have Louisa as his wife. After his marriage he placed his elderly housekeeper in rooms at the bank. Mrs. Sparsit, disliking

Louisa, was determined to keep an eye on her for her employer's sake. After the marriage all seemed peaceful at the bank, at the Gradgrind home, and at the Bounderby residence.

In the meantime Gradgrind had been elected to Parliament from his district. He sent out from London an aspiring young politician, James Harthouse, who was to gather facts about the industrial city of Coketown, facts which were to be used in a survey of economic and social life in Britain. In order to facilitate the young man's labors, Gradgrind had given him a letter of introduction to Bounderby, who immediately told Harthouse the story of his career from street ragamuffin to industrialist and banker. Harthouse thought Bounderby a fool, but he was greatly interested in pretty Louisa.

Through his friendship with Bounderby, Harthouse met Tom Gradgrind, who lived with the Bounderbys. Harthouse took advantage of Tom's love for drink to learn more about Louisa. Hearing that she had been subjected to a dehumanizing education, and feeling that she would be easy prey for seduction because of her loveless marriage to the pompous Bounderby, Harthouse decided to test Louisa's virtue.

Before long Harthouse gained favor in her eyes. Neither realized, however, that Mrs. Sparsit, jealous and resenting her removal from the comfortable Bounderby house, spied on them constantly.

Everyone was amazed to learn one day that the Bounderby bank had been robbed. Chief suspect was Stephen Blackpool, an employee whom Bounderby had mistreated. Blackpool, who had been seen loitering in front of the bank, had disappeared on the night of the robbery. Suspicion also fell on a Mrs. Pegler, an old woman known to have been in Blackpool's company.

A search for Blackpool and Mrs. Pegler proved fruitless. Bounderby seemed content to wait; he said that the culprits would turn up sooner or later.

The affair between Louisa and Hart-



house reached a climax when Louisa agreed to elope with the young man. Her better judgment, however, caused her to return to her father instead of running away with her lover. Gradgrind, horrified to see what his education had done to Louisa's character, tried to make amends for her. The situation was complicated by Mrs. Sparsit. She had learned of the proposed elopement and had told Bounderby. He angrily insisted that Louisa return to his home. Gradgrind, realizing that his daughter had never loved Bounderby, insisted that she be allowed to make her own choice. Harthouse, giving up all hope of winning Louisa, disappeared.

Mrs. Sparsit returned to act as Bounderby's housekeeper during Louisa's absence and tried to reinstate herself in Bounderby's confidence by tracing down Mrs. Pegler. To her chagrin, Mrs. Pegler turned out to be Bounderby's mother. Bounderby was furious, for his mother disproved his boasts about being a self-made man. Meanwhile Louisa and Sissy Jupe accidentally found Blackpool, who

had fallen into a mine shaft while returning to Coketown to prove his innocence of the robbery. After his rescue he told that Tom Gradgrind was the real culprit. When the young man disappeared, his sister and father, with the help of Sissy Jupe, found him and placed him, disguised, in a circus until arrangements could be made for spiriting him out of the country.

Before he could escape, however, Bounderby's agents found Tom and arrested him. With the aid of the circus roustabouts he was rescued and put on a steamer which carried him away from the police and Bounderby's vengeance.

Mrs. Sparsit, who had caused Bounderby all kinds of embarrassment by producing Mrs. Pegler, was discharged from his patronage, much to her chagrin. Bounderby himself died unhappily in a fit a few years later. The Gradgrinds, all of them victims of an education of facts, continued to live unhappily, unable to see the human side of life.

## HARP OF A THOUSAND STRINGS

*Type of work:* Novel

*Author:* H. L. Davis (1896-1960)

*Type of plot:* Historical-philosophical romance

*Time of plot:* Late eighteenth and early nineteenth centuries

*Locale:* The American prairie country, Tripoli, and Paris

*First published:* 1947

### *Principal characters:*

MELANTHON CRAWFORD,  
COMMODORE ROBINETTE, and  
APEYAHOLA, called Indian Jory, founders of a prairie town  
JEAN-LAMBERT TALLIEN, a French revolutionist  
THÉRÈSE DE FONTENAY, whom he loved  
RENÉ DE BERCY, her fiancé  
ANNE-JOSEPH THÉROIGNE, in love with de Bercy  
MONSIEUR DE CHIMAY, a wealthy aristocrat and merchant

### *Critique:*

*Harp of a Thousand Strings* is a novel linking the personalities and events of the French Revolution to the development of the American West. Behind this

story of the naming of a prairie town lies the author's theory that the incidents of history are never final, that although they may change form or significance they

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continue to move like a slow groundswell from country to country among people who have been affected by history's erosions and accretions. History itself is the thousand-stringed harp of the title, an instrument capable of endless vibrations and echoes. In order to present his theme of the reverberations of history, the writer made his novel contrapuntal in design. The American frontier, the Barbary wars, and the French Revolution are introduced briefly for thematic effect, later to be alternated and recombined. The pattern is one of triads. The three settings, America, Tripoli, and France; the three Americans, each corresponding to one of the drives in Tallien's career; the three choices Tallien must make and their consequences—all are essential to the craftsmanship and design of this unusual and rewarding historical novel.

### *The Story:*

Old Melancthon Crawford had been one of the founders of a prairie town in the Osage country. In his last years his eccentricities became so marked that relatives had him sent back to his birthplace, a Pennsylvania village he had always hated, where they could keep an eye on him and the disposal of his property. After his departure on the eastbound stage Commodore Robinette and Apeyahola, a Creek Indian whom the settlers called Jory, climbed to the prairie swell where Crawford's trading post had stood. Talking about the past, they thought back to a decisive night the three had in common, a night when Tripoli was being bombarded by American naval guns during the war with Barbary pirates.

Under cover of the bombardment the three Americans, prisoners escaped from the pasha's dungeons, had taken refuge in a warehouse belonging to Thurlow and Sons, Boston merchants. Young Crawford was all for carrying away some loot he found in a storeroom, but Apeyahola and Robinette, the wounded sailor, were against the idea. During the argument Monsieur Tallien entered the ware-

house. One-time Citizen President of the French National Convention, now an obscure consular official under Napoleon, he was there to keep an appointment with a Paris associate of Thurlow and Sons. To pass the time while waiting, he told the tale of his rise and eventual ruin because of his love for the notorious Thérèse de Fontenay. Crawford, Robinette, and the Indian made a strange audience. Tallien told his story, however, because he saw each young American marked by one phase of his own career: vengeance, ambition, love.

Jean-Lambert Tallien, protégé of the old Marquis de Bercy, was intended for a career in law. During a visit to the de Bercy estate he watched Anne-Joseph Théroigne being carried forcibly away because she had attracted the interest of René, the young marquis, soon to marry the lovely Countess Thérèse de Fontenay. While Tallien stood watching the disappearing cart that carried Anne-Joseph, René rode up with the countess and haughtily ordered the student to open a gate. At Tallien's refusal the young nobleman raised his whip. Tallien struck the marquis' horse. The animal threw his rider and dragged him, unconscious and bleeding, by one stirrup.

Tallien hid in the woods while angry villagers hunted him with guns and pitchforks. Father Jarnatt, the parish priest, saved the fugitive and sent him off to Paris to seek his fortune in journalism. These things happened in the year the Bastille fell.

In Paris, Tallien again met Anne-Joseph Théroigne, by that time a rough-tongued, rabble-rousing virago, the friend of Robespierre and members of the Jacobin Club. It was she who helped Tallien to establish *L'Ami des Citoyens*, the revolutionary newspaper with which he placarded Paris. Because of her he led the assault on the Tuileries during the August riots. Later he became a deputy to the National Convention and a commissioner to the provinces. Anne-Joseph helped his rise in public favor because

she expected to find him useful. Still loving René de Bercy, she had secretly aided his escape to England. Through Tallien she hoped eventually to locate Thérèse de Fontenay, whom she hated.

A man and a woman muffled in native costume entered the warehouse. The man was Monsieur de Chimay, who had come ashore from a French ship to arrange some trade business with Tallien. The woman was not introduced. Since they could not leave the warehouse before the bombardment ended, Tallien continued his story.

One day he heard his name called from a cartload of prisoners. In the wagon was Thérèse de Fontenay, whom he had never forgotten. Hoping to protect her from Anne-Joseph's fury, he denounced the virago for her help to de Bercy and thrust her into an angry mob that stripped and beat her. The woman, never recovering from that brutal treatment, lived mad for many years.

Thérèse was imprisoned in the Carmes. Through spies Tallien tried to take measures for her safety. At last, to save her life, he overthrew Robespierre and ended the Reign of Terror. Telling his story, he made it all sound simple; the others had to guess at the bribes, the promised reprisals, all the scheming of those three anxious days while he held prisoners the influential citizens of Paris and executed the *coup d'état* of Thermidor. Although he knew that Thérèse was involved in a plot for an émigré invasion, he married her later that year.

But choices made for her sake led to other choices that he neither expected nor wanted. Jealous of Captain Belval, an officer attentive to Thérèse while she was in prison, he arranged to have the captain betrayed to the rebels of the Vendée. When the émigrés finally landed at Quiberon, all were captured. At the same time the peasant who had betrayed Belval was taken prisoner. In his effort to save the peasant's life Tallien quarreled with General Hoche over

the disposition of the other prisoners, and in the end he was forced to declare them enemies of the state and order their execution. Among those who perished was René de Bercy, who chose death with honor rather than accept Tallien's offer of escape to England.

When Tallien returned to Paris and told Thérèse, haltingly, what had happened, she said only that she knew at last what a life was worth. Months later Monsieur de Chimay arrived from London with some of de Bercy's keepsakes. De Chimay was in trade, an associate of the powerful Thurlow firm and a friend of Ouvrard, the influential banker who had become Thérèse's lover. Thérèse saw in the two men a power she could use to undermine that of her husband.

The shelling had ended; Tallien became silent. When he and de Chimay withdrew to transact their business, the woman gave the three Americans a case containing two pistols and a knife, each decorated with the crest of a hand holding a flower. For a moment she drew aside her veil and they saw the face of Thérèse de Fontenay. The Americans went out toward the harbor, each marked by a symbol of Tallien's defeat, but carrying with them also a memory of Thérèse's beauty.

Years later Robinette and Apeyahola, ragged and gaunt, were traveling overland from the Mississippi. Wanted by the authorities, the commodore because of an affair of gallantry in Spanish territory and for taking part in the Gutiérrez insurrection, Apeyahola for a murder in Georgia, they found carved on a tree the design of a hand holding a flower. That crest marked their trail to Crawford's trading post in the Indian country. There they stayed, philanderer, murderer, and thief. When the time came for them to name the village growing up around the old trading post, each remembered the woman they had seen briefly by candlelight in a dingy warehouse. So, out of



the turmoil and blood of the French Revolution, Thérèse de Fontenay gave

her name to a new town on the American prairie.

## HAVELOK THE DANE

*Type of work:* Poem

*Author:* Unknown

*Type of plot:* Adventure romance

*Time of plot:* Tenth century

*Locale:* England and Denmark

*First transcribed:* c. 1350

### *Principal characters:*

HAVELOK, a prince

GODARD, his guardian

GOLDEBORU, a princess

GODRICH, her guardian

GRIM, a fisherman

### *Critique:*

Medieval romances in general follow a pattern, and *Havelok* is no exception. The hero is noble, brave, and pure; the heroine is noble, beautiful, and pure. There is a convenient supernatural element which helps along the plot. Virtue is rewarded and villainy is punished. *Havelok*, in spite of its adherence to the formula, is one of the more interesting of the romances to read, for it is reasonably concise and coherent. Its spirit of adventure hardly ever flags, and the plot is complicated enough to produce some feeling of suspense.

### *The Story:*

Athelwold was a good king. No one dared offer him a bribe, and throughout all England people were at peace. He was a particular guardian to widows, children, and innocent maidens. A messenger might go peacefully from town to town with a hundred pounds of gold in a sack. Athelwold's only heir was a young daughter, still a baby.

When Athelwold knew that his death was upon him, he prayed for guidance and then summoned his earls and barons to his side. There was loud lamenting at the approaching end of their honored king. But Athelwold's chief concern was for his daughter's care. It was decided that Godrich, Earl of Cornwall, would be the most trustworthy to bring up the princess.

Godrich swore a great oath to safeguard the infant Goldeboru and to hold her lands in trust until she could reign.

But Godrich watched the growing girl with envious eyes. She was fair to look upon, and Godrich could not bear to think of the day when she would be his sovereign. Acting then the part of a traitor, he took her secretly from Winchester to Dover and placed her in a remote castle. To guard the entrance he set his most trusted thanes with orders to let no one in to see the princess.

In Denmark, King Birkabeyn lay near death. He had reigned long and wisely, but he was leaving his son Havelok and his two little daughters without protection. He thought of his faithful friend, Godard, a rich man who was the most respected noble in the kingdom. Godard swore a great oath to guard the children well and to see that Havelok came into his inheritance when he became a man. After being shriven, Birkabeyn died content.

Godard was also a false-hearted traitor. On the seashore he cruelly slit the throats of the two tiny girls and then seized Havelok. The boy, terrified at what he had been forced to witness, begged for mercy. Instead of killing Havelok straightway, Godard called for Grim, a fisherman, and commanded him to bind the prince and cast him into the sea with an anchor around his neck. Anxious to please his

lord, Grim seized the boy and bound him tightly. Then he took him home to wait for night.

As Havelok dozed on the rude bed in the fisherman's hut, a great light shone from his mouth. Grim's wife was frightened and called her husband. Grim, awed, freed Havelok from his bonds. Bundling his wife, his five children, and Havelok aboard his fishing boat, he set sail for England. The group went up the Humber to land in a likely cove. Since then the place has been called Grimsby.

For twelve years Havelok grew rapidly. He was an active boy and a prodigious eater. Luckily, Grim was a good fisherman, and he could trade his catches at the market in Lincoln. Corn and meat could be bought there, and ropes for the nets. Havelok, who helped Grim in all his labors was especially good at peddling fish.

A great famine came upon the north of England. The crops withered and the fish fled English shores. Day after day Grim's family became poorer. Havelok, touched by the suffering of his foster family, resolved to seek his fortune in Lincoln. Although he could ill spare it, Grim cut a cloak from new sailcloth for Havelok and wished him well. The prince set out for town with his new cloak, but he had neither shoes nor hose.

In the town Havelok starved for three days. No one would hire him and he could find no food. At length he heard a cry for porters. Looking quickly around, he saw the earl's cook with a catch of fish to carry. In his eagerness Havelok knocked down eight or nine other porters to get to the cook first. Strong as a bull, the youth carried the fish to the castle. The next day the cook cried again for a porter, and this time Havelok carried a huge load of meat.

In the castleyard the cook greatly admired the strong fellow. He gave Havelok bread and meat, as much as he could hold, and engaged him as a steady helper. Eating regularly and working hard, Havelok became widely known for his strength. On a certain feast day the retainers held a stone-putting contest. A group of men

brought in a stone so huge one man could barely lift it. Havelok easily heaved it many yards.

Godrich, hearing of Havelok's fame, decided to use the youth in his scheme to gain control of the kingdom. Thinking him only a churl, Godrich had Goldeboru brought from Dover and ordered Havelok to marry her. Both young people objected, but Godrich had his way.

Havelok took his sorrowing bride back to Grim's cottage. That night the groom slept soundly but the bride stayed wakeful from shame at being mated to a churl. All at once a light issued from Havelok's mouth and a voice told Goldeboru of her husband's birth and destiny. Awaking Havelok, she advised him to go at once to Denmark to claim his throne.

In the morning Havelok persuaded the three Grim brothers to go with him on the trip to Denmark. Arriving in that land, the impoverished group met Ubbe, a noble who bought a ring from Havelok. Ubbe, greatly taken with Havelok and his beautiful bride, offered them a cottage for the night. The couple accepted gratefully, and soon were asleep after their long voyage.

In the night a band of robbers tried to break in after overpowering the guard set by Ubbe. When Havelok awoke, he set about him valiantly. He seized the door bar and slew robbers right and left. This feat won him more admiration. Ubbe assigned the young couple to a rich bower for the rest of the night. When Ubbe stole in for a look at his guests, he was astonished to see a light streaming from Havelok's mouth and a cross marked on his shoulder. By these signs he knew that Havelok was Birkabeyn's son and heir to the Danish throne.

Calling all the barons of Denmark together, Ubbe dubbed Havelok a knight and proclaimed him king. The assembled nobles passed judgment on Godard, the traitor, who was brought before Havelok, flayed, and hanged on a gallows with a great nail through his feet.

Now master of Denmark, Havelok

sailed with a strong force to England to seize that kingdom from Godrich. The battle was joined near Lincoln. Although Godrich fought valiantly and wounded Ubbe, he was finally captured by the wrathful Danes. The false Earl of Cornwall, bound hand and foot, was brought before Havelok for judgment. Godrich was put upon an ass and taken into Lincoln, where his crime was proclaimed.

Then he was taken to a nearby green and burned to death.

Havelok married one of Grim's daughters to the cook who had befriended him and made the man Earl of Cornwall. Grim's other daughter was married to the Earl of Chester. As for Havelok and Goldeboru, they lived together long and ruled wisely. Their union was blessed with fifteen children.

## A HAZARD OF NEW FORTUNES

*Type of work:* Novel

*Author:* William Dean Howells (1837-1920)

*Type of plot:* Novel of manners

*Time of plot:* The 1880's

*Locale:* New York City

*First published:* 1890

### *Principal characters:*

BASIL MARCH, editor of a literary magazine

MR. FULKERSON, sponsor for the magazine

CONRAD DRYFOOS, publisher of the magazine

MR. DRYFOOS, Conrad's father, a newly rich millionaire

HENRY LINDAU, a socialist

### *Critique:*

Although the structure of this novel is unwieldy and complex, many lovers of Howells' fiction consider it their favorite, perhaps because of the author's deft characterization of a number of varied personalities, more than one usually finds in a Howells novel. Howells, like Basil March in the novel, moved to New York City after a residence of many years in New England, and this novel is the result of that move and the new experiences it brought to Howells, both as a person and as a novelist. In *A Hazard of New Fortunes*, perhaps more than anywhere else in Howells' fiction, the author's own dissatisfaction with America and his interest in social improvement are to be found. In the preface to a later edition of the book, Howells expressed the belief that he had written it when he was at the apex of his powers as a novelist.

### *The Story:*

In his youth Basil March had wished for a literary career. Family responsibil-

ities turned him, however, to the insurance business, a field in which he proved to himself and his employers that he was but mediocre. After eighteen years with his firm, his employers decided to replace him and put him into a somewhat meaningless position. Rather than be so embarrassed, March resigned. Fortunately for him and his family's future, Mr. Fulkerson, a promoter of syndicated newspaper material, who had met the Marches years before, proposed that March take over the editorship of a new literary magazine that he was promoting. March at first demurred at Fulkerson's proposal, but the promoter, certain that March had the necessary taste and tact to be successful, finally persuaded him to take the position.

Mrs. March and their children had always lived in Boston, and so when the prospect of moving to New York City appeared, even though it meant a career for the husband and father, they needed considerable persuasion. At last Mrs.



March was convinced that the removal to the larger city was imperative. She and her husband went to New York to find a flat in which they could make themselves comfortable. After many days of searching, Mrs. March returned to Boston, leaving her husband to make a decision about the editorship. He did so a short time later.

March's problems in connection with a staff did not prove as difficult as he had imagined. Fulkerson, the promoter, had engaged an artist, Angus Beaton, to serve as art director, procured a cover sketch for the first issue, and made all the financial arrangements with the magazine's backer, Mr. Dryfoos, who had recently made a fortune for himself through the control of natural gas holdings. Mr. Dryfoos, who was trying to win his son away from a career as a minister, had undertaken to finance the magazine in order to give his son Conrad a chance to enter business as the ostensible publisher of the periodical. Foreign articles and reviews were to be handled by an old German socialist, Henry Lindau, who had been March's tutor and whom the younger man had met accidentally in New York.

Despite March's fear and lack of confidence, the new magazine, *Every Other Week*, was a success from the very first issue; both the illustrations and the material caught the public fancy. On the periphery of the activities concerning the magazine, however, there were many complications. The Dryfoos family, who had been simple farm folk, wanted to be taken into society; at least the two daughters wanted to enter society. In addition, Christine, the older daughter, fell in love with the art editor, who was not in love with her. Fulkerson, the promoter, had also fallen in love. He was busy paying court to a southern girl who boarded at the same house he did, and the girl's father, a Virginia colonel, was after Fulkerson to have the magazine print at least a portion of his great work extolling the merits of slavery.

Because the magazine had been a success, Fulkerson suggested that for publicity purposes they should give a dinner party for members of the staff and the press. Mr. Dryfoos, who was asked to pay the bill for the proposed affair, vetoed the idea, but he agreed to have a small dinner party at his home for several of the men connected with the magazine. Among the guests was Henry Lindau, who had struck the millionaire's fancy because he had lost a hand fighting in the Civil War. Dryfoos did not realize that Mr. Lindau, who was doing the foreign language work for the magazine, was a socialist. At the dinner party the personalities and the principles of the men clashed openly. The next day the millionaire told Basil March bluntly that the old man was to be fired. March wished to stick by the old German socialist, but Mr. Lindau forced the issue by refusing to do any more work for the capitalistic owner of the magazine.

Another crisis occurred a short time later when Mr. Dryfoos and his son, who hated being a businessman rather than a minister, had an open clash of wills. The situation became so acute that the father, calling one day when his son was alone in the office, struck the young man in the face. Outside the office, the father also had trouble with his daughter, Christine, for he had forbidden his house to the art editor of the magazine, with whom she was in love.

At that time there was a streetcar strike in New York City. Young Conrad Dryfoos was very much in sympathy with the strikers, many of whom he knew as a result of his church work among the poor and sick of the city. At the instigation of a young woman whom he loved, he went out upon the streets to try to bring peace among the rioting strikers and the police. He saw Mr. Lindau, the aged, one-armed socialist, being beaten by a policeman; when he ran to interfere, he was struck by a stray bullet and was killed.

Mr. Dryfoos was heartbroken at the

loss of his son, particularly because he felt that he had mistreated the young man. When he learned that his son had died trying to save Mr. Lindau from the policeman's club, he decided to accept the old man as a friend and to take care of him for the rest of his life. The decision came too late, however, for the old man died as a result of the beating he had received. In a last effort to show his change of heart, Mr. Dryfoos had Mr. Lindau's funeral conducted in his own home.

Still wishing to try to make his family happy, Mr. Dryfoos then swallowed his pride and went to see Angus Beaton, the artist. Confessing that he was sorry to have caused the young people unhappiness, he invited Beaton to resume his calls on Christine. The young man eventually pocketed his pride and called, but in spite of her love for him Christine rejected his suit forcibly and scratched his face.

A few days later, Mr. Dryfoos resolved to take his wife and daughters to Eu-

rope. Before he left, he went to the offices of the magazine, where everyone had been wondering what the fate of the publication would be and whether Conrad Dryfoos' death had destroyed his father's interest in the periodical. Mr. Dryfoos magnanimously consented to sell the periodical to Fulkerson and March at a low figure and with very low interest on the money they needed in order to purchase it. Both March and Fulkerson were extremely happy about the turn of events. March saw his future secure at last, and he also saw that he would have a free hand in shaping the editorial policy. Fulkerson was happy because he too foresaw a prosperous future. As the result of his expectations, he was able to marry and settle down.

Some months afterward they learned that the Dryfoos family had been taken up promptly by at least a portion of Parisian society. Christine Dryfoos had even become engaged to a penniless but proud French nobleman.

## HEADLONG HALL

*Type of work:* Novel

*Author:* Thomas Love Peacock (1785-1866)

*Type of plot:* Comedy of manners

*Time of plot:* Early nineteenth century

*Locale:* Wales

*First published:* 1816

### *Principal characters:*

SQUIRE HEADLONG, the host

MR. FOSTER, the optimist

MR. ESCOT, the pessimist

MR. JENKISON, champion of the status quo

### *Critique:*

*Headlong Hall* is a novel of talk, a satire on the pseudo-philosophers of the nineteenth century. There is virtually no plot and no character development. In fact, the characters seem to be merely abstract personages uttering pat phrases assigned to them by the author. But beneath the surface there is always keen awareness of the ridiculous in human behavior, dramatically presented by a writer

who was intellectually wise enough to be tolerant of society's weaknesses.

### *The Story:*

Squire Harry Headlong differed from the usual Welsh squire in that he, by some means or other, had become interested in books, in addition to the common interests of hunting, racing, and drinking. He had journeyed to Oxford

and then to London in order to find the philosophers and men of refined tastes introduced to him in the world of literature. Having rounded up a group of intellectuals, he invited them to Headlong Hall for the Christmas holidays.

Three of the men formed the nucleus of his house party. The first was Mr. Foster, an optimist. To him everything was working toward a state of perfection, and each advancement in technology, in government, or in sociology was all for the good. He believed that man would ultimately achieve perfection as a result of his progress. Mr. Escot, on the other hand, saw nothing but deterioration in the world. The advances which Mr. Foster saw as improvement, Escot saw as evidences of corruption and evil which would soon reduce the whole human race to wretchedness and slavery. The third man of the trio was Mr. Jenkison, who took a position exactly in the middle. He believed that the amount of improvement and deterioration balanced each other perfectly and that good and evil would remain forever in status quo.

These philosophers, with a large company of other dilettantes, descended upon Headlong Hall. Among the lesser guests was a landscape gardener who made it his sole duty to persuade the squire to have his estate changed from a wild tangle of trees and shrubs into a shaved and polished bed of green grass. Mr. Foster thought the grounds could be improved; Mr. Escot thought any change would be for the worse, and Mr. Jenkison thought the scenery perfect as it was.

There were ladies present, both young and old, but they did not join in the philosophical discussions. Many of the talks occurred after the ladies had left the dinner table and as the wine was being liberally poured, for Squire Headlong was aware that the mellowness produced by good burgundy was an incentive to conversation. The discussions took various turns, all of them dominated by the diametrically opposed views of Foster and Escot and soothed by the healing words

of Jenkison. Escot harped constantly upon the happiness and moral virtue possessed by the savages of the past, virtue which lessened with each encroachment of civilization. As the savage began to build villages and cities and to develop luxuries, he began also to suffer disease, poverty, oppression, and loss of morality. With this thesis Foster could not agree. He pointed to the achievements of civilization in fields other than those of a materialistic nature. Shakespeare and Milton, for example, could not have achieved their genius in the primitive life Escot applauded. Escot, refusing to concede an inch, pointed to Milton's suffering, stating also that even if one man did profit from the so-called advancements, fifty men regressed because of them. Mr. Jenkison agreed that the subject left something to be said on either side.

Between these learned discussions the gentlemen spent their time in attempts to fascinate the ladies. Escot had once been the suitor of one of the guests, but he had offended her father during an intellectual discussion and had fallen out of favor. He attempted now to regain his former place in her affection by humoring the father. During these periods of respite, the guests also entertained one another with singing and recitations, the selections being those they themselves had composed.

The squire, planning a magnificent ball, invited the whole neighborhood to be his guests. At the ball the wine flowed freely, so that even Foster and Escot forgot some of their differences. Escot, although he disapproved of any but aboriginal dances, danced often with the lady of his choice. Foster, of course, thought the modern dance the utmost in refinement and an expression of the improved morality of man. Jenkison could see points both for and against the custom. During the evening Squire Headlong was reminded by a maiden relative that should he not marry soon there would be no one to carry on the name that had been honored for many centu-



ries. As his name implied, the squire was not one to toy with an idea once it had entered his mind. Fixing on the lady of his choice in a matter of minutes, he proposed and was accepted. Then he arranged three other matches in an equally short time. Foster and Escot were aided in choosing brides and in getting permission from the father of Escot's beloved. Foster's bride, related to the squire, presented no obstacle. Seizing on another man, the squire told him of the plan and promptly chose a bride for that hapless individual.

Within a matter of days the weddings took place. Then the guests dispersed, after promising to gather again in August. Foster and Escot tried to the last to convince each other and the rest that only one philosophy was the true one, but Mr. Jenkison was not to fall into either of their traps. He would join them again in August, still convinced that there was merit in both their arguments. Neither was right or wrong, but each balanced the other, leaving the world in its usual status quo.

## THE HEART IS A LONELY HUNTER

*Type of work:* Novel

*Author:* Carson McCullers (1917- )

*Type of plot:* Psychological realism

*Time of plot:* The 1930's

*Locale:* A Georgia mill town

*First published:* 1940

### *Principal characters:*

MR. SINGER, a mute

MICK KELLY, an adolescent girl

BIFF BRANNON, a café proprietor

JAKE BLOUNT, a frustrated, idealistic workingman

DR. COPELAND, a Negro physician

### *Critique:*

To read *The Heart Is a Lonely Hunter* as a novel of social criticism is to misinterpret the subtle yet precise art of Carson McCullers. Her true theme in this remarkable first novel is that sense of moral isolation, expressed in terms of loneliness and longing, which is both the social evil of the modern world and the inescapable condition of man. Four different but related stories illuminate Mrs. McCullers' theme through the experiences of Mick Kelly, Biff Brannon, Jake Blount, and Dr. Copeland. These people are drawn to Mr. Singer, the mute, because his physical infirmity seems to set him apart in the same way that their own sense of separation from the social community makes their lives incomplete. Mrs. McCullers is one of the most dis-

tinguished among our younger novelists, a writer whose fiction has both substance and significance.

### *The Story:*

In a small town in the South there were two mutes, one a grossly fat Greek, the other a tall, immaculate man named Mr. Singer. They had no friends, and they lived together for ten years. After a lingering sickness the Greek became a changed man. When he began to be obscene in public, the cousin for whom he worked sent him to the state insane asylum. After that Mr. Singer was desolate.

He took all his meals at the New York Café owned by Biff Brannon. Biff was a stolid man with a weakness for cripples and sick people. When Jake Blount, a

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squat man with long, powerful arms, came to town, he went on a week-long drunk at Biff's expense. Biff had to find out what bothered Jake. Finding Mr. Singer eating at the café, Jake decided that he was the only person who could understand the message he was trying to give. One night Mr. Singer took Jake home with him. It was not until after he had slept that Jake realized Mr. Singer was a mute. He still felt, however, that the mute could understand him.

Mr. Singer had taken a room at the Kellys' boarding-house, where the daughter Mick, just entering her teens, was a gangly girl, always dressed in shorts, a shirt, and tennis shoes. She loved music and would go anywhere to hear it. Some nights she went to a big house in town where she could hear symphonic music through the open windows while she crouched in the shrubbery. At home no one realized what she wanted, until Mr. Singer moved there and let her talk to him when she was lonely.

Mick decided, after entering Vocational School, that she had to have some friends. Planning a dance, she invited only high school students. The house was decorated with tinsel. Mick borrowed an evening dress and high-heeled shoes from one of her sisters.

On the night of the party a throng of children arrived and separated into noisy groups. When Mick handed out the prom cards, the boys went to one side of the room, the girls to the other. Silence descended. No one knew how to start things. A boy finally asked Mick to prom with him. Outside the house all the neighborhood children had gathered. While Mick and Harry walked around the block, the neighborhood children joined the party. By the time Mick got back, the decorations were torn, the refreshments gone, and the invited and the uninvited guests mixed up so badly that the party was bedlam. Everyone congregated on the street to run races and jump ditches, the partygoers forgetful of their nearly-grown-up state. Mick finally called

off the party after she had been knocked breathless on a jump she could have made easily in her tennis shoes.

Portia worked for the Kellys. Her father was Dr. Copeland, the only colored doctor in town. He was an idealistic man who had always worked hard to raise the standards of the Negro people. One dark night Mr. Singer had stepped up and helped him light a cigarette in the rain. It was the first time a white man had ever offered him help or smiled at him. When he told Portia about a deaf-mute boy patient of his, she assured him that Mr. Singer would help him.

Jake, who had found a job with a flying-jenny show, tried to rouse the workers. He spent each Sunday with Mr. Singer, explaining that he had first wanted to be an evangelist until he had been made aware of the inequality in the world. He had unintentionally insulted Dr. Copeland twice, but he was one of the first to talk about doing something for Willie, Dr. Copeland's son.

Willie had been sentenced to hard labor for knifing a man. At the prison camp he and two others tried to run away. They were put in a cold shack for three days with their bare feet hoisted up by a looped rope. Willie lost both feet from gangrene. Dr. Copeland, trying to see the judge about the case, was severely beaten up by a white crowd around the court house and put in jail. Mr. Singer and Portia obtained his release on bail, and Jake went with Mr. Singer to Dr. Copeland's house. There he argued the ethics of the case with the doctor all night, Jake too hysterical to be logical, the doctor too sick.

There was a peacefulness in Mr. Singer's face that attracted Mick. She followed him whenever she could. He bought a radio which he kept in his room for her to listen to. Those were hours of deep enjoyment for her. She felt that she had music in her that she would have to learn to write down.

She fascinated Biff. After his wife died, he watched Mick begin to grow up,

but he seldom spoke to her. He was equally quiet with Mr. Singer when he visited at the Kelly boarding-house. Mr. Singer considered Mick pitiful, Jake crazy, Dr. Copeland noble, and Biff thoughtful; but they were always welcome to his room.

On his vacation Mr. Singer went to see his Greek friend. He took beautiful presents along with him, but the Greek was petulant over anything but food. Only there did Mr. Singer take his hands out of his pockets; then he wore himself out trying to tell the Greek with his hands everything he had seen and thought since the Greek went away. Although the Greek showed no interest, Mr. Singer tried even harder to entertain him. When he left, the Greek was still impassive.

Mr. Singer's board was the only steady money the Kellys could depend on. When one sister got sick, the loss of her salary threw the whole family in a quandary. Mick heard that a job was opening at the five-and-ten-cent store. The family in conclave decided she was too young to work. The fact that for the first time they were talking about her welfare

prompted her to apply for the job. She got it, but each night she was too tired for anything but sleep.

It was again time for Mr. Singer to go to see his Greek friend. Laden down with presents, he made the long trip. When he reached the asylum office, the clerk told him the Greek was dead. Stricken, he found his way back to the town, left his luggage at the station, went to his room, and put a bullet through his chest.

Mr. Singer's death left his four friends confused. Dr. Copeland, still sick, brooded over it.

Jake Blount joined in a free-for-all at the flying-jenny grounds and, after hearing that the police were looking for him, left town.

Mick did not sleep well for weeks after the funeral. All that she had left was Mr. Singer's radio. She felt cheated because there was no time, no money, no feeling anymore for music, but she could never decide who had cheated her.

And Biff, who had watched Mr. Singer with Jake and Mick, was still puzzling over the relationships he had studied. He wondered whether, in the struggle of humanity, love might be the answer.

## THE HEART OF THE MATTER

*Type of work:* Novel

*Author:* Graham Greene (1904- )

*Type of plot:* Psychological realism

*Time of plot:* World War II

*Locale:* British West Africa

*First published:* 1948

### *Principal characters:*

MAJOR SCOBIE, police chief in one of the colony's districts

MRS. SCOBIE, his wife

MRS. ROLT, shipwreck victim, Scobie's mistress

WILSON, a counter-intelligence agent

YUSEF, a Syrian merchant

### *Critique:*

The fears and hopes, friendships and petty rivalries, loves and hates of Europeans immured in a colony on the African coast afforded Graham Greene, who ac-

tually worked in such a place during World War II, the material for this novel. The book continues the study of British people under the influence of our times

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begun in Greene's earlier work. Major Scobie, like Arthur Rowe in *The Ministry of Fear*, is a relatively friendless man—a type that seems to have fascination for the author. Like Rowe, in the earlier novel, Major Scobie is placed in a position where he can choose between life or death: the high point in both novels is that at which the choice is made. Beyond the immediate story, however, there are larger implications. *The Heart of the Matter*, written by one of the leading Catholic novelists of the day, is actually a religious story, a fable of the conflict between good and evil. It is a drama of the human soul in mid-passage toward Heaven or Hell.

### *The Story:*

For fifteen years Major Scobie, chief of police in a British West African district had built up a reputation for honesty. Then he learned that in spite of his labors he was to be passed over for the district commissionership in favor of a younger man. Those fifteen long years now seemed to him to have been too long and filled with too much work. Worse than his own disappointment was the disappointment of his wife. Mrs. Scobie needed the encouragement that a rise in official position would have given her, to compensate for the loss of her only child some years before and her unpopularity among the official family of the district.

A love for literature, especially poetry, had set Mrs. Scobie apart from the other officials and their wives. Once the difference was discerned, the other Britishers distrusted and disliked her. They even pitied the man whom she had married. Nor were the Scobies much happier than people imagined them to be. Mrs. Scobie hated the life she led, and her husband disliked having to make her face it realistically. Both drank. When she found he was not to be made district commissioner, she insisted that he send her to the Cape Colony for a holiday, even though German submarines were torpedoing many vessels at the time.

Scobie had not the money to pay expenses of the trip. For a previous excursion of hers from the colony he had already given up part of his life insurance. After trying unsuccessfully to borrow the money from the banks, he went to Yusef, a Syrian merchant, who agreed to lend him the money at four percent interest. Scobie knew that any dealings he had with Yusef would place him under a cloud, for the official British family knew only too well that many of the Syrian's doings were illegal, including the shipment of industrial diamonds to the Nazis. Pressed by his wife's apparent need to escape the boredom of the rainy season in the coast colony, Scobie finally took the chance that he could keep clear of Yusef's entanglements, even though he knew that the Syrian hated him for the reputation of integrity he had built up during the past fifteen years.

To add to Scobie's difficulties, he learned that Wilson, a man supposedly sent out on a clerkship with a trading company, was actually an undercover agent working for the government on the problem of diamond smuggling. First of all, Scobie had no official information about Wilson's true activities; secondly, Wilson had fallen in love with Scobie's wife; and, thirdly, Mrs. Scobie had bloodied Wilson's nose for him and permitted her husband to see her admirer crying. Any one of the counts would have made Scobie uneasy; all three in combination made him painfully aware that Wilson could only hate him, as Wilson actually did.

Shortly after his wife's departure, a series of events began to break down Major Scobie's trust in his own honesty and the reputation he had built up for himself. When a Portuguese liner was searched on its arrival in port, Scobie found a suspicious letter in the captain's cabin. Instead of turning in the letter, he burned it—after the captain had assured him that the letter was only a personal message to his daughter in Germany. A few weeks later Yusef began to be very friendly toward Scobie. Gossip reported that Scobie had

met and talked with the Syrian on several occasions, in addition to having borrowed money from the suspected smuggler.

One day word came that the French had rescued the crew and passengers of a torpedoed British vessel. Scobie was with the party who met the rescued people at the border between the French and British colonies. Among the victims was a young bride of only a few months whose husband had been killed in the war. While she recuperated from her exposure in a lifeboat and then waited for a ship to return her to England, she and Scobie fell in love. For a time they were extremely careful of their conduct, until one day Mrs. Rolt, the rescued woman, belittled Scobie because of his caution. Scobie, to prove his daring as well as his love, sent her a letter which was intercepted by Yusef's agents. In payment for return of the letter Scobie was forced to help Yusef smuggle some gems from the colony. Wilson, Scobie's enemy, suspected the smuggling done by Scobie, but he could prove nothing.

Mrs. Rolt pleaded with Scobie to show his love by divorcing his wife and marrying her. Scobie, a Roman Catholic, tried to convince her that his faith and his conscience could not permit his doing so. To complicate matters further, Mrs. Scobie cabled that she was already aboard ship on her way back home from Capetown. Scobie did not know which way to turn. On her return Mrs. Scobie nagged him to take communion with her. Scobie, unable to receive absolution because he refused to promise to give up adultery, took the sacrament of communion anyway, rather than admit to his wife what had happened. He realized that according to his faith he was damning his soul.

The worry over his sins, his uneasiness about his job, the problem of Yusef, a murder that Yusef had had committed for

him, and the nagging of both his wife and Mrs. Rolt—all these made Scobie's mind a turmoil. He did not know which way to turn, for the Church, haven for many, was forbidden to him because of his sins and his temperament.

In searching for a way out of his predicament Scobie remembered what he had been told by a doctor shortly after an official investigation of a suicide. The doctor had told Scobie that the best way to commit suicide was to feign angina and then take an overdose of evipan, a drug prescribed for angina cases. Carefully, Scobie made plans to take his life in that way because he wanted his wife to have his insurance money for her support after she returned to England. After studying the symptoms of angina, Scobie went to a doctor, who diagnosed Scobie's trouble from the symptoms he related. Scobie knew that his pretended heart condition would soon be common knowledge in the colony.

Ironically, Scobie was told that he had been reconsidered for the commissioner-ship of the colony but that he could not be given the post because of his illness. To Scobie, the news made little difference, for he had already made up his mind to commit suicide.

To make his death appear convincing, he filled his diary with entries tracing the progress of his heart condition. One evening he took his overdose of evipan, his only solution to difficulties which had become more than he could bear. He died, and only one or two people even suspected the truth. One of these was Mrs. Scobie, who complained to the priest after he had refused to give Scobie absolution. The priest, knowing of Scobie's virtues as well as his sins, cried out to her that no one could call Scobie wicked or damned, for no one knew God's mercy.

## THE HEAT OF THE DAY

*Type of work:* Novel

*Author:* Elizabeth Bowen (1899- )

*Type of plot:* Psychological realism

*Time of plot:* 1942-1944

*Locale:* London

*First published:* 1949

*Principal characters:*

STELLA RODNEY, an attractive widow

RODERICK RODNEY, her son

ROBERT KELWAY, her lover

HARRISON, a British Intelligence agent

LOUIE LEWIS, wife of a British soldier

*Critique:*

The wartime setting of this book is no more than incidental, for the story treats of contrasting faiths and loyalties which are altogether timeless. Though the general atmosphere is electric with danger, the author muffles the sound of bombs and anti-aircraft guns until they give only a tonal background for the drama of Stella Rodney, Robert Kelway, and the enigmatic Harrison. The problem of Stella Rodney is that of a woman asked to question her own judgment of the man she loves. Miss Bowen is at her best in dealing with complex personal relationships, and here she inspects some barriers to emotional and intellectual harmony that are embodied in a conflict between patriotism and love. Like Henry James, she is interested in the collision of finely-grained personalities; and the very nature of her subject matter demands a style that is sensitive and involved.

*The Story:*

The first Sunday afternoon of September, 1942, found Harrison sitting at a band concert in Regent Park. But he was not listening to the music. He was, in fact, merely killing time until he could see Stella Rodney at eight o'clock. Thinking of Stella and the awkward subject he must discuss with her, he kept thrusting the fist of his right hand into the palm of his left. This unconscious motion, as well as his obvious indifference to the music, aroused the curiosity of an adjacent listener. This neighbor, Louie Lewis, was a clumsy, cheaply clad young

woman with an artless and somewhat bovine expression. Lonely without her soldier husband and entirely a creature of impulse, she offended Harrison by breaking into his reverie with naïve comments which were brusquely rebuffed. Unabashed, she trailed after him when he left the concert, giving up only when he abruptly left her to keep his engagement.

Stella, in her top-floor flat in Weymouth Street, wondered rather idly why Harrison was late. Her attitude of waiting was more defiant than expectant, for she had no love for her visitor. She hardly knew how he had managed to insinuate himself into her life; first, he had turned up unaccountably at the funeral of Cousin Francis Morris, and since then his attentions had shown a steady increase. There had been a subtle shade of menace in his demand that she see him that night, and a curious sense of apprehension had prompted her to consent. As she awaited his knock, her glance flickered impatiently about the charming flat, and she recalled fleetingly the facts that gave shape to her existence: her young son, Roderick, now in the British army; her ex-husband, long divorced and dead; her own war work with Y.X.D.; and her lover, Robert Kelway, also in government service.

When Harrison arrived, he received a cool and perfunctory greeting. His first remarks were hesitant and enigmatic, but he soon launched into words that left Stella wide-eyed with shock and disbe-

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lief. Her lover, he told her, was a Nazi agent passing English secrets on to Germany. Harrison himself was connected with British Intelligence and he had been assigned to cover Kelway's movements. There was just one way to save the traitor. Stella must give him up, switch her interest to Harrison. Then Kelway's fate might be averted, or indefinitely postponed.

The blunt proposition unnerved Stella. She refused to believe in Kelway's guilt, for Harrison did not impress her as a man to trust. She played for time, winning a month's delay in which to make up her mind. Harrison sharply advised her not to warn Robert; the slightest change in his pattern of action would result in his immediate arrest. As the interview ended, the telephone rang. At the other end was Roderick, announcing his arrival for leave in London. Upon Harrison's departure, Stella pulled herself together and made quick preparation to receive her son.

Roderick's coming helped a little; temporarily it deprived Stella of the time to worry. Roderick was young and vulnerable, and his father's early abdication had made Stella feel doubly responsible for her son. Roderick wanted to talk about his new interest in life, the run-down estate in Ireland recently bequeathed him by Cousin Francis Morris. The boy was determined to keep his new property, but, until the war was over, the task of looking after it would be largely Stella's responsibility.

Roderick's leave expired. The next night Robert Kelway came to Stella's flat. She gave no hint of her inward agitation, though she casually inquired if he knew Harrison. Gazing at her attractive, considerate lover, Stella silently marveled that he should be a suspect—he, a lamed veteran of Dunkirk! Considering, however, that she knew nothing about his family, she renewed her request that they visit his mother and sister in the country. A subsequent Saturday afternoon at Holme Dene revealed nothing

strange about Robert's background. On the night of her return from Robert's home, she found Harrison waiting at her apartment; he confirmed his watchfulness by telling her where she had been, and why.

Roderick's interests intervened by summoning Stella briefly to Ireland. Robert protested at losing her for even a few days and they parted affectionately. In Ireland, Stella's distrust of Harrison received a jolt; he had been truthful, she learned, in telling her that he had been a friend of Cousin Francis Morris. She resolved that she would acquaint Robert with Harrison's accusation. When she returned to London, Robert met her at the station. Minutes later, in a taxi, she revealed what she had heard; and Robert, deeply hurt, made a complete denial. Later that night he begged her to marry him, but Stella, surprised and disturbed, succeeded in parrying the proposal.

A few nights later Harrison had dinner with Stella in a popular restaurant. She stiffened with apprehension as he told her that she had disobeyed him by putting Robert on his guard. Before Stella could learn what Harrison intended to do, she was interrupted by the untimely intrusion of Louie Lewis, who crudely invited herself to their table after spotting Harrison in the crowd. Nevertheless, Stella managed to intimate that she would meet Harrison's terms if he would save Robert from arrest. Angry at Louie, Harrison made no response; roughly dismissing the two women, he stalked off, leaving them to find their way home through blacked-out London. Louie, fascinated by the superior charm and refinement of Stella, accompanied her to the doorway of her apartment.

Robert was at Holme Dene, so that not until the next night did Stella have a chance to warn him of his danger. In the early morning darkness of Stella's bedroom, they renewed their love and confidence with a sense that it was to be their last meeting. When Robert finally revealed that he was an ardent Nazi,

prizing power above freedom, Stella found no way to reconcile their views. Faint footsteps, as of outside watchers, were heard as Robert dressed and prepared to leave. He climbed up the rope ladder to the skylight in the roof, then came back down again to kiss Stella once more. He told her to take care of herself as he hurriedly disappeared through the skylight. The next morning Robert's body was found lying in the street where he had leaped or fallen from the steeply slanting roof.

More than a year passed before Stella

saw Harrison. There were Allied landings in Africa; there was the invasion of Italy; there was the ever-growing prospect of a Second Front. Finally Harrison came back. Stella had had questions to ask him, questions about Robert, but now it seemed pointless to ask them. An air of constraint hung over their conversation, a feeling that Robert's death had removed any real link between their lives. Harrison made no romantic overtures; he even seemed faintly relieved when Stella told him that she was soon to be married.

## THE HEIMSKRINGLA

*Type of work:* Sagas

*Author:* Snorri Sturluson (1179-1241)

*Type of plots:* Historical chronicles

*Time of plots:* Legendary times to twelfth century

*Locale:* Norway

*First transcribed:* Thirteenth century

### *Principal characters:*

ODIN, ancestor of the Northmen

ON JORUNDSSON, of Sweden

HALFDAN THE BLACK, of Norway

HARALD THE FAIRHAired, his son

AETHELSTAN, of England

HAKON THE GOOD, Harald's son

ERIC BLOOD-AX, Hakon's brother

OLAF TRYGGVESSON, Christianizer of Norway

OLAF THE SAINT

MAGNUS THE GOOD, his stepson

HARALD SIGURDSSON THE STERN, Olaf the Saint's brother

OLAF THE QUIET, Harald's son

MAGNUS BAREFOOT, Olaf's son

EYSTEIN,

SIGURD, and

OLAF, Magnus' sons

MAGNUS SIGURDSSON

HARALD GILLE, Sigurd Magnusson's half brother

INGE,

SIGURD, and

EYSTEIN, Harald's sons

HAKON SIGURDSSON

ERLING SKAKKE, counselor to Inge

MAGNUS, his son

### *Critique:*

*The Heimskringla*, a collection of traditional sagas of the Norwegian kings, was first transcribed by Snorri Sturluson, an Icelandic bard and chieftain. Inter-

ested in the stories handed down by word of mouth in the houses of chieftains in the northern countries, he wrote them down in Old Norse, the language under-

stood by all Scandinavian peoples at that time. Snorri Sturluson began writing in 1220. Beginning with the Yngling Saga, which traces the descent of the Northmen from the legendary god Odin, *The Heimskringla* contains sixteen other sagas covering the historic period between 839 and 1177. Each saga tells of the life and achievements of one man; in *The Heimskringla* each man represented is the chief king of Norway at a time when several men usually fought for the title. These are only a few of the hundreds of sagas known to Scandinavian literature. While the time of sagas in general runs from the sixth to the fourteenth centuries, *The Heimskringla* covers the Viking Age, dating roughly from the eighth century, when Norwegians came into historical significance because of their raiding expeditions, through the years of Norwegian occupation of foreign lands, the Christianizing of their own country, and finally the consolidation of Norway.

#### *The Stories:*

In Asaland in Asia near the Black Sea lived Odin, the conqueror of many nations, and a great traveler, whose people believed he would have success in every battle. When a neighboring people beheaded his friend Mime as a spy and sent the head to Odin, he smeared the head with herbs to keep it from rotting and sang incantations over it. Thereafter the head could speak to Odin and discover secrets for him. While the Romans were subduing the world, Odin learned that he was to rule the northern half. Traveling through Russia and northern Germany, he finally settled in the Scandinavian peninsula. There he appeared handsome to his friends and fiendish to his enemies. He used magic against his foes so that they were helpless in battle against him, for he could change his own shape and wish himself from place to place. He made laws for his people: that the dead should be burned, that blood-sacrifice be made for good harvests, and that taxes be paid yearly. When he was

near death, Odin said that he would go to Valhalla and wait there for all good warriors. Then he died quietly in his bed, and afterward the rulers of the north-land claimed descent from him.

The sacrifices his people made to Odin were sometimes great. When King On Jorundsson of Sweden was sixty years old, he made an oracular sacrifice of a son to Odin. His answer from Odin was that he would live sixty years longer if he sacrificed a son every ten years. He sacrificed as he was told until he had given up nine out of his ten sons. By that time he was so old and weak that his people refused to let the tenth son be sacrificed, and so On died of extreme old age. After that people dying from weakness of age were said to have On's sickness.

After twenty generations of Yngling rulers in the Scandinavian countries came Halfdan the Black, born about 820, King of Norway. In those days a king was an intermediary between the people and the supreme powers, whose favor he courted by sacrifices. Halfdan was considered a good king because the harvests were plentiful during his lifetime. He died young in a sleighing accident while crossing thin ice. His people begged so hard for his body to insure continued good seasons that finally the body was quartered, and each quarter and the head were sent to separate provinces to spread his good influence.

Harald the Fairhaired was Halfdan's son. He sent some of his henchmen to bring to him a girl to be his concubine, but she refused to bow to a king of any territory so small and sent word that she would consider him when he ruled all of Norway. His attendants thought her attitude warranted punishment; Harald considered it a challenge. Ten years later, after he had conquered all of Norway, he sent for the girl and married her. He had many children by her and other women. When he was fifty years old, he divided his kingdom among his sons and gave them half the revenues.

At that time Aethelstan, King of Eng-



land, sent Harald a sword. When Harald accepted it, however, Aethelstan's messengers claimed that he was then subject to their king. The following summer Harald sent his nine-year-old son Hakon to Aethelstan to foster, as a foster father was always subject to a real father. Each king tried to outdo the other, but each ruled in his own kingdom until his dying day. When he was seventy-nine years old, Harald died in his bed.

Hakon went from England to Norway when he heard of his father's death. He was then fifteen years old. At the same time the chief Norse king had sailed west to ravage England; he was Hakon's brother, Eric Blood-Ax, so called because he had slain at least four of his brothers. Eric was killed in England and Hakon subdued Norway. Hakon, who had been converted to Christianity while in England, began to practice Christian habits of fasting and prayer in Norway. Although he did not insist on forcing Christianity on his followers, many of them, out of friendship for him, allowed themselves to be baptized. Hakon wanted to forego sacrifices to the gods, but a counselor persuaded him to humor the people who still believed devoutly in blood sacrifice. Known to his country as Hakon the Good, he was killed in battle with Eric's sons, to whom he left the kingdom.

The years during which Eric's sons ruled Norway were so bad that fish as well as corn were lacking and the people went hungry. Among other petty kings, the sons killed Tryggve Olafsson, whose wife escaped to bring Olaf Tryggvesson to birth.

As a child Olaf Tryggvesson spent six years in slavery before his uncle learned where marauding Vikings had sent him after capturing the boy and his mother as they were on their way to a place of safety in Russia. By the time he was twelve, Olaf himself was a Viking chieftain. After harrying various parts of England he made peace with Aethelred, the English king, and thereafter always kept the peace with England. By that time

his aim was to be a crusader, for he had come under the influence of Christianity during his raids on England. Having been converted and baptized by the English priests, he wanted to Christianize his own land as well. He set sail for Norway in 995. Between that date and 1000, when he was decoyed into a one-sided battle with the kings of Denmark and Sweden and lost his life at Svolder, he converted all of Norway as well as many of the outlying islands, either by the force of his own personality, or, when that did not suffice, by force of arms. Norway was a Christian land by the time Olaf died, but there was no Norwegian king strong enough to rule its entirety while the Danes and Swedes laid claim to various parts of the country.

While he was very young, Olaf Haraldsson joined Viking expeditions to England, Jutland, Holland, France, and Spain. In England, where the Norwegians were fighting the Danes who were then in power in England, he was present at the stoning to death of the archbishop who had confirmed Olaf Tryggvesson. It was said that in Spain Olaf Haraldsson dreamed of a fearful man who told him to give up further travel to the Holy Land and to go back to Norway. In 1015 he sailed for Norway to reestablish Christianity and to regain the throne once held by his ancestor, Harald the Fair-haired. Though he did not have the striking personality of Olaf Tryggvesson, Olaf Haraldsson had persistence enough to spread Christianity by his bands of missionaries, to win control over Norway, and to set up a central government. The latter was his hardest task, as it meant taking away some of the traditional powers of the chieftains. He created a form of justice that worked equally for the chieftains and the common people, and because of their resentment the chieftains rose against him at last. With a superior force they fought him at Stiklestad, in 1030, when he was cut down. His hope for national union and independence seemed doomed until suddenly rumors

were spread that miracles had occurred where his body had fallen. People began to give Olaf Haraldsson a new name, Olaf the Saint, and the whole Norwegian people suddenly craved the independence he had fought for.

Olaf the Saint's stepson, Magnus, obtained the title of King of Norway without much trouble. Afterward he made a treaty with King Hardacanute of Denmark to keep the peace as long as they both should live, the one surviving to become the ruler of the other's country. When Hardacanute died, Magnus thereupon became King of Denmark. Since Hardacanute had also become King of England after the death of his father, Magnus laid claim to England when Edward the Good became the English king; but he was prevented from invading England by trouble stirred up in Denmark by a false friend whom he had made earl there. Letters were exchanged between Magnus and Edward over Magnus' claim to England. Edward's reply was so sensible and courageous that Magnus was content to rule in his own land and to let Edward reign in England.

Greater troubles beset Magnus when his uncle, Harald Sigurdsson, returned north after many years in Russia, Constantinople, and the Holy Land. Harald had left Norway after the battle of Stiklestad, when his brother Olaf the Saint was killed. He plundered all through the south lands and at Constantinople joined the royal guard called the Vaeringer. Meanwhile he had collected much booty, which he sent to the Russian king for safekeeping until he should have finished his wanderings. When he tired of life in Constantinople, he traveled north to Russia. There he married Ellisiv, the king's daughter, and then traveled with her and his booty toward Norway. Eventually he made a deal with Magnus. He received half of Norway in return for half his booty. When Magnus, called the Good, died of illness, Harald, in contrast called the Stern, ruled alone. He was a harsh ruler and he met his death in England

while trying to unthrone Harald Godwinsson, Edward's successor.

Through these times miracles continued to be credited to Olaf the Saint. Sometimes he appeared to people in dreams, as he did to Magnus the Good just before his death. Sometimes a pilgrimage to his shrine cured people who had been crippled from birth or who had been maimed in fighting. It was even said that Olaf could pull the root of a tongue so that a man whose tongue had been cut out could speak again. His shrine was in Nidaros.

After Harald the Stern, his sons Magnus and Olaf ruled Norway, but Magnus soon died of a sickness. Olaf, called the Quiet, reigned for twenty-six years. There was peace in Norway during that time, and the country gained in riches and cultivation.

Thereafter Olaf's son Magnus and his nephew, Hakon Magnusson, ruled Norway, but Hakon soon died of an illness. Magnus' reign was of ten years' time, most of which he spent in expeditions to reduce the island possessions to full submission to the central government in Norway. Under Magnus, for the first time, the government became a strong power. Because Magnus returned from one of his expeditions to Scotland wearing the Scottish national costume, his people called him Magnus Barefoot. On a foraging expedition, in 1103, Magnus was killed in Ireland before he was thirty years old.

From that time until 1130 peace descended on Norway and the Church increased its powers. In the early days the Norwegian churches had been under the archbishopric of Bremen, but during that time they gained an archbishopric of their own at Lund in Skåne. Magnus' sons, Eystein, Sigurd, and Olaf, ruled the country, but Olaf was only a small boy. Those years were also the period of the crusades. Sigurd took men and ships to the Holy Land while Eystein ruled at home. Sigurd was gone three years and gained much glory in England, Spain,

Constantinople, and Palestine. He was afterward called the Crusader. When he came back to Norway, he and Eystein were jealous of each other's powers. Olaf died young and Eystein died before Sigurd. Sigurd had strange fancies before he himself died, but he had done much to improve the legal system of the country by increasing the powers of the Things. The congregation of people at the Things became the highest authority in the land, and even the kings argued their cases before those representative bodies.

Neither Olaf nor Eystein had sons. Magnus, Sigurd's son, became king, but his sole rule was threatened by Harald Gille, who came from Ireland and claimed to be Sigurd's half-brother. Harald passed an ordeal by hot iron to prove his paternity. After Sigurd's death Harald was proclaimed king over part of Norway. It was said that Magnus was foolish, but Harald was cruel. A series of civil wars ensued, ending when Harald captured Magnus and had him blinded and otherwise mutilated. Thereafter Magnus was called the Blind. He retired to a monastery. Harald was killed by the order and treachery of Sigurd Slembedegn, a pretender to the throne.

In the days when Harald's sons reigned there were more civil wars. Crippled Inge was the most popular of Harald's three sons. Sigurd and Eystein led separate factions, and so there was always unrest in the country.

In 1152, Cardinal Nicholas came to Norway from Rome to establish an archbishopric at Nidaros, where King Olaf the Saint reposed. Cardinal Nicholas was

well loved by the people and improved many of their customs. When the pope died suddenly, Nicholas became Pope Adrian IV. He was always friendly with the Norsemen.

After Sigurd and Eystein had been killed in different battles, Inge ruled alone. He was twenty-six when he was killed in battle with Hakon Sigurdsson, who had claimed Eystein's part of Norway. Hakon was little to be trusted. Erling Skakke, previously a power behind Inge's throne, then took it upon himself to create a strong party which could put upon the throne whomever it chose. None of his party favored Hakon, called the Broad-Shouldered, who was defeated in battle within a year, when he was only fifteen, in 1162.

Erling Skakke's party finally decided to put Erling Skakke's son Magnus on the throne. The child was five years old at the time. He was a legitimate candidate, however, for his mother was a daughter of Sigurd the Crusader. Erling Skakke was jealous of power, yet he gave much of the traditional authority of the throne to the bishops in exchange for their blessing on Magnus as king; and he made an agreement with King Valdemar of Denmark under which he gave Valdemar a part of Norway as a fief under the Danish crown in exchange for peace. It had been a long time since a foreign king had claim to part of Norway. Erling Skakke spent much of his time wiping out the descendants of Harald Gille, and in time he became a tyrant in order to hold the throne safe for his child, Magnus Erlingsson.

## HENRY THE EIGHTH

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Historical chronicle

*Time of plot:* 1520-1533

*Locale:* England

*First presented:* c. 1612

*Principal characters:*

KING HENRY THE EIGHTH

THOMAS WOLSEY, Cardinal of York and Lord Chancellor of England



CARDINAL CAMPEIUS, papal legate  
CRANMER, the Archbishop of Canterbury  
DUKE OF BUCKINGHAM  
DUKE OF SUFFOLK  
DUKE OF NORFOLK  
GARDINER, the Bishop of Winchester  
THOMAS CROMWELL, Wolsey's servant  
QUEEN KATHARINE, wife of Henry, later divorced  
ANNE BOLEYN, maid of honor to Katharine, later queen

### *Critique:*

In the prologue to *Henry VIII* the audience is advised that this is not a happy play; it should be received in sadness. The description is incomplete and the advice somewhat misleading. True, the play is sad in its reality of ambition, political maneuvering, misunderstanding, and unhappiness, but, as the story progresses, honesty and altruism predominate. And it is difficult to imagine a Shakespearean audience receiving with sadness Cranmer's eloquent prophecy regarding the newborn princess, known to history as Queen Elizabeth. *Henry VIII* vividly pictures British court life in its spectacular pomp and in its behind-the-throne humanity. Many authorities credit John Fletcher with the part-authorship of this play.

### *The Story:*

Cardinal Wolsey, a powerful figure at court during the reigns of Henry VII and Henry VIII, was becoming too aggressive in his self-aggrandizement. Wolsey was of humble stock, which fact accentuated his personal qualities. Since he had lacked the advantages of family and ancestral office, his political prominence was entirely the result of his own wisdom, manner, and persistence. Unscrupulous in seeking his own ends, he had removed any possible obstacle in his climb to power.

One such hindrance to his ambitious designs was the Duke of Buckingham, accused of high treason. When Buckingham was brought before the court for trial, Queen Katharine, speaking in his defense, protested against the cardinal's unjust taxes and informed the king of growing animosity among his people because he

retained Wolsey as his adviser. Wolsey produced witnesses, among them Buckingham's discharged surveyor, who testified to Buckingham's disloyalty. The surveyor swore that, at the time of the king's journey to France, the duke had sought priestly confirmation for his belief that he could, by gaining favor with the common people, rise to govern England. In his lengthy and persistent testimony the surveyor played upon earlier minor offenses Buckingham had committed, and he climaxed his accusation with an account of the duke's assertion that he would murder the king in order to gain the throne.

In spite of Katharine's forthright protestations against Wolsey in his presence, and her repeated contention of false testimony against Buckingham, the accused man was found guilty and sentenced to be executed. The duke, forbearing toward his enemies, recalled the experience of his father, Henry of Buckingham, who had been betrayed by a servant. Henry VII had restored the honor of the family by elevating the present duke to favor. One difference prevailed between the two trials, the duke stated; his father had been unjustly dealt with, but he himself had had a noble trial.

Wolsey, fearing reprisal from Buckingham's son, sent him to Ireland as a deputy; then, incensed and uneasy because of Katharine's open accusations, he pricked the king's conscience by questions regarding his marriage to Katharine, who had been the widow of Henry's brother. Wolsey furthered his cause against Katharine by arousing Henry's interest in Anne Boleyn, whom the king met at a gay ball given by the cardinal.

The plan followed by Wolsey in securing a divorce for Henry was not a difficult one. In addition to his evident trust of Wolsey, the king felt keenly the fact that the male children born to him and Katharine in their twenty years of marriage had been stillborn or had died shortly after birth. Consequently, there was no male heir in direct succession.

The cardinal's final step to be rid of his chief adversary at court was to appeal to the pope for a royal divorce. When Cardinal Campeius arrived from Rome as counsel to the king, Katharine appeared in her own defense. But Wolsey had once more resorted to perjured witnesses. Requesting counsel, Katharine was told by Wolsey that the honest and intelligent men gathered at the hearing were of her choosing. Cardinal Campeius supported Wolsey's stand.

In speeches of magnificent dignity and honesty, Katharine denounced the political treachery that had caused her so much unhappiness. Later, however, Katharine, expelled from the court and sequestered in Kimbolton, was able to feel compassion for Wolsey when informed that he had died in ill-repute; and her undying devotion to Henry was indicated in her death note to him. Altruistic to the last, she made as her final request to the king the maintenance of the domestics who had served her so faithfully. Her strength to tolerate the injustices she had endured lay in her trust in a Power which, she said, could not be corrupted by a king.

But ambition overrode itself in Wolsey's designs for power. His great pride had caused him to accumulate greater wealth than the king's, to use an inscription, *Ego et Rex meus*, which subordinated the king to the cardinal, and to have a British coin stamped with a cardinal's hat. These, among many other offenses, were of little importance compared with Wolsey's double-dealing against the king in the divorce proceedings. Because Wolsey feared that Henry would marry Anne Boleyn instead of seeking a royal alliance in France, Wolsey asked the pope to delay

the divorce. When his letter was delivered by mistake to the king, Wolsey, confronted with the result of his own carelessness, showed the true tenacious character of the ambitious climber. Although he realized that his error was his undoing, he attempted to ingratiate himself once more with the king.

He was too late to save himself. He could instigate the unseating and banishment of subordinates and he could maneuver to have the queen sequestered, but Henry wished no meddling with his marital affairs. Repentant that he had not served God with the effort and fervor with which he had served the king, Wolsey left the court, a broken-spirited man. He was later arrested in York, to be returned for arraignment before Henry. He was saved the humiliation of trial, however, for he died on the way to London.

Henry, shortly after the divorce, secretly married Anne Boleyn. After Wolsey's death she was crowned queen with great pomp. Cranmer, the new Archbishop of Canterbury, became Henry's chief adviser.

Jealousy and rivalry did not disappear from the court with the downfall of Wolsey. Charging heresy, Gardiner, Bishop of Winchester, set out to undermine Cranmer's position with the king. Accused as an arch heretic, Cranmer was brought to trial. Henry, trusting his favorite, gave him the royal signet ring which he was to show to the council if his entreaties and reasoning failed with his accusers. Cranmer, overcome by the king's kindness, wept in gratitude.

As he stood behind a curtain near the council room, the king heard Gardiner's charges against Cranmer. When Gardiner ordered Cranmer to the Tower, stating that the council was acting on the pleasure of the king, the accused man produced the ring and insisted upon his right to appeal the case to the king. Realizing that they had been tricked by a ruse which Wolsey had used for many years, the nobles were penitent. Appearing before the council, Henry took his seat at the

table to condemn the assemblage for their tactics in dealing with Cranmer. After giving his blessings to those present and imploring them to be motivated in the future by unity and love, he asked Cranmer to be godfather to the daughter recently born to Anne Boleyn.

At the christening Cranmer prophesied

that the child, Elizabeth, would be wise and virtuous, that her life would be a pattern to all princes who knew her, and that she would be loved and feared because of her goodness and her strength. He said that she would rule long and every day of her reign would be blessed with good deeds.

## HENRY THE FOURTH, PART ONE

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Historical chronicle

*Time of plot:* 1400-1405

*Locale:* England

*First presented:* 1596

### *Principal characters:*

KING HENRY THE FOURTH

HENRY, Prince of Wales

JOHN OF LANCASTER, another son of the king

EARL OF WESTMORELAND, and

SIR WALTER BLUNT, members of the king's party

HOTSPUR, son of Henry Percy, Earl of Northumberland

THOMAS PERCY, Earl of Worcester, Hotspur's uncle

EDMUND MORTIMER, Earl of March, Hotspur's brother-in-law and claimant to the throne

SIR JOHN FALSTAFF, a bibulous knight

MISTRESS QUICKLY, hostess of the Boar's Head Tavern in Eastcheap

### *Critique:*

In Part I of *The History of King Henry IV* historical details and dramatic sequences involving affairs of state are secondary to the comic aspects of the plot. Falstaff, Shakespeare's best humorous character, is the figure whose entrances have been anticipated by audiences of every period. Here, within a historical framework, humor exists for its own sake, and in no sense are the humorous details a subplot to the activities of the Crown. Woven into and between the scenes of court and military affairs, the antics of Falstaff and his mates created a suitable atmosphere for showing Prince Henry's character. He entered into their tricks and zaniness with an abandon equal to the irresponsibility of the commonest of the group. Falstaff's lies, thieving, drinking, and debauchery made him the butt of repeated ludicrous situations. He used any reverse to the advantage of obtaining an-

other bottle of sack, of gratifying his ego by attracting the attention of his cohorts, or of endearing himself, with his sly rascality, to the prince. Because of Falstaff, comedy and history join in this play.

### *The Story:*

King Henry, conscience-stricken because of his part in the murder of King Richard II, his predecessor, planned a pilgrimage to the Holy Land. He declared to his lords that war had been banished from England and that peace would reign throughout the kingdom.

But there were those of differing opinions. Powerful barons in the North remained disaffected after the accession of the new king. Antagonized by his failure to keep promises made when he claimed the throne, they recruited forces to maintain their feudal rights. In fact, as Henry announced plans for his expedition to the



Holy Land, he was informed of the brutal murder of a thousand persons in a fray between Edmund Mortimer, proclaimed by Richard as heir to the crown, and Glendower, a Welsh rebel. Mortimer was taken prisoner. A messenger also brought word of Hotspur's success against the Scots at Holmedon Hill. The king expressed his commendation of the young knight and his regrets that his own son, Prince Henry, was so irresponsible and carefree.

But King Henry, piqued by Hotspur's refusal to release to him more than one prisoner, ordered a council meeting to bring the overzealous Hotspur to terms. At the meeting Henry refused to ransom Mortimer, the pretender to the throne, held by Glendower. In turn, Hotspur refused to release the prisoners taken at Holmedon Hill, and Henry threatened more strenuous action against Hotspur and his kinsmen.

In a rousing speech Hotspur appealed to the power and nobility of Northumberland and Worcester and urged that they undo the wrongs of which they were guilty in the dethronement and murder of Richard and in aiding Henry instead of Mortimer to the crown. Worcester promised to help Hotspur in his cause against Henry. Worcester's plan would involve the aid of Douglas of Scotland, to be sought after by Hotspur, of Glendower and Mortimer, to be won over through Worcester's efforts, and of the Archbishop of York, to be approached by Northumberland.

Hotspur's boldness and impatience were shown in his dealing with Glendower as they, Mortimer, and Worcester discussed the future division of the kingdom. Hotspur, annoyed by the tedium of Glendower's personal account of his own ill-fated birth and by the uneven distribution of land, was impudent and rude. Hotspur was first a soldier, then a gentleman.

In the king's opinion, Prince Henry was quite lacking in either of these attributes. In one of their foolish pranks Sir John Falstaff and his riotous band had

robbed some travelers at Gadshill, only to be set upon and put to flight by the prince and one companion. Summoning the prince from the Boar's Head Tavern, the king urged his son to break with the undesirable company he kept, chiefly the ne'er-do-well Falstaff. Contrasting young Henry with Hotspur, the king pointed out the military achievements of Northumberland's heir. Congenial, high-spirited Prince Henry, remorseful because of his father's lack of confidence in him, swore his allegiance to his father and declared he would show the king that in time of crisis Hotspur's glorious deeds would prove Hotspur no better soldier than Prince Henry. To substantiate his pledge, the prince took command of a detachment that would join ranks with other units of the royal army—Blunt's, Prince John's, Westmoreland's, and the king's—in twelve days.

Prince Henry's conduct seemed to change very little. He continued his buffoonery with Falstaff, who had recruited a handful of bedraggled, nondescript foot soldiers. Falstaff's contention was that, despite their physical condition, they were food for powder and that little more could be said for any soldier.

Hotspur's forces suffered gross reverses through Northumberland's failure, because of illness, to organize an army. Also, Hotspur's ranks were reduced because Glendower believed the stars not propitious for him to march at that time. Undaunted by the news of his reduced forces, Hotspur pressed on to meet Henry's army of thirty thousand.

At Shrewsbury, the scene of the battle, Sir Walter Blunt carried to Hotspur the king's offer that the rebels' grievances would be righted and that anyone involved in the revolt would be pardoned if he chose a peaceful settlement. In answer to the king's message Hotspur reviewed the history of Henry's double-dealing and scheming in the past. Declaring that Henry's lineage should not continue on the throne, Hotspur finally promised Blunt that Worcester would wait upon

the king to give him an answer to his offer.

Henry repeated his offer of amnesty to Worcester and Vernon, Hotspur's ambassadors. Because Worcester doubted the king's sincerity, on account of previous betrayals, he lied to Hotspur on his return to the rebel camp and reported that the king in abusive terms had announced his determination to march at once against Hotspur. Worcester also reported Prince Henry's invitation to Hotspur that they fight a duel. Hotspur gladly accepted the challenge.

As the two armies moved into battle, Blunt, mistaken for the king, was slain by Douglas, who, learning his error, was sorely grieved that he had not killed Henry. Douglas, declaring that he would yet murder the king, accosted him after a long search over the field. He would have been successful in his threat had it not been for the intervention of Prince Henry, who engaged Douglas and allowed the king to withdraw from the fray.

In the fighting Hotspur descended upon Prince Henry, exhausted from an earlier wound and his recent skirmish with Douglas. When the two young knights fought,

Hotspur was wounded. Douglas again appeared, fighting with Falstaff, and departed after Falstaff had fallen to the ground as if he were dead. Hotspur died of his wounds and Prince Henry, before going off to join Prince John, his brother, eulogized Hotspur and Falstaff. The two benedictions were quite different. But Falstaff had only pretended lifelessness to save his life. After the prince's departure he stabbed Hotspur. He declared that he would swear before any council that he had killed the young rebel.

Worcester and Vernon were taken prisoners. Because they had not relayed to Hotspur the peace terms offered by the king, they were sentenced to death. Douglas, in flight after Hotspur's death, was taken prisoner. Given the king's permission to dispose of Douglas, Prince Henry ordered that the valiant Scottish knight be freed.

The king sent Prince John to march against the forces of Northumberland and the Archbishop of York. He and Prince Henry took the field against Glendower and Mortimer, in Wales. Falstaff had the honor of carrying off the slain Hotspur.

## HENRY THE FOURTH, PART TWO

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Historical chronicle

*Time of plot:* 1405-1413

*Locale:* England

*First presented:* 1597

### *Principal characters:*

KING HENRY THE FOURTH

HENRY, Prince of Wales

JOHN OF LANCASTER, another son of the king

EARL OF WESTMORELAND, a member of the king's party

EARL OF NORTHUMBERLAND, enemy of the king

SIR JOHN FALSTAFF, a riotous old knight

SHALLOW, a country justice

THE LORD CHIEF JUSTICE, judge of the King's Bench

MISTRESS QUICKLY, hostess of the Boar's Head Tavern in Eastcheap

### *Critique:*

As in *The History of King Henry IV, Part I*, comedy is an outstanding feature of this sequel. The same devices—puns,

hyperbole, coarseness—are used to good effect, and in the earlier scenes of the play the character of Falstaff again sustains the

spirit of high comedy. He ambles his way through this second part of *Henry IV* as he did in the first, his lying, drinking, and chicanery still useful to his own ends. In this sequel he becomes further involved with Mistress Quickly, and his promise to marry her is no more binding than are any of his other vows. At the end Falstaff goes on breezily promising great things for his friends, until his death. The pomp and display common to Shakespeare's historical chronicles permeate the serious parts of the drama, and the deathbed scene between Henry IV and Prince Henry is generally considered among the best in dramatic literature.

### *The Story:*

After the battle of Shrewsbury many false reports were circulated among the peasants. At last they reached Northumberland, who believed for a time that the rebel forces had been victorious. But his retainers, fleeing from that stricken field, brought a true account of the death of Hotspur, Northumberland's valiant son, at the hands of Prince Henry, and of King Henry's avowal to put down rebellion by crushing those forces still opposing him. Northumberland, sorely grieved by news of his son's death, prepared to avenge that loss. Hope lay in the fact that the Archbishop of York had mustered an army, because soldiers so organized, being responsible to the Church rather than to a military leader, would prove better fighters than those who had fled from Shrewsbury field. News that the king's forces of twenty-five thousand men had been divided into three units was encouraging to his enemies.

In spite of Northumberland's grief for his slain son and his impassioned threat against the king and Prince Henry, he was easily persuaded by his wife and Hotspur's widow to flee to Scotland, there to await the success of his confederates before he would consent to join them with his army.

Meanwhile Falstaff delayed in carrying out his orders to proceed north and recruit

troops for the king. Deeply involved with Mistress Quickly, he used his royal commission to avoid being imprisoned for debt. With Prince Henry, who had paid little heed to the conduct of the war, he continued his riotous feasting and jesting until both were summoned to join the army marching against the rebels.

King Henry, aging and weary, had been ill for two weeks. Sleepless nights had taken their toll on him, and in his restlessness he reviewed his ascent to the throne and denied, to his lords, the accusation of unscrupulousness brought against him by the rebels. He was somewhat heartened by the news of Glendower's death.

In Gloucestershire, recruiting troops at the house of Justice Shallow, Falstaff grossly accepted bribes and let able-bodied men buy themselves out of service. The soldiers he took to the war were a raggle-taggle lot.

Prince John of Lancaster, taking the field against the rebels, sent word by Westmoreland to the archbishop that the king's forces were willing to make peace, and he asked that the rebel leaders make known their grievances so that they might be corrected.

When John and the archbishop met for a conference, John questioned and criticized the archbishop's dual role as churchman and warrior. Because the rebels announced their intention to fight until their wrongs were righted, John promised redress for all. Then he suggested that the archbishop's troops be disbanded after a formal review; he wished to see the stalwart soldiers that his army would have fought if a truce had not been declared.

His request was granted, but the men, excited by the prospect of their release, scattered so rapidly that inspection was impossible. Westmoreland, sent to disband John's army, returned to report that the soldiers would take orders only from the prince. With his troops assembled and the enemy's disbanded, John ordered some of the opposing leaders arrested for high treason and others, including the arch-



bishop, for capital treason. John explained that his action was in keeping with his promise to improve conditions and that to remove rebellious factions was the first step in his campaign. The enemy leaders were sentenced to death. Falstaff took Coleville, the fourth of the rebel leaders, who was sentenced to execution with the others.

News of John's success was brought to King Henry as he lay dying, but the victory could not gladden the sad old king. His chief concern lay in advice and admonition to his younger sons, Gloucester and Clarence, regarding their future conduct, and he asked for unity among his sons. Spent by his long discourse, the king lapsed into unconsciousness.

Prince Henry, summoned to his dying father's bedside, found the king in a stupor, with the crown beside him. The prince, remorseful and compassionate, expressed regret that the king had lived such a tempestuous existence because of the crown and promised, in his turn, to wear the crown graciously. As he spoke, he placed the crown on his head and left the room. Awakening and learning that the prince had donned the crown, King Henry immediately assumed that his son wished him dead in order to inherit the kingdom. Consoled by the prince's strong denial of such wishful thinking, the king confessed his own unprincipled behavior in gaining the crown. Asking God's forgiveness, he repeated his plan to journey to the Holy Land to divert his subjects

from revolt, and he advised the prince, when he should become king, to involve his powerful lords in wars with foreign powers, thereby relieving the country of internal strife.

The king's death caused great sorrow among those who loved him and to those who feared the prince, now Henry V. A short time before, the Lord Chief Justice, acting on the command of Henry IV, had alienated the prince by banishing Falstaff and his band, but the newly crowned king accepted the Chief Justice's explanation for his treatment of Falstaff and restored his judicial powers.

Falstaff was rebuked for his conduct by Henry who stated that he was no longer the person Falstaff had known him to be. Until the old knight learned to correct his ways, the king banished him, on pain of death, to a distance ten miles away from Henry's person. He promised, however, that if amends were made Falstaff would return by degrees to the king's good graces. Undaunted by that reproof, Falstaff explained to his cronies that he yet would make them great, that the king's reprimand was only a front, and that the king would send for him and in the secrecy of the court chambers they would indulge in their old foolishness and plan the advancement of Falstaff's followers.

Prince John, expressing his admiration for Henry's public display of his changed attitude, prophesied that England would be at war with France before a year had passed.

## HENRY THE SIXTH, PART ONE

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Historical chronicle

*Time of plot:* 1422-1444

*Locale:* England and France

*First presented:* c. 1592

### *Principal characters:*

KING HENRY VI

DUKE OF GLOSTER, uncle of the king and Protector of the Realm

DUKE OF BEDFORD, uncle of the king and Regent of France

HENRY BEAUFORT, Bishop of Winchester, afterward cardinal

RICHARD PLANTAGENET, who becomes Duke of York

JOHN BEAUFORT, Earl of Somerset

**EARL OF SUFFOLK**

**LORD TALBOT**, a general, afterward Earl of Shrewsbury

**CHARLES**, the Dauphin, afterward King of France

**THE BASTARD OF ORLEANS**, a French general

**MARGARET OF ANJOU**, afterward married to King Henry

**JOAN LA PUCELLE**, commonly called Joan of Arc

*Critique:*

Replete with political intrigue, courtly pomp, grandeur of battle, and the mystery of witchcraft, *King Henry the Sixth, Part I*, is typically Shakespearean historical drama. Also typical, but more flagrant than in most of the other history chronicles are the playwright's gross distortions and inaccuracies in historical detail. A distinguishing factor in the play is the fuller use of melodramatic devices to further character development in instances in which military prowess or statecraft are hardly adequate. Typical, atypical, or distinctive, *Henry the Sixth* is a rousing play, either in print or upon stage. It is a revision of an earlier drama, known by Shakespeare.

*The Story:*

The great nobles and churchmen of England gathered in Westminster Abbey for the state funeral of King Henry V, hero of Agincourt and conqueror of France. The eulogies of Gloster, Bedford, Exeter, and the Bishop of Winchester, profound and extensive, were broken off by messengers bringing reports of English defeat and failure in France, where the Dauphin, taking advantage of King Henry's illness, had raised the standards of revolt. The gravest defeat reported was the imprisonment of Lord Talbot, general of the English armies. Bedford swore to avenge his loss. Gloster said that he would also hasten military preparations and proclaim young Prince Henry, nine months old, King of England. The Bishop of Winchester, disgruntled because the royal dukes had asked neither his advice nor aid, planned to seize the king's person and ingratiate himself into royal favor.

In France, the Dauphin and his generals, discussing the conduct of the war, attempted to overwhelm the depleted Eng-

lish forces. Although outnumbered and without leaders, the English fought valiantly and tenaciously. Hope of victory came to the French, however, when the Bastard of Orleans brought to the Dauphin's camp a soldier-maid, Joan La Pucelle, described as a holy young girl with God-given visionary powers. The Dauphin's attempt to trick her was unsuccessful, for she recognized him although Reignier, Duke of Anjou, stood in the Dauphin's place. Next she vanquished the prince in a duel to which he challenged her in an attempt to test her military skill.

The followers of the Duke of Gloster and the Bishop of Winchester rioted in the London streets, as dissension between Church and State grew because of Winchester's efforts to keep Gloster from seeing young Henry. The Mayor of London proclaimed against the unseemly conduct of the rioters.

When the English and the French fought again, Lord Salisbury and Sir Thomas Gargrave, the English leaders, were killed by a gunner in ambush. Meanwhile Lord Talbot, greatly feared by the French, had been ransomed in time to take command of English forces in the siege of Orleans. Enraged by the death of Salisbury, Talbot fought heroically, on one occasion with La Pucelle herself. At last the English swarmed into the town and put the French to rout. Talbot ordered Salisbury's body to be carried into the public market place of Orleans as a token of his revenge for that lord's murder.

The Countess of Auvergne invited Lord Talbot to visit her in her castle. Fearing chicanery, Bedford and Burgundy tried to keep him from going into an enemy stronghold, but Talbot, as strong-willed as he was brave, ignored their pleas. He did whisper to his captain, how-

ever, certain instructions concerning his visit.

On his arrival at Auvergne Castle the countess announced that she was making him her prisoner in order to save France from further scourges. Talbot proved his wit by completely baffling the countess with double talk and by signaling his soldiers, who stormed the castle, ate the food and drank the wine, and then won the favor of the countess with their charming manners.

In addition to continued internal strife resulting from Gloster's and Winchester's personal ambitions, new dissension arose between Richard Plantagenet and the Earl of Somerset. Plantagenet and his followers chose a white rose as their symbol, Somerset and his supporters a red rose, and in the quarrel of these two men the disastrous Wars of the Roses began. In the meantime Edmund Mortimer, the rightful heir to the throne, who had been imprisoned when King Henry IV usurped the crown some thirty years before, was released from confinement. He urged his nephew, Richard Plantagenet, to restore the family to the rightful position the Plantagenets deserved.

Youthful King Henry VI, after making Plantagenet Duke of York, much to the displeasure of Somerset, was taken to France by Gloster and other lords to be crowned King of France. In Paris, Talbot's chivalry and prowess were rewarded when he was made Earl of Shrewsbury.

In preparation for the battle at Rouen, La Pucelle won Burgundy over to the cause of France by playing upon his vanity and appealing to what she termed his sense of justice. The immaturity of the king was revealed in his request that Talbot go to Burgundy and chastise him for his desertion.

The Duke of York and the Earl of Somerset finally brought their quarrel to the king, who implored them to be friendly for England's sake. He pointed out that disunity among the English lords would only weaken their stand in France. To show how petty he considered their differ-

ences he casually put on a red rose, the symbol of Somerset's faction, and explained that it was merely a flower and that he loved one of his rival kinsmen as much as the other. He appointed York a regent of France and ordered both him and Somerset to supply Talbot with men and supplies for battle. Then the king and his party returned to London.

The king's last assignment to his lords in France was Talbot's death knell; Somerset, refusing to send horses with which York planned to supply Talbot, accused York of self-aggrandizement. York, in turn, blamed Somerset for negligence. As their feud continued, Talbot and his son were struggling valiantly against the better-equipped, more fully manned French army at Bordeaux. After many skirmishes Talbot and his son were slain and the English suffered tremendous losses. Flushed with the triumph of their great victory, the French leaders planned to march on to Paris.

In England, meanwhile, there was talk of a truce, and the king agreed, after a moment of embarrassment because of his youth, to Gloster's proposal that Henry accept in marriage the daughter of the Earl of Armagnac, a man of affluence and influence in France. This alliance, designed to effect a friendly peace between the two countries, was to be announced in France by Cardinal Beaufort, former Bishop of Winchester, who, in sending money to the pope to pay for his cardinalship, stated that his ecclesiastical position gave him status equal to that of the loftiest peer. He threatened mutiny if Gloster ever tried to dominate him again. The king sent a jewel to seal the contract of betrothal.

The fighting in France dwindled greatly, with the English forces converging for one last weak stand. La Pucelle cast a spell and conjured up fiends to bolster her morale and to assist her in battle, but her appeal was to no avail, and York took her prisoner. Berated as a harlot and condemned as a witch by the English, La Pucelle pleaded for her life. At first she con-



tended that her virgin blood would cry for vengeance at the gates of heaven. When this appeal failed to move York and the Earl of Warwick, she implored them to save her unborn child, fathered, she said variously, by the Dauphin, the Duke of Alençon, and the Duke of Anjou. She was condemned to be burned at the stake.

In another skirmish the Earl of Suffolk had taken as his prisoner Margaret, daughter of the Duke of Anjou. Enthralled by her loveliness, he was unable to claim her for himself because he was already married. He finally struck upon the notion of wooing Margaret for the king. After receiving her father's permission to present Margaret's name to Henry as a candidate for marriage, Suffolk went to

London to petition the king. While Henry weighed the matter against the consequences of breaking his contract with the Earl of Armagnac, Exeter and Gloster attempted to dissuade him from following Suffolk's suggestions. Their pleas were in vain. Margaret's great courage and spirit, as described by Suffolk, held promise of a great and invincible offspring.

Terms of peace having been arranged, Suffolk was ordered to conduct Margaret to England. Suffolk, because he had brought Margaret and Henry together, planned to take advantage of his opportune political position and, through Margaret, rule youthful Henry and his kingdom.

## HENRY THE SIXTH, PART TWO

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Historical chronicle

*Time of plot:* 1444-1455

*Locale:* England

*First presented:* c. 1592

### *Principal characters:*

KING HENRY VI

DUKE OF GLOSTER, his uncle

CARDINAL BEAUFORT, great-uncle of the king

RICHARD PLANTAGENET, Duke of York

EDWARD, and

RICHARD, York's sons

DUKE OF SOMERSET, leader of the Lancaster faction

DUKE OF SUFFOLK, the king's favorite

EARL OF SALISBURY, a Yorkist

EARL OF WARWICK, a Yorkist

BOLINGBROKE, a conjurer

MARGARET, Queen of England

ELEANOR, Duchess of Gloster

MARGERY JOURDAIN, a witch

### *Critique:*

In addition to those features contained in the first part of *King Henry the Sixth* as described in the critique of that play, there are in this second part scenes reflecting social implications. These scenes, within the limits of the five acts, not only make clear the social strata of commoners and nobles but also point up the principal characters. This fuller realism of historical perspective and social content in no

way diminishes the picture of ambition, jealousy, love, and courage among the nobility. As is true of the first part of *King Henry the Sixth*, this drama is a revision of an earlier play.

### *The Story:*

The Earl of Suffolk, having arranged for the marriage of King Henry VI and Margaret of Anjou, brought the new

queen to England. There was great indignation when the terms of the marriage treaty were revealed. The contract called for an eighteen-months' truce between the two countries, the outright gift of the duchies of Anjou and Maine to Reignier, Margaret's father, and omission of her dowry. As had been predicted earlier, no good could come of this union, since Henry, at Suffolk's urging, had broken his betrothal to the daughter of the Earl of Armagnac. But Henry, pleased by his bride's beauty, gladly accepted the treaty and elevated Suffolk, the go-between, to a dukedom.

The voices were hardly still from the welcome of the new queen before the lords, earls, and dukes were expressing their ambitions to gain more control in affairs of state. The old dissension between the Duke of Gloster and Cardinal Beaufort continued. The churchman tried to alienate others against Gloster by saying that Gloster, next in line for the crown, needed watching. The Duke of Somerset accused the cardinal of seeking Gloster's position for himself. And these high ambitions were not exclusively for the men. The Duchess of Gloster showed great impatience with her husband when he said he wished only to serve as Protector of the Realm. When she saw that her husband was not going to help her ambitions to be queen, the duchess hired Hume, a priest, to traffic with witches and conjurers in her behalf. Hume accepted her money; but he had already been hired by Suffolk and the cardinal to work against the duchess.

Queen Margaret's unhappy life in England, her contempt for the king, and the people's dislike for her soon became apparent. The mutual hatred she and the duchess had for each other showed itself in tongue lashings and blows. The duchess, eager to take advantage of any turn of events, indulged in sorcery with Margery Jourdain and the notorious Bolingbroke. Her questions to them, all pertaining to the fate of the king and his advisers,

and the answers which these sorcerers had received from the spirit world, were confiscated by Buckingham and York when they broke in upon a seance. For her part in the practice of sorcery the duchess was banished to the Isle of Man; Margery Jourdain and Bolingbroke were executed.

His wife's deeds brought new slanders upon Gloster. In answer to Queen Margaret's charge that he was a party to his wife's underhandedness, Gloster, a broken man, resigned his position as Protector of the Realm. Even after his resignation Margaret continued in her attempts to turn the king against Gloster. She was aided by the other lords, who accused Gloster of deceit and crimes against the State; but the king, steadfast in his loyalty to Gloster, described the former protector as virtuous and mild.

York, whose regency in France had been given to Somerset, enlisted the aid of Warwick and Salisbury in his fight for the crown, his claim being based on the fact that King Henry's grandfather, Henry IV, had usurped the throne from York's great-uncle. Suffolk and the cardinal, to rid themselves of a dangerous rival, sent York to quell an uprising in Ireland. Before departing for Ireland, York planned to incite rebellion among the English through one John Cade, a headstrong, warmongering Kentishman. Cade, under the name of John Mortimer, the name of York's uncle, paraded his riotous followers through the streets of London. The rebels, irresponsible and unthinking, went madly about the town wrecking buildings, killing noblemen who opposed them, and shouting that they were headed for the palace, where John Cade, the rightful heir to the throne, would avenge the injustices done his lineage. An aspect of the poorly organized rebellion was shown in the desertion of Cade's followers when they were appealed to by loyal old Lord Clifford. He admonished them to save England from needless destruction and to expend their military efforts against France. Cade, left alone, went wandering

about the countryside as a fugitive and was killed by Alexander Iden, a squire who was knighted for his bravery.

Gloster, arrested by Suffolk on a charge of high treason, was promised a fair trial by the king. This was unwelcome news to the lords; and when Gloster was sent for to appear at the hearing, he was found in his bed, brutally murdered and mangled. Suffolk and the cardinal had hired the murderers. So was fulfilled the first prophecy of the sorcerers, that the king would depose and outlive a duke who would die a violent death.

Shortly after Gloster's death the king was called to the bedside of the cardinal, who had been stricken by a strange malady. There King Henry heard the cardinal confess his part in the murder of Gloster, the churchman's bitterest enemy. The cardinal died unrepentent.

Queen Margaret became more outspoken concerning affairs of state, especially in those matters on behalf of Suffolk, and more openly contemptuous toward the king's indifferent attitude.

At the request of Commons, led by Warwick and Salisbury, Suffolk was banished from the country for his part in Gloster's murder. Saying their farewells, he and Margaret declared their love for each other. Suffolk, disguised, took ship to leave the country. Captured by pirates, he was beheaded for his treacheries and one of his gentlemen was instructed to return his body to the king.

In London, Queen Margaret mourned

her loss in Suffolk's death as she caressed his severed head. The king, piqued by her demonstration, asked her how she would react to his death. Diplomatically evasive, she answered that she would not mourn his death; she would die for him. The witch had prophesied Suffolk's death: she had said that he would die by water.

Returning from Ireland, York planned to gather forces on his way to London and seize the crown for himself. Because he also stated his determination to remove Somerset, his adversary in court matters, the king tried to appease the rebel by committing Somerset to the Tower. Hearing that his enemy was in prison, York ordered his army to disband.

His rage was all the greater, therefore, when he learned that Somerset had been restored to favor. The armies of York and Lancaster prepared to battle at Saint Albans, where Somerset, after an attempt to arrest York for capital treason, was slain by crookbacked Richard Plantagenet, York's son. Somerset's death fulfilled the prophecies of the witch, who had also foretold that Somerset should shun castles, that he would be safer on sandy plains. With his death the king and queen fled. Salisbury, weary from battle but undaunted, and Warwick, proud of York's victory at Saint Albans, pledged their support to York in his drive for the crown, and York hastened to London to forestall the king's intention to summon Parliament into session.

## HENRY THE SIXTH, PART THREE

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Historical chronicle

*Time of plot:* 1455-1471

*Locale:* England and France

*First presented:* c. 1592

*Principal characters:*

KING HENRY VI

EDWARD, Prince of Wales, his son

LOUIS XI, King of France

RICHARD PLANTAGENET, Duke of York

EDWARD, York's son, afterward King Edward IV



EDMUND, York's son, Earl of Rutland  
GEORGE, York's son, afterward Duke of Clarence  
RICHARD, York's son, afterward Duke of Gloster  
LORD HASTINGS, of the Duke of York's party  
THE EARL OF WARWICK, a king-maker  
MARGARET, Queen of England  
LORD CLIFFORD, Margaret's ally  
LADY GREY, afterward Edward IV's queen  
LADY BONA, sister of the Queen of France

### Critique:

Although the third part of *King Henry the Sixth* is not a tragedy in the classical sense, it is more poignant than many tragic dramas. A revision of an earlier play, it is an outstanding example of writing for unity of impression. Infinite and unswerving ambition in the characters, and situations of plot closely knit to reveal this unrelenting aggression are always apparent, making this play a masterpiece of gripping drama. The plot is so developed that King Henry is made a pawn to the wishes of others. The characterization is handled with finesse, an occasional line by King Henry showing his true nature. The labels frequently given him — "poltroon," "weak-willed," "willy-nilly"—are unjust and misapplied. Shakespeare's King Henry in this third part is a man caught in the mesh of circumstances and required to exhibit the qualities of leadership, when his only wish was for contentment and tranquility. Henry's was a life spent in quiet desperation.

### The Story:

In the House of Parliament, York, his sons, and the Earl of Warwick rejoiced over their success at Saint Albans. Riding hard, the Yorkists had arrived in London ahead of the routed king, and Henry, entering with his lords, was filled with consternation when he saw York already seated on the throne, to which Warwick had conducted him. Some of the king's followers were sympathetic toward York and others were fearful of his power; the two attitudes resulted in defection in the royal ranks. Seeing his stand weakened, the king attempted to avert disorder by

disinheriting his own son and by pledging the crown to York and his sons, on the condition that York stop the civil war and remain loyal to the king during his lifetime.

Annoyed by the reconciliation and contemptuous toward the king because of her son's disinheritance, Margaret deserted the king and raised her own army to protect her son's rights to the throne. The queen's army marched against York's castle as York was sending his sons to recruit forces for another rebellion. York's sons had persuaded their father that his oath to the king was not binding because his contract with the king had not been made in due course of law before a magistrate.

In a battle near Wakefield, Lord Clifford and his soldiers killed Rutland, York's young son, and soaked a handkerchief in his blood. Later, as he joined Margaret's victorious army, which outnumbered York's soldiers ten to one, Lord Clifford gave York the handkerchief to wipe away his tears as he wept for his son's death. York's sorrow was equaled by his humiliation at the hands of Margaret, who, after taking him prisoner, put a paper crown on his head that he might reign from the molehill where she had him placed to be jeered by the soldiers. Clifford and Margaret stabbed the Duke of York and beheaded him. His head was set on the gates of York.

Hearing of the defeat of York's forces, Warwick, taking the king with him, set out from London to fight Queen Margaret at Saint Albans. Warwick's qualities as a general were totally offset by the presence of the king, who was unable to conceal his strong affection for Margaret,

and Warwick was defeated. Edward and Richard, York's sons, joined Warwick in a march toward London.

King Henry, ever the righteous monarch, forswore any part in breaking his vow to York and declared that he preferred to leave his son only virtuous deeds, rather than an ill-gotten crown. At the insistence of Clifford and Margaret, however, the king knighted his son as the Prince of Wales.

After a defiant parley, the forces met again between Towton and Saxton. The king, banned from battle by Clifford and Margaret because of his antipathy to war and his demoralizing influence on the soldiers, sat on a distant part of the field lamenting the course affairs had taken in this bloody business of murder and deceit. He saw the ravages of war when a father bearing the body of his dead son and a son with the body of his dead father passed by. They had unknowingly taken the lives of their loved ones in the fighting. As the rebel forces, led by Warwick, Richard, and Edward approached, the king, passive to danger and indifferent toward his own safety, was rescued by the Prince of Wales and Margaret before the enemy could reach him. He was sent to Scotland for safety.

After a skirmish with Richard, Clifford fled to another part of the field, where, weary and worn, he fainted and died. His head, severed by Richard, replaced York's head on the gate. The Yorkists marched on to London. Edward was proclaimed King Edward IV; Richard was made Duke of Gloster, and George, Duke of Clarence.

King Edward, in audience, heard Lady Grey's case for the return of confiscated lands taken by Margaret's army at Saint Albans, where Lord Grey was killed fighting for the York cause. The hearing, marked by Richard's and George's dissatisfaction with their brother's position and Edward's lewdness directed at Lady Grey, ended with Lady Grey's betrothal to Edward. Richard, resentful of his humpback, aspired to the throne. His many de-

privations resulting from his physical condition, he felt, justified his ambition; he would stop at no obstacle in achieving his ends.

Because of their great losses, Margaret and the prince went to France to appeal for aid from King Louis XI, who was kindly disposed toward helping them maintain the crown. The French monarch's decision was quickly changed at the appearance of Warwick, who had arrived from England to ask for the hand of Lady Bona for King Edward. Warwick's suit had been granted, and Margaret's request denied, when a messenger brought letters announcing King Edward's marriage to Lady Grey. King Louis and Lady Bona were insulted; Margaret was overjoyed. Warwick, chagrined, withdrew his allegiance to the House of York and offered to lead French troops against Edward. He promised his older daughter in marriage to Margaret's son as a pledge of his honor.

At the royal palace in London, family loyalty was broken by open dissent when King Edward informed his brothers that he would not be bound by their wishes. Told that the prince was to marry Warwick's older daughter, the Duke of Clarence announced that he intended to marry the younger one. He left, taking Somerset, one of King Henry's faction, with him. Richard, seeing in an alliance with Edward an opportunity for his own advancement, remained; and he, Montague, and Hastings pledged their support to King Edward.

When the French forces reached London, Warwick took Edward prisoner. The king-maker removed Edward's crown and took it to re-crown King Henry, who had, in the meantime, escaped from Scotland, only to be delivered into Edward's hands and imprisoned in the Tower. Henry delegated his royal authority to Warwick and the Duke of Clarence, in order that he might be free from the turmoil attendant upon his reign.

Richard and Hastings freed Edward from his imprisonment. They formed an

army in York; and while Warwick and Clarence, who had learned of Edward's release, were making preparations for defense, Edward, marching upon London, again seized King Henry and sent him to solitary confinement in the Tower.

Edward made a surprise attack on Warwick near Coventry, where Warwick's forces were soon increased by the appearance of Oxford, Montague, and Somerset. The fourth unit to join Warwick was led by Clarence who took the red rose, the symbol of the House of Lancaster, from his hat and threw it into Warwick's face. Clarence accused Warwick of duplicity and announced that he would fight beside his brothers to preserve the House of York. Warwick, a valiant soldier to the end, was wounded by King Edward and died soon afterward. Montague was also killed.

When Queen Margaret and her son ar-

rived from France, the prince won great acclaim from Margaret and the lords for his spirited vow to hold the kingdom against the Yorkists. Defeated at Tewkesbury, however, the prince was cruelly stabbed to death by King Edward and his brothers. Margaret pleaded with them to kill her too, but they chose to punish her with life. She was sent back to France, her original home. After the prince had been killed, Richard of Gloster stole off to London, where he assassinated King Henry in the Tower. Again he swore to get the crown for himself.

The Yorkists were at last supreme. Edward and Queen Elizabeth, with their infant son, regained the throne. Richard, still intending to seize the crown for himself, saluted the infant with a Judas kiss, while Edward stated that they were now to spend their time in stately triumphs, comic shows, and pleasures of the court.

## A HIGH WIND RISING

*Type of work:* Novel

*Author:* Elsie Singmaster (Mrs. E. S. Lewars, 1879-1958)

*Type of plot:* Historical chronicle

*Time of plot:* 1728-1755

*Locale:* Pennsylvania

*First published:* 1942

### *Principal characters:*

ANNA SABILLA SCHANTZ, a pioneer matriarch

JOHANN SEBASTIAN SCHANTZ, her grandson

OTTILIA ZIMMER, a young German immigrant, loved by Sebastian

MARGARETTA, and

GERTRAUD, their twins

CONRAD WEISER, a famous interpreter and Indian agent

SHEKELLIMY, an Oneida chief, friend of Weiser

SKELET, a half-friendly, half-treacherous Delaware

### *Critique:*

*A High Wind Rising* deals with a phase of American history which most writers have neglected. It is a story of the Pennsylvania settlements beyond the Schuylkill during the decisive years when French and English battled for control of the Ohio and Conrad Weiser helped to determine the fate of a continent by keeping the Six Nations loyal to their British

allies. The writer brings the period dramatically to life in her characterizations of pioneers like Conrad Weiser and Sebastian Schantz, of frontier women like resourceful, devoted Anna Sabilla. Those people live with no self-conscious sense of national destiny, as do so many pioneers in lesser fiction. Their lives illustrate what must have been the daily

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life of the frontier, the hardships and dangers that they faced no more than a part of their everyday existence. Other figures great in Pennsylvania annals are more briefly viewed in this crowded canvas of people and events—Benjamin Franklin, James Logan, John Bertram, Henry Melchior Muhlenburg, Lewis Evans. The passing of time and the pressures of history shape the plot, but the story itself is as simple and realistic as homely family legend. The novel is an example of the historical chronicle at its best.

### *The Story:*

In 1728, Conrad Weiser, white clan brother of the Mohawks, saw Ockwariowira—Young Bear—for the first time, a naked small boy daubed with clay and running wild in Chief Quagnant's village. Weiser, his quick eye seeing pale skin under the dirt and grease, bartered for the child and took him back to the German settlement at Schoharie. Young Bear was baptized Johann Sebastian, and found in Anna Eve, Conrad's wife, a second mother. The Weisers believed that Bastian was the grandson of Anna Sabilla Schantz, whose daughter Margaretta had followed an English trader into the forest.

Many of the Schoharie community were preparing to move to Pennsylvania, where there was rich land for thrifty, industrious German settlers. Anna Sabilla had already gone to her own cabin in a clearing beside the Blue Mountains. Sturdy, resolute, she cared for Nicholas, her paralyzed brother, tended her garden, called all Indians thieves and rascals, but fed them when they begged at her door. For trader Israel Fitch she carved wooden puppets in exchange for salt, cloth, tools. Weiser took Bastian to her when he went to claim his own lands along the Tulpehocken.

Growing up, Bastian helped his grandmother with plantings and harvests. From Skelet, a sickly, humpbacked Indian whom Anna Sabilla had nursed back to health, he learned the ways of animals and the deep woods. When old Nicholas

died, Bastian moved into his room. Tall and strong for his age, he was the man of the family at fourteen.

The chiefs' road ran through the clearing, and along the trail Delawares and Iroquois traveled to and from the treaty councils in Philadelphia. Bastian knew them all—old Sassoonan of the Delawares, loyal Shekellimy, Weiser's friend, who ruled the Delawares for the Six Nations, Seneca, Oneida, and Mohawk spokesmen—and they remembered Ockwariowira. Sharp-tongued Anna Sabilla grumbled when he talked with them in their own tongues, but she raised few objections when he went with Weiser and the chiefs to Philadelphia for the great council of 1736.

The city was finer than Bastian had ever imagined it. Whenever he could, he left the State House and wandered through the streets and along the waterfront. He saw a shipload of German immigrants and among them a black-haired girl whose parents had died at sea. Because she had no one to pay her passage, her eyes were like those of a hurt deer, and he gave all his money to a kindly couple who offered to look after her. Bastian heard only that her name was Otilia before a runner from Weiser summoned him to the council. He went back to look for her later, but the immigrants had gone.

Anna Sabilla hinted that Anna Maria, Weiser's daughter, or the Heils' blonde Sibby would have him quickly enough, but Bastian remembered black hair and dark eyes. Tramping from clearing to clearing looking for her, he found some passengers from the ship who remembered that she had gone away with a family named Wilhelm. Again he went to Philadelphia for a treaty council. There Weiser found the girl's name on a ship's list—Otilia Zimmer. Bastian's search led him to John Bartram, the Quaker naturalist, along the Schuylkill, beyond the Blue Mountains. Nowhere did he get word of Otilia or the Wilhelms. Anna Maria Weiser became engaged to marry Henry Melchior Muhlenburg, a young pastor.

Anna Sabilla shook her head over Bastian; in her old age she wanted the comfort of another woman and children in the cabin.

The chiefs of the Six Nations and delegates from Pennsylvania, Maryland, and Virginia met in Lancaster in 1744. Weiser was there because he was needed to hold the Long House in friendly alliance, Bastian because, as the years passed, Weiser counted greatly on his help. The weather was hot, the noise deafening. Weiser and Bastian went to a small inn to escape feasting Indians. The waitress had black hair and dark eyes. She was Ottilia, and she rode home with Bastian when the conference ended. Hump-backed Skelet ran ahead to tell Anna Sabilla that Bastian had found his squaw.

Settlers were moving beyond the Susquehanna. While Delawares and Shewanese signed treaties with the French, Weiser worked to keep the Long House neutral. Bastian went with him to Logstown on the Ohio, where Tanacharison and Scarouady promised to keep their tribes friendly toward the English. As Bastian rode home, neighbors called to him to hurry. In the kitchen of the cabin Anna Sabilla rocked a cradle in which slept the newborn *zwilling*s, Margaretta and Gertraud. At last, said Anna Sabilla, they were a real family.

But winds of violence blew from the west. Weiser gave presents at Aughwick, at Carlisle, but his arguments, feasts, and gifts could not hold the Shewanese and the Delawares, angry because their hunting grounds had been taken from them. General Braddock, marching to force the French from the Ohio, was ambushed. Fitch, the trader, brought word of burnings and killings beyond the mountains. Because Pennsylvania lay open to war parties of French and Indians, Bastian was glad when Fitch decided to stay; another man might be needed if Indians appeared on the Tulpehocken.

Bastian had gone to help a sick neigh-

bor when the raiders struck, burning the cabin and barn and leaving Fitch's body where it fell. Anna Sabilla, Ottilia, and the twins were gone. Pretending ferocity, Skelet had taken a small part of Ottilia's scalp and left her unconscious. Anna Sabilla and the twins he took with him to Kitanning, calling Anna Sabilla his squaw. She was indignant, but she realized that his claims kept her alive and the twins safe.

Reviving, Ottilia wandered through the woods for days in company with a small boy whose parents had been killed and scalped. At last, with other fugitives, she made her way to the Moravian settlement at Bethlehem. There Bastian found her on his journey back from Philadelphia, where he and other settlers had gone to demand the formation of militia units and forts to protect the frontier. Leaving Ottilia with the Weisers, he joined the garrison at Fort Henry, built where Anna Sabilla's cabin had once stood.

One night he and a friend captured a young Frenchman who carried the carved figure of a little girl, and Bastian, recognizing Anna Sabilla's work, concluded that she and the twins were still alive. He joined a raiding party marching on Kitanning, but Anna Sabilla and the little girls were not among the white prisoners freed in the attack.

Anna Sabilla and the twins were already on the way home. Knowing that Skelet was vain and greedy, she promised money if he would guide them back to the settlements. They set out, Skelet dreaming of the rum and finery he would buy with the old woman's gold. Then, worn out by hardships on the trail, he died on the ridge above her own clearing.

Suddenly Anna Sabilla smelled chimney smoke, heard voices. She ran, urging the girls before her. Safe within the stockade, and grateful, she declared that the old humpback had been a rascal but that he had been helpful. She intended to bury him among her people.

## THE HILL OF DREAMS

*Type of work:* Novel

*Author:* Arthur Machen (1863-1947)

*Type of plot:* Impressionistic romance

*Time of plot:* Late nineteenth century

*Locale:* England

*First published:* 1907

*Principal characters:*

LUCIAN TAYLOR, a would-be author

THE REVEREND MR. TAYLOR, Lucian's father, a rural clergyman

ANNIE MORGAN, Lucian's sweetheart

### *Critique:*

This novel by Arthur Machen, in part an autobiography, received little notice when it was published. During the 1920's, after Machen's books had won him a reputation, this novel also came in for a share of attention and popularity. Machen himself said, in the introduction to a later edition of the book, that he had begun it as proof to the world and to himself that he was indeed a man of letters and that, even more important, he had thrown off the style of Robert Louis Stevenson, whom he had been accused of imitating, and had found a style of his own to express his ideas. He also related that the writing of the novel was imbedded in the work itself: that many of the trials and weird experiences which have been put into the life of the fictional Lucian Taylor were, in reality, the experiences of Machen himself as he wrote the novel. This novel will probably never be a popular one, for it is a somewhat difficult study of a highly introverted character, a man who, while searching for a way to express life, lost both himself and the power to understand humanity. Although such studies are too intense and yet too nebulous to appeal to a widely diversified body of readers, the book is likely to stand as a notable example of its type.

### *The Story:*

Lucian Taylor, son of an Anglican rector in a rural parish, was an extraordinary lad, even before he went to school.

He was both studious and reflective, so much so that he was not accepted readily by the boys of the neighborhood. When Lucian went away to school he did very well in his studies, but he formed an acute dislike for athletics and for social life with his fellow students. In his studies he turned toward the less material, preferring to learn of the dim Celtic and Roman days of Britain, of medieval church history, and of works in magic.

In his fifteenth year Lucian returned to his home during the August holidays and found it quite changed. His mother had died during the previous year, and his father's fortunes had sunk lower and lower. As a result his father had become exceedingly moody and Lucian spent much of his time away from the house. His habit was to wander through the rolling countryside by himself.

One bright summer afternoon he climbed up a steep hillside to the site of an old Roman fort. The site was at some distance from any human habitation, and Lucian felt quite alone. Because of the heat, he had an impulse to strip off his sweaty clothing and take a nap. He did, only to be awakened by someone kissing him. By the time he had fully regained his senses, the unknown person had disappeared. Lucian was not sure whether some supernatural being or Annie Morgan, daughter of a local farmer, had awakened him thus.

Soon afterward Lucian went back to

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school. At last the rector told his son that he could no longer afford to send him to school and that matriculation at Oxford was out of the question. Lucian was disappointed, but he settled down to studying in his father's library or wandering about the countryside in solitary fashion, as he had done during his vacations from school.

As the elder Taylor's fortunes had declined, his popularity in the parish had diminished. Lucian's own reputation had never been high, and his failure to take a job in some respectable business establishment turned the local gentry against him. Everyone felt that his studies and his attempts to write were foolish, since they brought in no money. Nor could the people understand Lucian's failure to maintain their standards of respectability in dress and deportment.

Lucian felt, however, that he could stand beyond such criticism of his habits, but his self-respect suffered a blow when he tried to sell some of his writings. Publishers, refusing to accept his work, pointed out to him that what they wanted was sentimental fiction of a stereotyped kind. Lucian, not wishing to cheapen himself or his literary efforts, refused to turn out popular fiction of the type desired. He felt that he had to express himself in a graver kind of literature.

Lucian's social and intellectual loneliness preyed upon him, plunging him at times into the deepest despair. One afternoon, while sunk in a mood of depression, he went out for a long walk. By dusk he was far from home, or so he thought, and in the midst of a wood. Finally fighting his way clear of the dense brush, Lucian blundered onto a path and there met Annie Morgan. She sensed his mood and fell in with it. Both of them announced their love and pledged one another. Lucian went home feeling better than he had in months.

As the days passed Lucian fell into the habit of putting himself in a world apart, a world of the past, when Rome held Britain as a distant province. He dreamed

that the modern town of Caermaen, near which was his father's rectory, was once again the Roman settlement it had been centuries before. Lucian called his land of make-believe Avallaunius and spent most of his time there, peopling it with men and women, buildings and customs, that he had learned of through his exhaustive studies of Roman times in Britain. He went wandering through the modern town, imagining that the people he met and the scenes before his eyes were those of ancient times. Even Annie Morgan's announcement that she was going away made little impression upon him, for he felt that she had accomplished her mission in his life by showing him how to escape into a better world.

People wondered at the strange behavior of the young man; even his father, not given to noticing anything, became worried because Lucian ate little and grew thin. People who knew him only by sight suspected him of being a drunkard because of his odd behavior and absent-mindedness.

But at last Lucian escaped physically from Caermaen; he received notice that a distant cousin who had lived on the Isle of Wight had died and left him two thousand pounds. He immediately gave five hundred pounds to his father and invested the remainder for himself. With the assurance of a small, regular income, Lucian left Caermaen behind and went to London. There he felt he could escape from the moodiness which had held him prisoner in the country. He also hoped that the different mental atmosphere would prove helpful to him in his attempts at writing.

Upon his arrival in the city Lucian found himself a single room in a private home. He soon settled down to a regular existence, writing late each night, sleeping late in the morning, reading over his work of the night before, and walking, in the afternoons. His meals were sketchy, for he was forced to live on as little as fifteen shillings a week. But the regular schedule was not to hold for long. His

inspiration was not a regular thing, and Lucian felt that he had to make his writings perfection itself. He threw away as much as he wrote. Disappointment over his efforts soon began to drive him into worse moods than he had known before.

Having been impressed as a boy by the work of De Quincey in *Confessions of an English Opium Eater*, Lucian turned to that drug for solace and inspiration. After he began taking drugs, he knew little that was going on in the world about him. He spent much of his time lying quietly in his room and reliving the past in visions. Once he had a real inspiration to write; his story about an amber goddess

was the product of true imagination. But publication of the story did little to generate ambition and the will to create; he was too far gone in his addiction to opium.

A heavy snow and a severe wave of cold struck London and southern England, but the weather made little impression on him; he might just as well have been living in a ghost city. Then one night he took too much opium. His landlady, not hearing him stir for many hours, looked into his room and found him dead at his desk, his writings spread about him. Even she felt little sorrow for him, although he had made over his small fortune to her.

## HILLINGDON HALL

*Type of work:* Novel

*Author:* Robert Smith Surtees (1803-1864)

*Type of plot:* Comic romance

*Time of plot:* Nineteenth century

*Locale:* England

*First published:* 1845

### *Principal characters:*

JOHN JORROCKS, a wealthy cockney grocer and sportsman

MRS. JORROCKS, his shrewish wife

EMMA FLATHER, a country girl

MRS. FLATHER, her mother

THE DUKE OF DONKEYTON, Jorrocks' neighbor

THE MARQUIS OF BRAY, his son

### *Critique:*

*Hillingdon Hall, Or, The Cockney Squire* is the final novel of the Jorrocks series. Here the emphasis is on country life and its charms and oddities. John Jorrocks, a London grocer turned sporting country proprietor and agriculturist, is less a clown than he was in previous volumes, although he does meet with many undignified adventures; and the whole tone of the book is more sympathetic than picaresque. There is some good satire in the electioneering scenes and in Emma Flather's attempts to get a husband, and some current farming fads come in for good-natured ridicule. *Hillingdon Hall* is one of the better constructed works in the series, and the cockney speech, as in all of Surtees' work, is accurately represented.

### *The Story:*

Hillingdon Hall was a charming example of the old-style manor house with its many haphazard additions and types of architecture. It was set in a pretty village and the nearby river added to its attractions. Mr. Westbury, the former owner, had been an old-fashioned gentleman of talent and learning who spent his whole time in the country. Since he was a kind of patriarch for the district, the village wondered after his death who would be the new owner of the hall.

When the carriage drew up at the door, curious eyes were fastened on the new arrivals. The chaise was covered with dust. A package of apple trees lay on the roof, the coach boy clutched a huge geranium, and flowers and plants of all kinds were sticking out of the win-

dows. A huge, fat man with roses in his back pocket got out, followed by his wife in stiff brocade. John Jorrocks, the new owner, had arrived.

Mrs. Flather announced the news to her blooming daughter Emma. The two ladies thought it would be only neighborly for them to call right away, especially since there might be a son in the family. Emma at the time had an understanding with James Blake, who had the living at Hillingdon, but she was always on the alert for a better match. Mrs. Trotter, who was, if anything, quicker at gossip than Mrs. Flather, brought the news that Jorrocks was old and married and had no children.

Jorrocks tried hard to be a good gentleman farmer. He visited his tenants faithfully but found them a poor lot. They could scarcely understand his cockney accent and they were full of complaints; besides, they knew much more than he did about farming. Mrs. Jorrocks got on better at first with her country folk. Traditionally the lady of Hillingdon Hall was the patroness of the local school. When she visited the establishment, she was appalled at the drab uniforms worn by the girls. Forthwith she had a friend in London, an actress, design new costumes in the Swiss mode. These she forced on the protesting girls. Unfortunately, when she had a new sign put up at the school the spelling was bad; it announced to the world that the institution was "founder'd" by Julia Jorrocks.

One memorable day a magnificent coach drove up and an impressive footman left a card from the Duke of Donkeyton. The duke fancied himself as a politician. Thinking that Jorrocks might become a person of standing, and feeling sure that he must be a Whig, the duke wanted to make certain of his allegiance. The Jorrockses were still more astounded to receive an invitation to dine and stay the night at Donkeyton. Although much puzzled by the initials R. S. V. P., Jorrocks wrote a formal acceptance. Mrs.

Flather and Emma were also invited, but characteristically they were thinking of the duke's son, the Marquis of Bray, as a possible suitor for Emma.

On the way to Donkeyton, Jorrocks contrived to get in the same carriage with Mrs. Flather and squeezed that poor lady and stole a kiss or two. He continued his boisterous tactics at the castle. The duke was much impressed by Jorrocks' appetite for food and drink. After dinner he made the mistake of trying to keep up with Jorrocks in drinking toasts; consequently, he had to retire early and was unable to appear in time for breakfast.

The elegant and effeminate Marquis of Bray was quite taken with Emma. He fell in with a scheme that Jorrocks and the duke had for founding an agricultural society with Bray as president and Jorrocks as vice-president. He readily agreed to come to an organizational meeting, since there he would see Emma again.

The meeting was a great success. Bray was horrified at the amount of food put away by Jorrocks and his farmers, but he did his best to keep up appearances. Jorrocks' speech sounded good, although some of the farmers did not follow him very well. He advocated the growing of pineapples and the making of drain tile with sugar as the principal ingredient. Bray topped off the occasion by a speech lauding the ancient Romans. Afterward he was able to visit Emma and capture that girl's willing heart.

For some time Jorrocks had had as estate manager a jack-of-all-trades named Joshua Sneakington—Sneak for short. After he had arranged for fees and bribes to add to his income, Sneak thought himself well off. One morning, however, Jorrocks rose very early and decided to make a tour of inspection. In a secluded spot he came upon Sneak netting pheasants. Furious at the trickery, he had Sneak sent to jail. His new manager was a doughty North Countryman, James Pigg, who had been with Jorrocks at Handley Cross.

The duke showed favor to Jorrocks by



giving him a prize bull, which won a ribbon at a fair, and by appointing him magistrate. Bray came again to visit, mostly to see Emma, but Jorrock's dragged him off to a rough farmers' masquerade. Bray, who was a slender youth, made the mistake of dressing as a woman. A loutish farmer who would not be put off tried to kiss him. The boisterous treatment startled Bray so much that he wandered off in the night and got lost. He came upon a sleeping household and, after awaking the inhabitants, found he had blundered on the Flather's house. After staying the night with the family, he had a chance to flirt with Emma at breakfast.

After that adventure Emma and her mother confidently expected an offer from Donkeyton. When no word came, the desperate Mrs. Flather herself went to the castle. The duchess was amused at the idea of her son's marriage with a commoner, but the duke was incensed; he knew that Bray had conducted himself properly, for he had read *Chesterfield*. The son had no voice in the matter at all. Later Emma and her mother had to admit he had never made an outright profession of love.

The member of Parliament from the district died. The duke immediately sent out a bid for Bray to fill the vacancy, and no opposition was expected. The Anti-

Corn-Law League wrote several times to Bray asking his stand on repeal of the grain tariff, but Bray knew nothing of the matter and did not reply. Thereupon the League put up its own candidate, Bill Bowker, a grifting friend of Jorrock's. To avoid a campaign, the duke bought off Bowker for a thousand pounds and endorsed the proposals of the League.

It was a shocking thing for the duke to advocate removal of tariffs on grain. When next the farmers tried to sell their produce at market, they found that prices had tumbled. In their anger they put forth the willing Jorrock's as their candidate. The duke was hurt that a man to whom he had given a bull and whom he had elevated to a magistracy should run against his son, but Jorrock's was obdurate. At the hustings, although the Marquis of Bray won, Jorrock's supporters demanded a poll.

The farmers all worked to get every eligible voter to vote. Pigg was a little tricky because he persuaded the Quakers to vote for Jorrock's on the grounds that his candidate was a teetotaler. When the votes were counted, Jorrock's won by a margin of two. Elated at beating a marquis, and glad to go back to London, Jorrock's left Pigg in charge of Hillingdon Hall and went on to bigger things.

## HIPPOLYTUS

*Type of work:* Drama

*Author:* Euripides (480-406 B.C.)

*Type of plot:* Classical tragedy

*Time of plot:* Remote antiquity

*Locale:* Troezen in Argolis

*First presented:* 428 B.C.

*Principal characters:*

THESEUS, King of Athens

HIPPOLYTUS, son of Theseus and Hippolyta, Queen of the Amazons

PHAEDRA, wife of Theseus

APHRODITE, goddess of physical love

ARTEMIS, goddess of spiritual love

### *Critique:*

The *Hippolytus* is probably one of the most provocative of Greek tragedies, and

Phaedra, despite her comparatively brief appearance in the play, is one of the most

pitiful of tragic heroines. Hippolytus himself is an insufferable prig; but because Phaedra and Theseus are victims of relentless fate our sympathies go out to them. It has been said that this play is Euripides' dramatic treatment of the conflict in the human between physical and spiritual love, although this theory may attribute too much importance to the traditional rivalry between Aphrodite and Artemis in Greek mythology. Racine treated this story in the baroque manner in his *Phèdre*.

### *The Story:*

Aphrodite, goddess of physical love, became angry because Hippolytus, offspring of an illicit union between Theseus and Hippolyta, Queen of the Amazons, alone among the citizens of Troezen refused to do her homage. Instead, the youth, tutored by holy Pittheus, honored Artemis, goddess of the chase and of spiritual love. To punish him for his disdain of love and marriage, Aphrodite, jealous of Artemis and incensed at his neglect of her altars, vowed revenge: she would reveal to Theseus the love his wife, Phaedra, had for her stepson.

Some time before, Hippolytus had gone to the country of Pandion to be initiated into the holy mysteries. There Phaedra, seeing him, had fallen in love with the handsome youth, and because her heart was filled with longing she had dedicated a temple to the Cyprian goddess. Poseidon, ruler of the sea, had once promised Theseus that three of his prayers to the sea god should be answered. Through that promise Aphrodite planned to accomplish her revenge.

Now it happened that Theseus had killed a kinsman, and as punishment for his crime he had been exiled for a year in Troezen. There Phaedra, who had accompanied her husband when he left Athens, was unhappy in her secret love for the young huntsman.

Hippolytus, returning from the chase, paid his respects with song and garlands before the altar of Artemis. Reminded by a servant that an image of Aphrodite stood

nearby, he answered impatiently that he acknowledged the power of the Cyprian goddess, but from afar. Dedicated to chastity, he had no desire to become her devotee. The attendant, after Hippolytus had left the shrine, asked Aphrodite to indulge the young man's foolish pride.

Phaedra, meanwhile, moped in her hopeless passion for the young prince, so much so that her servants expressed deep concern over her illness and wondered what strange malady affected her. A nurse, alarmed at Phaedra's restiveness and petulance, was the most concerned of all. When her mistress expressed a desire to hunt wild beasts in the hills and to gallop horses on the sands, the nurse decided that Phaedra was light-headed because she had not eaten food for three days.

At last the nurse swore by the Amazon queen who had borne Theseus a son that Phaedra would be a traitor to her own children if she let herself sicken and die. At the mention of Hippolytus' name Phaedra started; then she moaned pitifully. Thinking how horrible it was that she had been stricken with love for her husband's son, she bewailed the unnatural passions of her Cretan house. At the nurse's urging she finally confessed her true feelings for her stepson. The nurse, frightened at the thought of the consequences possible because of that sinful passion, was horrified. The attendants mourned at what the future seemed to hold for all concerned. Phaedra told them that she was determined to take her own life in order to preserve her virtue and to save Theseus from shame.

But the nurse, having reconsidered, advised her mistress to let matters take a natural course; she would offend Aphrodite if she were to resist her love for Hippolytus. Phaedra was quite scandalized, however, when the nurse suggested that she even see Hippolytus. The nurse said that she had a love charm that would end Phaedra's malady. As it turned out, the potion was ineffectual without a word from Hippolytus' mouth or an item of his clothing or personal belongings.

Phaedra's attendants melodically invoked Aphrodite not to look askance upon them in their concern for their mistress.

The nurse, eager to aid the lovesick woman, went to Hippolytus and told him of Phaedra's love. The young huntsman, shocked, rebuked the nurse for a bawd and expressed his dislike for all mortal woman-kind. Phaedra, having overheard her stepson's angry reproaches and his condemnation of all women, feared that her secret would be revealed. To make Hippolytus suffer remorse for her death, she hanged herself.

Theseus, who had been away on a journey, returned to discover that Phaedra had taken her life. Grief-stricken, he became enraged when he read a letter clenched in his dead wife's hand. In it she wrote that Hippolytus had caused her death by his attempts to ravish her. Wild with sorrow and rage, Theseus called upon Poseidon to grant the first of his requests: he asked the god to destroy Hippolytus that very day. His attendants, shocked, implored him to be calm, to consider the welfare of his house, and to withdraw his request.

Hippolytus, returning at that moment, encountered his father and was mystified by the passionate words of Theseus. Standing over the body of his dead wife, the king reviled his bastard son and showed him the letter Phaedra had written. Hippolytus, proudly defending his innocence, said that he had never looked with carnal desire upon any woman. Theseus, refusing to believe his son's protestations, banished the young man from his sight. Hippolytus departed, still insisting to his friends that he was the purest of mortals.

Going down to the seashore, Hippolytus

entered his chariot after invoking Zeus to strike him dead if he had sinned. As he drove along the strand, on the road leading to Argos, an enormous wave rose out of the sea and from the whirling waters emerged a savage, monstrous bull whose bellowing echoed along the shore. The horses drawing Hippolytus' chariot panicked and ran away, the bull in pursuit. Suddenly one of the chariot wheels struck a rock and the car overturned. Hippolytus, dragged across the rocks, was mortally injured.

Theseus, learning with indifference that his son still lived, consented to have him brought back to the palace. While he waited, Artemis appeared and told him of his son's innocence and of Phaedra's guilty passion for Hippolytus. Aphrodite, she declared, had contrived the young hunter's death to satisfy her anger at his neglect of her shrines.

Hippolytus, his body maimed and broken, was carried on a litter into his father's presence. Still maintaining his innocence, he moaned with shameless self-pity and lamented that one so pure and chaste should meet death because of his frightened horses. They were, he said, the principal means by which he had always honored Artemis, goddess of the hunt. When she told him that Aphrodite had caused his death, he declared that he, his father, and Artemis were all victims of the Cyprian's evil designs.

Knowing the truth at last, Hippolytus, humbled, took pity on broken-hearted Theseus and forgave his father for his misunderstanding and rage. Theseus, arising from the side of the dead prince, miserably faced the prospect of living on after causing the destruction of his innocent, beloved son.

## THE HISTORY OF COLONEL JACQUE

*Type of work:* Novel

*Author:* Daniel Defoe (1661?-1731)

*Type of plot:* Picaresque adventure

*Time of plot:* Late seventeenth century

*Locale:* England, France, Virginia

*First published:* 1722



*Principal characters:*

COLONEL JACQUE, commonly called Jack, a waif

CAPTAIN JACK, his foster brother

MAJOR JACK, another foster brother

WILL, a pickpocket

COLONEL JACQUE'S FOUR WIVES

*Critique:*

Although in our day Daniel Defoe is remembered chiefly for *Robinson Crusoe*, in its own time *Colonel Jacques* attained great popularity. Defoe declared that his twofold purpose was to show the ruination of youth through lack of proper training and to prove that a misspent life may be redeemed by repentance. The novel opens on a theme similar to that of *Oliver Twist* but follows a line of development modeled after *Gil Blas*. Although a rogue, Colonel Jacques aspires to win back his good name, and in the end he succeeds. Defoe, in the fashion of his day, gave the novel a grandiose title: *The History and Remarkable life of the truly Honourable Colonel Jacques, vulgarly called Col. Jack, who was born a Gentleman, put 'Prentice to a Pick-pocket, flourished six and twenty years as a Thief, and was then Kidnapped to Virginia; came back a Merchant, was five times married to four Whores, went into the Wars, behaved bravely, got preferment, was made Colonel of a Regiment, came over and fled with the Chevalier, is still Abroad Completing a Life of Wonders, and resolves to die a General*. The end of the novel does not fulfill, however, the promise of the title.

*The Story:*

The illegitimate son of a gentleman and a lady, Colonel Jack, as he was later known, was early in his life given to his nurse to rear. There he was brought up with her own son, Captain Jack, and another unwanted child, Major Jack. She treated the boys well, but she herself had little money and so they were forced to fend for themselves. When Colonel Jack was but ten years of age, the good woman died, leaving the three boys to beg their food. Lodging did not bother them; they

slept in ash piles and doorways in the winter and on the ground in summer. Captain Jack soon turned to picking pockets for a living and was so successful that he took Colonel Jack into partnership. The two young rogues preyed on wealthy men who were careless of their money. One of the boys would take the money, extracting only a small note from the whole; then the other would return the rest to its rightful owner and collect a reward for its return. One of the men thus duped was so grateful to honest-seeming Colonel Jack that upon the return of his wallet he agreed to keep the reward money for the boy and pay him interest on it. Since Colonel Jack had no place to keep the stolen goods safely, he had asked the gentleman to do him that service. Later Colonel Jack took more stolen money to the same man for safe-keeping and received his note for the whole amount, to be paid only to Colonel Jack himself. In fairness let it be said that after the scamps had robbed a poor woman of all her savings, Colonel Jack was so ashamed that he later returned her money with interest.

Captain Jack, a real villain, was apprehended and taken to Newgate Prison. Colonel Jack then became a partner of a thief named Will, a really vicious rogue who plundered and robbed and at last killed. He also was caught and taken to Newgate to be hanged, a fate which Colonel Jack knew Will deserved but which made his heart sick and his own conscience a heavy burden.

Captain Jack escaped from prison. Colonel Jack being also in danger because of his deeds, the two journeyed to Scotland. They were almost caught many times, but on each occasion Captain Jack's foresight enabled them to elude

capture. When they were ready to return to England, they took work on a ship bound for London, or so they thought. Since they were deserters from the army, which they had joined to save their skins, they could not afford to risk regular means of travel. But the two who had cheated so many were themselves duped. Instead of sailing for England, they found themselves on the high seas bound for America and servitude. Colonel Jack, knowing himself for a villain, accepted his fate calmly, but Captain Jack stormed against it. The defiant Captain Jack abused his master, escaped back to England, resumed his old ways, and some twenty years later was hanged.

In Virginia, Colonel Jack was the property of a good master who told him that after he had served five years he would be freed and given a small piece of land. Thus, if he were industrious and honest, he might benefit from his ill fate. Jack, respecting his master, worked diligently for him. Soon he was made an overseer, and his kind heart and keen mind were responsible for changing the Negro slaves from rebellious fiends to loyal workers. His master was so fond of Jack that he bought for him a small plantation nearby and lent him the money to supply it. He also arranged for Jack to secure his money left in keeping in London. The money was converted into goods for the plantation, goods which were lost at sea. The master offered Jack his freedom before the five years were up, but Jack was loyal and continued to serve his master until that gentleman's death.

Jack's plantation prospered. The original two slaves given to him by his old master were increased by several more slaves and bonded white workers. Jack, always a kind master, won the loyalty of his workmen. Wanting to improve his education, for he could neither read nor write, he took one of his bonded men as a tutor and soon grew to admire him as he himself had been admired by his former master.

Resolving to return to England after

an absence of almost twenty years, he tried to get his tutor to travel with him. When the man refused, Jack made him the overseer of his large plantations. It was some time before Jack arrived in his native land. He was first tossed about at sea, then captured by the French, and at last exchanged for a prisoner held by the English.

Soon Jack's heart was taken by a lady who lived nearby and they were married. But she proved unfaithful to him, as well as being a gambler and a spendthrift, and shortly after the birth of their child he left her. He first attacked her lover, however, and so had to flee for his life. Later, learning that she was to have another child, he divorced her and went to France. There he joined an Irish brigade and fought in France, Germany, and Italy. Captured, he was sent to Hungary and then to Italy, where he married the daughter of an innkeeper. Eventually he was allowed to go to Paris with his wife. There he recruited volunteers to fight against the English. Tiring of war, he returned to Paris unexpectedly, only to find that his second wife had also taken a lover. After almost killing the man, he fled to London and then to Canterbury, where he lived as a Frenchman with the English and as an Englishman with the French.

Still desiring a happy home life, he married again. His wife, at first beautiful and virtuous, became a drunkard and finally killed herself. They had had three children. Wishing to provide for them, Jack married an older woman who had cared for them and whom they loved as a mother. But that good woman, after bearing him children, died from a fall, leaving him a widower once more. After smallpox took all but two of his children, he returned to Virginia. His daughter he left with her grandfather; the remaining son he took with him.

In Virginia he found his affairs in good order, the tutor having made a faithful overseer for twenty-four years. Several slaves and servants had been added

to the plantations, and Jack found one of them to be his first wife. Since she had repented wholly of her sins, he married her again and lived happily with her for many years.

But he was not always to live in peace. Several captive servants who knew of his part in the rebellion, when he had served with the Irish brigade, were brought to neighboring plantations. His part in the rebellion becoming known, he had to leave Virginia until he could secure a pardon from the king. He and his wife went to Antigua, from which she later returned to Virginia to await the news of her husband's pardon. Pardoned, he was on his way home when he was captured by the Spanish. After many long months as a hostage he was released, hav-

ing turned the experience into profit by trading with some of his captors. He continued the trade, which was illegal in the eyes of the Spanish government, and made thousands of pounds. He was often in danger during his voyages, even taken, but each time he turned the situation to his own advantage.

At last he left danger behind, returned to England, and sent for his beloved wife. There they remained, leaving the Virginia plantations in the hands of the faithful tutor. In his old age Colonel Jack spent many hours contemplating the goodness of the God he had formerly ignored. He believed that his story was one to make others repent of their sins and mend their broken ways.

## THE HISTORY OF MR. POLLY

*Type of work:* Novel

*Author:* H. G. Wells (1866-1946)

*Type of plot:* Comic romance

*Time of plot:* Early twentieth century

*Locale:* England

*First published:* 1909

*Principal characters:*

MR. POLLY, a shopkeeper

MIRIAM, his wife

THE PLUMP WOMAN

UNCLE JIM, her nephew

### *Critique:*

A timeless comedy, as funny now as when it was first published in 1909, *The History of Mr. Polly* has strangely enough not been one of H. G. Wells' most popular novels. It is the story of a gentle man who rebels at last against the insults heaped upon him by the world and finds the peace of mind that few achieve. Wells' special genius here is in the quiet humor that startles even as it amuses. This is a highly original book, funny, moving, and pathetic.

### *The Story:*

Mr. Polly sat on a stile and cursed. He cursed the world, his wife, and him-

self. For Mr. Polly was thirty-five and buried alive. He hated his slovenly wife, his fellow shopkeepers, and every other person in the world. His life, he felt, had been nothing but one frustration after another, from babyhood into his middle thirties.

Mr. Polly had been the usual adored baby, kissed and petted by his parents. His mother had died when he was seven. After the routine sketchy schooling of his class, he was apprenticed by his father to the owner of a draper's shop.

Mr. Polly was ill-suited to work in that shop or in any other. But he served out his apprenticeship and then began a

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progression from one shop to another, being unable to hold one position for very long. He hated the bleak life in dreary dormitories. He hated being told to hustle when he wanted to dream beautiful dreams about adventure and romance. He spent most of his money and all his spare time on books which took him away from the humdrum of socks and neckties. He did not know what it was he really wanted, but to anyone who might have studied him the answer would have been simple. He wanted companions.

When his father died, Mr. Polly found himself in possession of several useless bits of bric-a-brac and three hundred and ninety-five pounds. It seemed at first that a whole new world was open to him with this new wealth. Various relatives had sensible suggestions for him, most of them centering on his opening a little shop. He put them off, for he wanted to spend his time in taking a holiday.

At his father's funeral, which was a proper one, Mr. Polly had met aunts and cousins he did not know existed. Three of his cousins, all female, began to set their caps for their rich relative, and before he was sure of what had happened, Mr. Polly found himself in possession of a wife, his cousin Miriam, and a draper's shop. For the next fifteen years Mr. Polly was a respectable though unhappy shopkeeper. He could get on with none of his neighbors, and before long he hated his slatternly wife as much as he hated the other shopkeepers.

For these reasons Mr. Polly sat on the stile and cursed his luck. For the first time in fifteen years he found himself, in addition to his other troubles, unable to meet the forthcoming rent. As well as he could figure, he was in debt sixty or seventy pounds. He knew how Miriam would greet this news; it was just too much for him.

At that point a plan which had been forming in the back of his mind began to take shape. He would kill himself.

Then the struggle would be over for him and Miriam would be provided for by his insurance. He would set fire to the shop, for the fire insurance, and before he burned up would cut his throat. Craftily he waited until a Sunday evening, when almost everyone was at church, and then carried out his plan. It worked so well that half the business area of the village burned down. But when Mr. Polly saw flames licking the leg of his trousers, he forgot all about cutting his throat and ran screaming down the street.

It was a beautiful fire, and because of it Mr. Polly was for the first time in his life a hero. He rescued a deaf old lady who lived on a top floor and for whose safety he felt responsible because he had started the fire. When the excitement was all over, it dawned on him that he had forgotten to cut his throat. He felt a little guilty.

But that one night of fighting back against the world changed Mr. Polly forever. Taking only twenty-one pounds for himself and leaving the rest for Miriam, he simply disappeared. Wandering through the country, he enjoyed life for the first time. He discovered the world, the beauties of nature, the casual friendship of passing acquaintances. It was wonderful.

After a month Mr. Polly arrived at a little wayside inn run by a cheerful plump woman. They felt an instant closeness, and she offered him a job as handy man. His duties were endless and varied, but there was an unhurried peace about the plump woman and the inn that brought joy to the soul of Mr. Polly. There was, however, a black spot on the peace. The plump woman had a nephew, called Uncle Jim, who was a brute and a villain. He had run off all other males who had ever stopped there, and he beat his aunt and stole her money. She knew that he would return again when he was out of funds. Mr. Polly knew this was not his fight, but he had started fighting on the night of the fire and he would

not stop now. Sometimes running when he should have been chasing, hiding when he should have been seeking his adversary, Mr. Polly nevertheless bested the scoundrel in two encounters. Then Uncle Jim disappeared again, taking Mr. Polly's clothing and leaving in his place an uneasy peace.

Uncle Jim did not appear again. After five years at the inn Mr. Polly began to think of Miriam and her sadness at losing her husband. Conscience-stricken, he returned to the village and there found that Miriam and her sisters had opened a tearoom, untidy but successful enough

to provide their living. They thought him dead, a body wearing his clothing having been fished out of the river. Miriam, recognizing him in terror, began at once to fret about having to pay back his insurance money. She could have spared herself the worry, however; Mr. Polly had no desire to reappear. He told her to keep her mouth shut and no one would be the wiser.

Mr. Polly made his way back to the inn and the plump woman. With Uncle Jim gone for good, he knew at last a mellow, wonderful peace.

## THE HORSE'S MOUTH

*Type of work:* Novel

*Author:* Joyce Cary (1888-1957)

*Type of plot:* Picaresque romance

*Time of plot:* The 1930's

*Locale:* London

*First published:* 1944

### *Principal characters:*

GULLEY JIMSON, an unconventional artist

SARA MONDAY, his one-time model

COKER, a barmaid

NOSY, an aspiring artist

MR. HICKSON, an art collector

PROFESSOR ALABASTER, a critic

SIR WILLIAM BEEDER, Jimson's benefactor

### *Critique:*

*The Horse's Mouth* is one of several novels depicting the life and times of Gulley Jimson, artist and social rebel. Told in the first person singular, the story is a delightful combination of humor, pathos, and down-to-earth philosophy. Whether Gulley was a genius or the greatest rogue in modern art circles is a question which the writer makes no attempt to settle, but there is no doubt that Gulley is one of the most fascinating figures in modern literature. Here is the familiar picaresque romance brought up to date and enlivened by the supple, witty qualities of Mr. Cary's style.

### *The Story:*

Just out of prison, Gulley Jimson looked up his old friend Coker, the ugly barmaid at the Eagle. Coker wanted him to press a lawsuit over some of his paintings, for if Gulley collected Coker would collect from him. At last Gulley managed to get away from her and return to his studio in an old boat shed.

The shack roof leaked and the walls sagged. His paints and brushes had either been stolen or ruined by rain and rats, but the Fall was there. The Fall, depicting Adam and Eve in their fall from grace, would be his masterpiece.

Gulley had a questionable reputation

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THE HORSE'S MOUTH by Joyce Cary. By permission of the publishers, Harper & Brothers. Copyright, 1944, by Joyce Cary.

as an artist. Several years back he had painted some nudes of Sara Monday, startling portraits of a lovely girl in her bath. Sara had lived with Gulley as his wife. When the breakup came she had stolen the pictures and sold most of them to a collector named Hickson. One or two he kept for herself. Gulley, past sixty now, had done nothing since the Sara nudes to add to his reputation, but he still had faithful followers of tramps, beggars, and young Nosy. Nosy, wanting to be an artist, worshiped art and Gulley Jimson.

To complete the Fall, Gulley needed paints and brushes. In order to get Gulley to see Sara Monday and secure evidence for a lawsuit to compel Hickson to return the Sara nudes, Coker bought him some paints and brushes. Off and on he worked on the Fall, driven sometimes by compulsion to paint, sometimes by desire for a beer or two.

When Coker pinned him down and took him to see Sara, Gulley was stunned to find her an old hag to whom he felt drawn even while he pitied and despised her. Sara willingly signed a statement that she had given the stolen pictures to Hickson; then she tried to renew her affair with Gulley. Sara had been badly treated by a succession of men, but, like Gulley, she had few complaints. Both felt that the short-lived prosperity and good times they had enjoyed were now being paid for.

Gulley, working intermittently on the Fall, frequently had to trick Coker into buying him paints. Once she forced him to go with her to Hickson, to try to get the pictures or a settlement for them. When Hickson was ready to settle a small sum on Gulley, even though he had legitimately taken the pictures in return for a debt, Gulley slipped some valuable snuffboxes in his pocket and was caught by Hickson and the police. Although that bit of foolishness cost him six months, he bore no malice toward Hickson.

In jail, Gulley received a letter from Professor Alabaster, who planned to write

a life history of the painter of the Sara Monday pictures. Gulley thought the idea ridiculous, until he decided there might be money in it. He had had another idea for another masterpiece, and after his release he hurried back to the boat shed to finish the Fall and get started on his new work. He found Coker pregnant and in possession of the shed. Betrayed by her latest lover, her job at the pub lost, she had moved to the shed with her mother. Gulley had to find some way to get the Fall out. Before he had made any plans, he met Professor Alabaster. Alabaster not only wanted to write Gulley's life history but also hoped to sell some of Gulley's work to Sir William Beeder, a collector who admired the paintings possessed by Hickson. Gulley tried to interest Alabaster and Sir William in one of the new masterpieces he was going to do, but Sir William had a great desire for one of the Sara nudes or something similar.

Gulley still hoped to interest Sir William in the Fall, but when he went again to the boat shed he found that Coker's mother had cut it up to mend the roof. Gulley decided there was no use in getting his temper up and doing something foolish; then he would land back in jail before he could do another masterpiece or make a sale to Sir William. Besides, he suddenly realized that he was tired of the Fall.

In the meantime, if Sir William wanted a Sara nude, perhaps Gulley could persuade old Sara to give him one of the small ones she had kept. But Sara, still vain, loved to take out the portraits of her lovely youth and dream over them. Gulley tried every trick he could think of, without success.

When Sir William left London, Gulley wheedled Alabaster into giving him the key to Sir William's apartment. Needing canvas and paints, he pawned the furniture and art collections, and even grudgingly let a sculptor rent one end of the drawing-room to chip away on a piece of marble. Gulley honestly kept the pawn tickets so that Sir William



could redeem his possessions. He used one wall for a weird painting he was sure would please Sir William. But when the owner returned unexpectedly, Gulley decided to talk to him from a distance and ducked out before his benefactor found him.

With faithful Nossy, Gulley went to the country for a time. There he worked a new scheme to get money, but another crook beat him up and sent him to the hospital. While recuperating, Gulley had another vision for a masterpiece and wrote Sir William about his idea. Alabaster replied for Sir William, who still insisted on a nude and thanked Gulley for caring for his furniture.

By the time Gulley got back to the boat shed, Coker had had her baby and was firmly installed there. Gulley moved into another empty building and set about preparing the wall for a painting of the Creation. He was aided by Nossy and several young art students he had shanghaied. He tried again to get a nude from old Sara. When Hickson died and

gave the Sara pictures to the nation, Gulley was famous. Alabaster found a backer for the life history, and distinguished citizens called on Gulley to see about buying more pictures from him. Gulley had, in the meantime, copied one of his old pictures of Sara from the original in the Tate Gallery and had sold it on approval to Sir William for an advance payment of fifty pounds.

He made one last try to get a picture from Sara. When she refused, he pushed her down the cellar stairs and broke her back. Knowing the police would soon be after him, he raced back to the Creation and painted like a madman, trying to finish the picture before his arrest. He never completed the painting; his spiteful landlord tore the building down over his head. Thrown from his scaffold, he came to in a police ambulance and learned that he had suffered a stroke. He did not grieve. Rather, he laughed at all the jokes life had played on him, and the jokes he had played on life.

## THE HOUSE BY THE CHURCHYARD

*Type of work:* Novel

*Author:* Joseph Sheridan Le Fanu (1814-1873)

*Type of plot:* Mystery romance

*Time of plot:* Late eighteenth century

*Locale:* Chapelizod, a suburb of Dublin

*First published:* 1863

### *Principal characters:*

MR. MERVYN, son of Lord Dunoran

LORD DUNORAN, an Irish peer convicted of murdering one

Mr. Beauclerc

PAUL DANGERFIELD, the real murderer of Mr. Beauclerc

ZEKIEL IRONS, Dangerfield's accomplice in the murder

DR. BARNABY STURK, a witness to the murder

### *Critique:*

Le Fanu's career as a novelist dated from the publication of this book, which he began writing after the death of his wife in 1858. He withdrew from society at the time of her death and wrote to keep himself occupied. Le Fanu's novels, including this one, are novels of lush life—and something more. Death, mys-

tery, and the supernatural are the grim twilight materials of his fiction. Constant speculation on death and the supernatural enabled him to communicate a spectral atmosphere to his novels. A master of terror, Le Fanu has been favorably compared in the past with such other masters of the supernatural as Wilkie

Collins and Poe. This novel is generally regarded as his masterpiece, although *Uncle Silas* was the most popular during his vogue.

### *The Story:*

Lord Dunoran, an Irish peer, had been executed after his conviction for murdering a man named Beauclerc in London. In addition, his estates were declared forfeit to the crown, and his family was left under a shadow. Eighteen years after his death, his son, who went under the name of Mr. Mervyn, took the body back to Ireland and buried it in the family vault in the Anglican church in Chapelizod, a suburb of Dublin. Following the burial, Mervyn moved into an old house that was reputed to be haunted; several families had moved out of it after having seen strange apparitions and heard strange noises at night. Mervyn hoped that in the neighborhood he might pick up some clues that would lead him to the true murderer of Beauclerc, for the young man still believed his father innocent of the crime for which he had died years before.

About the same time that young Mervyn took up residence in the haunted house, another stranger came to Chapelizod, a man named Paul Dangerfield, who was looking after the affairs of a local nobleman. Dangerfield was a very rich man, and before long he had ingratiated himself in the hearts of the local people by his apparent good sense and his liberality. Of young Mervyn, on the other hand, the villagers were very suspicious, for he kept to himself, and only a few people knew his real identity.

The appearance of Paul Dangerfield caused fears and apprehensions in the minds of two men who lived in Chapelizod. The two were Zekiel Irons, the clerk at the Anglican church, and Dr. Barnaby Sturk, a surgeon at the garrison of the Royal Irish Artillery. Irons had been the accomplice of the man who had actually committed the murder of which Lord Dunoran had been convicted. Dr.

Sturk had been a witness to the murder. They both recognized Paul Dangerfield to be a man named Charles Archer, a ruthless wretch who would think as little of taking their lives as he had of taking those of others.

Zekiel Irons, who wanted to live without fear, resolved to help young Mervyn discover the guilt of Archer-Dangerfield, for Irons knew that he could never live securely until the man was in prison or dead. Irons had been present also when Dangerfield had killed his other accomplice, who had tried to blackmail Dangerfield. On two occasions Irons visited Mervyn and imparted a portion of what he knew; on both occasions he warned Mervyn not to tell anyone at all, lest his informant be killed.

Dr. Sturk, meanwhile, also recognized Dangerfield as Charles Archer, the man he had seen commit a murder. Dr. Sturk, pressed for money, was trying to become an agent for Lord Castlemallard, who was represented by Dangerfield. Dr. Sturk made the mistake, however, of threatening Dangerfield with exposure if the agency were not forthcoming. Dr. Sturk was found terribly beaten about the head one night. Since he was in a deep coma, no one knew who had tried to kill him. Evidence pointed, however, to Charles Nutter, the man Dr. Sturk was trying to replace as the nobleman's agent in Chapelizod, for Nutter had disappeared on the same night that Dr. Sturk was attacked. There was no evidence to indicate that Dangerfield had been the attacker. He had been so helpful to Dr. Sturk that he was under no suspicion.

Dr. Sturk lingered on, and for a time it seemed as if he might recover. Dangerfield arranged for a surgeon to come, at a high fee, to operate on the doctor. Dangerfield had convinced Mrs. Sturk that the operation was the only chance her husband had for life, but actually Dangerfield hoped the operation would be a failure and that Dr. Sturk would die without revealing the identity of his

attacker. But the operation was a partial success. Dr. Sturk regained his mind and lived for several days, during which time he made depositions to the magistrates concerning the identity of his attacker and the fact that Dangerfield had murdered another man years before. These events moved Zekiel Irons to go also to the magistrates and tell what he knew about the real identity of Paul Dangerfield and the part he himself had played in the murder of Beauclerc. Even in the face of that evidence, the magistrates found it difficult to believe Dangerfield guilty. The fact that Dangerfield had paid for the operation and had lent money to Mrs. Sturk, as well as the disappearance of Charles Nutter, left them in doubt.

But Charles Nutter, apprehended in Dublin within one day of Dangerfield's arrest, was able to prove that he had been away on other business at the time of the attack on Dr. Sturk. He had, however, gone so close to the scene of the crime that he had frightened off Dangerfield before he could finish the murder.

Nutter had not run away; he had simply been to England and Scotland trying to straighten out his domestic affairs. A woman had attempted to prove he was a bigamist because he had married her several years before his marriage to the woman the people in Chapelizod knew as his wife. He had married the woman, but she herself was a bigamist, having been already married to another man. Nutter had been off to find the true husband, to prove that his marriage to

the woman was really no marriage at all. He had been compelled to leave secretly lest he be arrested as a bigamist before he could gather evidence to clear his name.

In another quarter of the village the apprehension of Dangerfield had great implications. He had been engaged to the daughter of the commanding general of the Royal Irish Artillery, even though he was many years older than the girl. Because of his wealth, the general was quite anxious to have his daughter marry Dangerfield. The girl, however, was in love with Mervyn and secretly engaged to him. Dangerfield's arrest prevented the general from marrying his daughter to a man she did not love.

So far as Mervyn was concerned, the apprehension of Dangerfield did more than open the way for his marriage to the general's daughter. The information which Dr. Sturk and Zekiel Irons gave concerning the murder of Beauclerc cleared Mervyn's father, Lord Dunoran. When Parliament met again, it returned to Mervyn his good name, his title, and the estates forfeited at the time of his father's conviction.

Paul Dangerfield, alias Charles Archer, was never convicted, nor was he tried by a court. He died mysteriously in his cell in the county gaol in Dublin while awaiting trial, thus cheating the state of executing him for murder. Not long afterward, the new Lord Dunoran and the daughter of the general commanding the Royal Irish Artillery were married in a great ceremony at Chapelizod.

## THE HOUSE BY THE MEDLAR TREE

*Type of work:* Novel

*Author:* Giovanni Verga (1840-1922)

*Type of plot:* Impressionistic realism

*Time of plot:* Mid-nineteenth century

*Locale:* Sicily

*First published:* 1881

*Principal characters:*

PADRON 'NTONTI, head of the Malavoglia

BASTIANAZZO, his son



LA LONGA, Bastianazzo's wife  
 'NTONI, their oldest son  
 LUCA, their second son  
 MENA, their oldest daughter  
 ALESSIO, their youngest son  
 LIA, their youngest daughter  
 UNCLE CRUCIFIX DUMBBELL, a local usurer  
 GOOSEFOOT, his assistant  
 DON MICHELE, brigadier of the coast guard

### Critique:

This novel, translated also under the title *The Malavoglia*, is one of the most interesting contributions of Italian literature to modern realism. Its characters are poor, simple people who can never rest from their struggle to keep alive. The message of the novel is that man is continually being pulled apart by his own forces, so that only by working together with his fellow men can he hope to survive. Written in a completely realistic fashion, with no intrusion from the author, this novel bridges the gap between realism and naturalism.

### The Story:

In the village of Trezza, on the island of Sicily, the Malavoglia family had once been great. Now the only Malavoglia left were Padron 'Ntoni and his little brood in the house by the medlar tree. But they were happy and prosperous, living well on the income brought in by their boat, the *Provvidenza*.

When the oldest grandson, 'Ntoni, was conscripted, the first sadness fell on the household. In that same year other things went badly, and the market for fish was poor. With 'Ntoni gone, the money that came in had to be divided with extra help that Padron was forced to hire. Eventually Padron 'Ntoni had to arrange a loan with Uncle Crucifix Dumbbell to buy a shipment of coarse black beans on credit from him. The beans were to be resold at Riposto by Padron's son, Bastianazzo. Although La Longa, Bastianazzo's wife was skeptical of this deal, she kept quiet, as befitted a woman. Soon afterward, Bastianazzo sailed away on the *Provvidenza* with the cargo of beans aboard. All the

villagers whispered that the beans were spoiled, that Uncle Crucifix had cheated the Malavoglia. It was well known that Uncle Crucifix was an old fox in all money matters.

Nevertheless, if the beans were sold, Padron 'Ntoni's family would be well off. The man whose son was to marry Mena Malavoglia rubbed his hands in anticipation of his boy's good fortune. The women of the village, and others too, agreed that Mena was everything a girl should be. But luck went against the Malavoglia family. In the early evening a huge storm came up. Down at the tavern Don Michele, the brigadier of the coast guard, predicted the doom of the *Provvidenza*. When word came that the boat had been lost, Bastianazzo with her, grief engulfed the Malavoglia family. To add to their troubles, Uncle Crucifix began to demand his money. All the neighbors who brought gifts of condolence to the house by the medlar tree looked about the premises as if they saw Uncle Crucifix already in possession.

Stubbornly Padron 'Ntoni and his family set to work to repay the loan. It was decided to have Mena married as soon as possible. Alfio Mosca, who drove a donkeycart and often lingered to talk with the girl, was grieved at the news. Then one day the *Provvidenza*, battered but still usable, was towed into port. The Malavoglia rejoiced. At the same time 'Ntoni arrived home. Luca, the second son, was drafted. Each member of the family slaved to make enough money to repay the debt.

Meanwhile Uncle Crucifix was fiercely repeating his demands. At last he decided to pretend to sell his debt to his assistant,

Goosefoot; then, when officers were sent to Padron 'Ntoni's house, people could not say that a usurer or the devil's money had been involved in their troubles. A short time later a stamped paper was served on the Malavoglia family. Frightened, they went to a city lawyer who told them that Uncle Crucifix could do nothing to them because the house was in the name of the daughter-in-law, and she had not signed the papers in the deal of beans. Padron 'Ntoni felt guilty, however; he had borrowed the money and it must be paid back. When he asked advice from the communal secretary, that official told him that the daughter-in-law must give dower rights on the house to Goosefoot, who was now the legal owner of the note. Although Goosefoot protested that he wanted his money, he nevertheless accepted a mortgage.

As the family began to gather money to repay the loan, luck again went against them. New taxes were put on pitch and salt, two necessary commodities, and personal relations between Goosefoot and the family were strained when he and young 'Ntoni came to blows over a girl. In the village there was talk of smugglers, and the rumors involved two of 'Ntoni's close friends. Goosefoot enlisted the aid of Don Michele to watch 'Ntoni closely.

When Mena's betrothal was announced, Alfio Mosca sadly left town. Padron 'Ntoni, happy over the approaching marriage of his granddaughter, offered Goosefoot part of the money on the loan. But Goosefoot, demanding all of it, refused to be moved by the fact that Mena needed a dowry. On top of these troubles the Malavoglia family learned that Luca had been killed in the war. Goosefoot began again to send stamped papers. When Padron 'Ntoni appealed to the lawyer, he was told that he had been a fool to let La Longa give up her dower rights on the house but that nothing could be done about the matter now. So the family had to leave the house by the medlar tree and move into a rented hovel.

Somewhat repaired and on a fishing ex-

cursion, the *Provvidenza* ran into a storm. When Padron 'Ntoni was injured by a blow from the falling mast, young 'Ntoni had to bring the boat in alone. After the old man had recovered, 'Ntoni announced his decision to leave home; he could no longer stand the backbreaking, dull work of his debt-ridden family. His mother, grief-stricken by his departure, contracted cholera and soon died. Meanwhile Mena's engagement had been called off by her betrothed's father. Everything was against the Malavoglia. Goosefoot and Uncle Crucifix gave the family no rest, but insisted that they too were poor and needed their money.

When young 'Ntoni returned to his home with no fortune and clothing more ragged than ever, the villagers laughed with derision. Alessio, the youngest son, now began to help with the work, and he and 'Ntoni were able to earn a little money to apply on the family debt. 'Ntoni, still discontented, was often drunk coming home from the tavern.

Don Michele told the boy's young sister Lia, whom he secretly admired, that she and Mena must keep their eyes on 'Ntoni because he was involved with the smugglers. Although the frightened girls tried to remonstrate with their brother, he refused to listen to their pleas. One night Don Michele knocked at Lia's door and told her that she must find her brother, for the police were planning to ambush the smugglers. His warning came too late for the sisters to act, and 'Ntoni was caught after he had stabbed Don Michele in a scuffle during the raid.

Padron 'Ntoni spent all his savings in an attempt to rescue his grandson. Then he was told a false version of the incident, that 'Ntoni had stabbed Don Michele because he had learned of an affair between the soldier and Lia. The old man was so horrified by this news that he suffered a stroke from which he never completely recovered. Lia left home immediately, without attempting to make known the true facts of the case, and young 'Ntoni was sent to the galleys for five years.

Gradually, under the direction of the youngest son, Alessio, the affairs of the family began to mend. Uncle Crucifix and

Goosefoot finally got their money, and Alessio and his bride regained possession of the house by the medlar tree.

## THE HOUSE IN PARIS

*Type of work:* Novel

*Author:* Elizabeth Bowen (1899- )

*Type of plot:* Psychological realism

*Time of plot:* After World War I

*Locale:* France and England

*First published:* 1936

### *Principal characters:*

HENRIETTA MOUNTJOY, a brief visitor in Paris, eleven years of age

LEOPOLD MOODY, another visitor, nine years of age

MISS NAOMI FISHER, their hostess for a day

MADAME FISHER, Naomi's invalid mother

KAREN MICHAELIS, friend of Naomi, former pupil of her mother

MAX EBHART, a young Parisian, attractive and intellectual

### *Critique:*

Her facility in creating suspense would have stood Elizabeth Bowen in good stead had she chosen to write detective novels. *The House in Paris* gradually unravels a human secret which not only the readers but also the characters of the novel find both absorbing and oppressive. The author's method, however, is not to emphasize physical action but rather to unfold complex relationships of people, evolving slowly into a conclusion that is logical but necessarily incomplete. There are no pat endings to Miss Bowen's books, no perfect dovetailing of desire and fulfillment; as long as people live, she convincingly and calmly implies, there are questions that will be only partially answered, wishes that will be only partially granted. In this book she presents the situation that a child creates by merely existing: an inadvertent love and an inadvertent begetting that become a problem to several people. It is, in short, the problem of an illegitimate boy, and it has rarely been traced with more keenness and candor.

### *The Story:*

Henrietta arrived at the Gare du Nord uncomfortably early in the morning. She

had never been in Paris before; and she was not to be there long this time, for one day only, between two night trains. By a previous arrangement, the eleven-year-old girl was met at the station by Miss Naomi Fisher, an acquaintance of Henrietta's grandmother, who would look after her during her day in Paris.

Clutching her plush toy monkey while the taxi bumped through gray Paris streets, Henrietta drowsily absorbed Miss Fisher's nervous chatter. The flow of comments, however, was not entirely pointless: Henrietta was presently made to comprehend that her stopover would be affected by some rather unusual developments at Miss Fisher's house. For one thing, Miss Fisher's mother was ill, though today she was feeling better and Miss Fisher could still hope to take Henrietta out for a short sightseeing expedition after lunch. A more important complication seemed to be the presence of Leopold.

Leopold, Miss Fisher explained with obvious agitation, was an added responsibility which she had not foreseen when she agreed to meet Henrietta. He was nine years old, and he had come from Italy to see his mother, who was a very

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dear friend of Miss Fisher. Apparently, Henrietta gathered, he had never seen his mother before, a fact which struck the little girl as being quite odd and mysterious. Miss Fisher agreed that the circumstances were rather unusual, but she evaded a more direct explanation. Leopold, she was careful to bring out, was naturally excited and anxious; Henrietta might play with him, if she liked—but she must not question him about his mother.

After arriving at the house in Paris, Henrietta had breakfast and a nap on the sofa before she awoke to find Leopold standing across the salon and gazing at her curiously. The children made wary approaches to acquaintanceship and tentatively compared notes on their respective journeys. In spite of Miss Fisher's injunction, Henrietta managed to learn that Leopold lived at Spezia with his foster parents. Before she could find out more about him, she was summoned upstairs to meet the ill Madame Fisher. The latter seemed a queer person to Henrietta; her manner was ironic and penetrating, and, to her daughter's distress, she insisted on discussing Leopold's father. Once, Madame Fisher intimated, he had broken her daughter's heart. Now he was dead.

Left alone below, Leopold rummaged through Miss Fisher's purse in a vain search for information about his mother. After Henrietta rejoined him, the children had lunch and played aimlessly at cards. While they were thus occupied, the doorbell rang, and Miss Fisher was heard to go to the door. A few minutes later she entered the room, her face suffused with regret and pity. Leopold struggled manfully to affect nonchalance as she told him that, after all, his mother was not coming—she could not come.

Leopold had no way of knowing that his mother was Karen Michaelis, now married to Ray Forrestier. More than ten years earlier, her engagement to Ray had just been announced, and their friends rejoiced in what seemed an ideal match.

The marriage was to be delayed, however, until Ray's completion of a diplomatic mission in the East. Shortly after his departure from England, Karen visited her aunt in Ireland. Returning home, she found a pleasant surprise awaiting her; Naomi Fisher was spending a few days in London.

Karen and Naomi had been intimate ever since Karen, an English schoolgirl, had spent a year under the roof of Madame Fisher in Paris. There she had been housed, perfected in French, and given Madame's keen-eyed supervision, along with other English and American girls who were accepted into the establishment from time to time. There, too, she had first become conscious of Max Ebhart, a dark, taut, brilliant young man whose conversation and intellect Madame Fisher found stimulating. Rather unaccountably, Max had now become engaged to the unassuming Naomi and had accompanied her to England to aid in the settlement of an aunt's estate. Karen welcomed the opportunity to see Naomi, but she expressed reluctance to encounter Max, whose strong self-possession and penetrating mind had always affected her strangely.

Naomi's persistence prevailed, however, and on the final day of her stay in London she succeeded in getting Max and Karen together. While Naomi prepared tea inside the almost-emptied house of her dead aunt, Max and Karen sat outside on the lawn. Little was said, but both were conscious of the tension that their presence together always inspired. That night, as Karen said good-bye at the station, she looked at Max, and their eyes exchanged the mutual admission that they were in love.

A month later the Michaelis telephone rang. It was Max, in Paris, asking Karen to meet him in Boulogne the following Sunday. There they walked and talked, the thought of Naomi shadowing their conversation. Before they parted they arranged to meet again, at Hythe, the next Saturday. They spent the night together

and decided that they must marry, in spite of their unwillingness to hurt Naomi. Max went back to Paris to impart the difficult news to his fiancée.

Karen never saw Max again; word of his suicide came in a telegram from Naomi. Weeks later Naomi herself crossed the channel to tell Karen how Max had slashed his wrists after a trying interview with Madame Fisher. When Karen confessed that she was going to bear Max's child, the two girls considered the plans she must make. Karen had already tried to break off her engagement with Ray Forrestier, but he had written that he would never give her up. Nevertheless, she intended to be gone when he returned to London; she would travel to Paris with Naomi and then go on to Germany for perhaps a year. She and Naomi would find a good home for the child. Meanwhile no one else—except possibly Karen's mother—should ever know.

These were the facts about his parents that Leopold had never learned. Now, his mother having failed him by not

coming to get him at the house in Paris, he stood, for a moment, immovable, lapped in misery. His air of resolution and determined indifference soon gave way. Crossing to the mantelpiece and pressing himself against it, he burst into sobs. Henrietta tried to comfort him, but he ignored her. Recovering from his spasm of grief, he was sent upstairs to endure Madame Fisher's careful scrutiny. He found her surprisingly sympathetic. She told him something of his mother's marriage to Ray Forrestier, and he confided his determination not to return to his foster parents in Italy. Something in the old invalid's inner force seemed to stiffen and encourage him.

Downstairs the doorbell rang once more, and presently Miss Fisher came running swiftly up the steps. She directed Leopold to the salon where he found a tall, pleasant-looking Englishman. It was Ray Forrestier; overruling Karen's doubts, he had come to accept Leopold as his own son and to restore him to his mother.

## A HOUSE OF GENTLEFOLK

*Type of work:* Novel

*Author:* Ivan Turgenev (1818-1883)

*Type of plot:* Psychological realism

*Time of plot:* Nineteenth century

*Locale:* Russia

*First published:* 1858

### *Principal characters:*

MARYA DMITRIEVNA, a widow

LAVRETZKY, her cousin

LIZA, her daughter

VARVARA, Lavretzky's wife

PANSHIN, an official

### *Critique:*

*A House of Gentlefolk*, sometimes translated as *A Nobleman's Nest*, belongs with the simple, powerful group of Turgenev's romances. Here are two characters who stand as symbols of Russia: Lavretzky and Liza. Although their lot is a sad one, they are presented in heroic mold. Indeed, the author in this work exhibits a greater degree of Slavophilism than is usually found in his novels. In

this work Turgenev shows little patience with the detractors of Russia, those who exalt the worth of French and German culture. Even the glittering Panshin must admit the worthiness of Lavretzky's aim to cultivate the soil.

### *The Story:*

Marya, since the death of her husband, had become a social leader in her small

provincial town. Her daughter Liza spoke French quite well and played the piano. Her other children had the best tutors available. She delighted to receive guests, especially Panshin, who had an important position in Moscow. Her evening gatherings were always entertaining when Panshin was there to quote his own poetry.

It was rumored that Lavretzky was returning to the district. Although he was a cousin of the house, Marya scarcely knew how to treat him, for Lavretzky had made an unfortunate marriage. He was separated from his pretty wife, who was reputed to be fast and flighty.

But Lavretzky's visit created no difficulties. He was a rather silent, affable man who noticed Liza with interest. Liza was a beautiful, religious-minded girl of nineteen. It was very evident that the brilliant Panshin was courting her with the full approval of her mother. On the evening of his visit Lavretzky was not impressed with Panshin's rendition of his musical romance, but the ladies were ecstatic.

The following day Lavretzky went on to his small country estate. The place was run-down because it had been uninhabited since his sister's death. Lavretzky, content to sink into a quiet country life, ordered the gardens cleaned up, moved in some newer furniture, and began to take an interest in the crops. He seemed suspended in a real Russian atmosphere close to the land. The new life was particularly pleasing after his residence in France and the painful separation from his wife.

Lavretzky had had a different upbringing. His father, disappointed by his failure to inherit an aunt's fortune, had decided to make his son a strong man, even a spartan. At twelve Lavretzky was dressed in Highland kilts and trained in gymnastics and horsemanship. He ate only one meal a day and took cold showers at four in the morning. Along with the physical culture intended to produce a natural man according to Rousseau's doctrines, the father filled his son full of Voltaire's philosophy.

The father died horribly after enduring

pain for two years. During this period he lost all his bravery and atheistic independence; at the end he was a sniveling wreck. His death was a release to Lavretzky, who immediately enrolled, at the age of twenty-three, in a university in Moscow.

At the opera one night he met the beautiful Varvara, daughter of a retired general who lived mostly by his wits. At first the parents had little use for Lavretzky, for they thought him only an unimportant student. When they learned, however, that he came of good family and was a landed proprietor, they favored an early marriage. Since Varvara wanted to travel, Lavretzky wound up his affairs and installed his new father-in-law as overseer of his properties.

In Paris, Varvara began a dizzy social whirl. Her adoring husband, content merely to be at her side, let her indulge her whims freely. She soon had a reputation as a brilliant hostess, but her guests thought her husband a non-entity. Lavretzky had no suspicion that his wife was anything but a devoted wife and mother to their daughter until a letter came by accident into his hands. From it he learned of her lover and their sordid, furtive meetings in obscure apartments. Lavretzky left home immediately and took up separate residence. When he wrote to Varvara, telling her of the reason for the separation, she did not deny her guilt, but only asked for consideration. Settling an income on his wife, Lavretzky returned to Russia.

After spending some time on his estate, Lavretzky began to ride into town occasionally to call on Marya and her family. After he became better acquainted with Liza, the young girl scolded him for being so hard-hearted toward his wife. According to her religious beliefs, Lavretzky should have pardoned Varvara for her sins and gone on with the marriage. Lavretzky, in turn, warned Liza that Panshin was not the man for her. The gay young official was a diplomat, all surface and no substance. Lavretzky had an ally in Marfa,



the old aunt who also saw through Panshin's fine manners and clever speeches. When Panshin proposed to Liza by letter, she postponed making a decision.

Liza's music teacher was an old, broken German named Lemm. Although Lavretsky had little ear for music, he strongly appreciated Lemm's talent. He invited the old man to his farm. During the visit the two men found much in common. Lavretsky was saddened to see that the old music teacher was hopelessly in love with Liza.

One night, in Marya's drawing-room, Panshin was brilliantly holding forth on the inadequacies of Russia. The country was much behind the rest of Europe, he asserted, in agriculture and politics. The English were superior in manufacture and merchandising, the French in social life and the arts, the Germans in philosophy and science. His views were the familiar theme of the aristocratic detractors of Russia. The usually silent Lavretsky finally took issue with Panshin and skillfully demolished his every argument. Liza listened with approval.

In a French paper Lavretsky came upon a brief notice in the society section; his wife was dead. For a while he could not think clearly, but as the import of the news came home to him he realized that he was in love with Liza. Riding into town, he gave the paper quietly to Liza. As soon as he could be alone with her, he declared his love. The young girl received his declaration soberly, almost seeming to regard their love as a punishment. Al-

though troubled at first by her attitude, Lavretsky soon achieved a happiness he had never expected to find.

That happiness, however, was short-lived. His servant announced one day that Varvara had returned with their daughter. His wife told him she had been very ill and had not bothered to correct the rumor of her death. Now she asked only to be allowed to live somewhere near him. Suspecting that her meekness was only assumed, Lavretsky arranged for her to live on a distant estate, far from his own house, and went to break the news to Liza.

Liza was controlled. She might almost have awaited the punishment, for she knew that sorrow was the lot of all Russians. Varvara brazenly called on Marya and completely captivated her with her beauty, her French manners, and her accomplished playing and singing. Liza met Lavretsky's wife with grave composure.

For a time Varvara complied with her promise to stay isolated on the distant estate, where she frequently entertained Panshin. In the winter, when she moved to Moscow, Panshin was her devoted follower. At last she went back to Paris.

Liza entered a convent. Lavretsky saw her once from a distance as she scurried timidly to a prayer service. Taking what strength he could from the soil, he remained on his farm. When he was forty-five, he visited the house where Liza had lived. Marya and all the older people of the household had died. He felt ill at ease among the younger, laughing generation.

## THE HOUSE WITH THE GREEN SHUTTERS

*Type of work:* Novel

*Author:* George Douglas (George Douglas Brown, 1869-1902)

*Type of plot:* Regional realism

*Time of plot:* Late nineteenth century

*Locale:* Rural Scotland

*First published:* 1901

### *Principal characters:*

JOHN GOURLAY, a wealthy merchant

YOUNG JOHN, his son

MRS. GOURLAY, his slovenly wife

JAMES WILSON, Gourlay's competitor

### Critique:

Disgusted with the quaint and sentimental novels in which writers of the kailyard school portrayed his native Scotland, George Douglas Brown attempted to present in his work a more realistic picture of Scottish life in the late nineteenth century. *The House With the Green Shutters* is a forceful book, one alive with characters that grip the reader in their problems. Brown's purpose was to show the true Scottish peasant as he saw him.

### The Story:

John Gourlay was proud of his twelve wagons and his many business successes, but mostly he was proud of his House with the Green Shutters. Into it he had put all the frustration he felt for his lack of friends, his slovenly wife, his weakling son. Gourlay's was a pride of insolence. He would have more than his neighbors, his betters; he would make them acknowledge him as their superior. Gourlay had not found a golden touch. He had simply worked hard, turning every shilling into pounds by any method open to him. In the process he became mean, stingy, boastful, and evil.

His son John had inherited all of his characteristics except his courage. As a schoolboy, constantly ridiculed by his mates, he took refuge in boasting of his father's wealth and power. He was no good with his fists, and his only revenge after a sound drubbing was to tell his father. Gourlay hated his son almost as much as he hated everyone else, but he could not let his son be laughed at by the sons of his enemies. Thus John was avenged by the father who despised him.

Gourlay also hated his wife. She who had once been a laughing, pretty lass had become a slattern and a bore whose son was her only reason for living. On him she lavished all the love denied her by her husband. There was one daughter.

She was ignored by her mother and favored by her father, each parent taking the opposite point of view from the other.

The whole village bowed to Gourlay, even while they prayed that he would one day meet his match. They were not to be disappointed. One James Wilson returned to the village with money he had earned during his fifteen years' absence. One of the first to meet Wilson was Gourlay. When Wilson had left years before, Gourlay had been then as now the big man in the town. Had Gourlay said a kind word or given one bit of praise for the success of his former acquaintance, Wilson would have been flattered and would have become his friend. But Gourlay was not such a man. He immediately ridiculed Wilson and laughed at the idea that he could be a success at anything. Wilson developed a hatred that was to bring the insolent Gourlay to ruin.

Wilson used his money to set up a general store, which he stocked with many items the villagers had formerly had to send away for and pay Gourlay to haul for them. He also delivered items to neighboring towns and farms. Then he started a regular carting service, cutting prices to get business from Gourlay, just as Gourlay had done to his competitors. The townspeople were glad to patronize Wilson in order to get back at Gourlay for his years of dominance and insolence. Indeed, they even gave Wilson new suggestions for expanding his trade. Gourlay's downfall started slowly, but soon it became a landslide. The peasants began to stand up to the old man, even to laugh openly at him. Gourlay's vows of vengeance were empty talk.

Gourlay turned to his son as his only hope. When Wilson's son went away to high school, John was sent, even though he had no head for books and no ambition. John played truant frequently and

was a braggart and a coward as before, but his father still had power enough to keep him in school and in money and in some way the boy was graduated. Wilson sent his son to the university. Gourlay decided that John must go too. Never was a boy more miserable, for he knew he was not suited for advanced study. Gourlay hoped to make the lad a minister; his hope was to recoup some respect, if not money, for the family.

At the university John found little stimulation for his sluggish mind. He had one high spot in his career, indeed in his whole life, when he won a prize for an essay. Since that was the first honor he ever won, he swaggered and boasted about it for months. Because of the prize, also, he won his first and only word of praise from his father. In his second term John fell to his own level and became a drunken sot. Books were too much for him, and people scorned him. The bottle was his only friend.

While John was stumbling through his second term at the university, Gourlay's fortunes reached their lowest ebb. The House with the Green Shutters was mortgaged heavily, all Gourlay's other assets having been lost in wild speculations to recoup his fortunes. But Gourlay still pinned his hopes on the son he had always hated. John would save the family name, the lost fortune, the House. Thus when Gourlay learned that John had been expelled for drunkenness and insubordination, and heard that the whole town knew of the disgrace through a letter of young Wilson to his father, the news was too much for the old man. He returned to the House with the Green

Shutters like a madman, as indeed he was. The first sight that greeted him was John, who had sneaked into town in the darkness. Like a cat toying with a mouse, Gourlay tortured his son. He pretended to consider him a great man, a hero. He peered at him from all angles, waited on him with strong whiskey, called him a fine son, a credit to the family. Cowardly John rushed from the house in terror, followed by the screams of his mother and sister and the howls of his father. Then his false courage returned, and he went back into the house after fortifying himself with more whiskey. Picking up a large poker which had been one of his father's prideful purchases, John swung at his father and crushed in his head.

The mother and sister convinced the authorities that Gourlay, falling from a ladder and striking his head, had died accidentally. But John was lost. For days he was haunted by red eyes glaring at him out of space, by unknown things coming to get him. His mother and sister, dependent upon him for their livelihood, tried to get him out of his madness, but nothing soothed him except whiskey, and that only briefly. One day he asked his mother for money, bought his last bottle of whiskey and a vial of poison, and ended his wretched existence.

Completely alone now, aware that even the house must go to the creditors, dying themselves of cancer and consumption, the mother and daughter divided the rest of the poison and joined Gourlay and John in death. The pride, the lust, the greed were gone. The House with the Green Shutters had claimed them all.

## HOWARDS END

*Type of work:* Novel

*Author:* E. M. Forster (1879- )

*Type of plot:* Domestic realism

*Time of plot:* Early twentieth century

*Locale:* England

*First published:* 1910



*Principal characters:*

HENRY WILCOX, a British businessman  
RUTH WILCOX, his first wife  
CHARLES WILCOX, his older son  
PAUL WILCOX, his younger son  
MARGARET SCHLEGEL, Henry Wilcox's second wife  
HELEN SCHLEGEL, Margaret's sister  
THEOBALD SCHLEGEL, Margaret's brother  
LEONARD BAST, a poor young man  
JACKY BAST, Leonard's wife

*Critique:*

E. M. Forster is not a prolific author. He is well known to students of fiction, however, as a thorough critic, as well as an important novelist in his own right, and his *Aspects of the Novel* is a major contribution to study in that field. Prior to his best work of fiction, *A Passage to India*, *Howards End* was ranked as his most mature novel. Particularly important in Forster's fiction are his subtle and complete characterization, his deft use of irony, the careful plotting of action, the eternal contrast between illusion and reality. *Howards End* is second only to *A Passage to India* in illustrating these characteristics.

*The Story:*

The Wilcox family met Margaret Schlegel and her sister Helen while both families were vacationing in Germany. Neither group expected the chance acquaintance to amount to anything more, but later, after all had returned to England, Helen Schlegel was invited to visit the Wilcox family at Howards End, their country home near London. While there, Helen fell in love with Paul Wilcox. Both families disapproved of the match, and after hard words on both sides it was broken off.

A few months later the Wilcoxes rented a town flat across the street from the Schlegel home. Both young people were out of the country. Mrs. Wilcox and Margaret Schlegel met and became friends.

Also acquainted with the Schlegels was

a young man named Leonard Bast, a seedy fellow whose umbrella had been accidentally taken by Helen at a concert. The young man had interested the girls and their brother by his conversation when he had called to reclaim his umbrella. They did not know that he had an exceedingly frowsy wife, a woman some years older than he who had trapped him into a distasteful marriage.

Some months after the acquaintance between Mrs. Wilcox and Margaret Schlegel had ripened into friendship, Mrs. Wilcox became ill and died. Much to her husband's and sons' surprise, she left a note, in addition to her will, leaving Howards End to Margaret. In their anger at the prospect of letting the house go out of the family, the Wilcoxes disregarded the note, since it was not a part of the official will.

Margaret Schlegel, knowing nothing of the bequest, was really glad that the tie between herself and the Wilcox family had been broken, for she was afraid that her sister was still in love with Paul Wilcox and suffered when she came into contact with other members of the family.

One evening, long after Mrs. Wilcox's death, Margaret and her sister were sitting in the park. There they met Mr. Wilcox, who told them that the firm for which Leonard Bast worked was unreliable. Acting on that information, the girls advised the young man to change jobs. He did so. They did not know that Mr. Wilcox, in love with Margaret, had given

them bad advice in order to get rid of a young man he saw as a possible rival for Margaret's love.

A few weeks later the long-term lease on the Schlegels' house was up and they were forced to move. Although they searched a long time, they found nothing suitable. Mr. Wilcox, hearing of their predicament, sent a letter to Margaret offering to lease them his house in London. Margaret went with him to look at the house. While they were there, Mr. Wilcox declared his love. Margaret, who was well into her thirties, was surprised, but without embarrassment or shock. She asked only for a few days to think over the rental of the house and the proposal of marriage. After considering both problems, she agreed to marry Mr. Wilcox, thus making any decision about the rental unnecessary.

Before Margaret's marriage to Mr. Wilcox, his daughter was also married at a house owned by the Wilcoxes near Wales. Shortly after the daughter's wedding Helen Schlegel, who had disapproved of Margaret's approaching marriage, appeared at the house with Leonard Bast and his wife. Helen had learned that through their bad advice Bast had lost everything he had, including his job. Helen thought that Mr. Wilcox ought to recompense the young man. When Mrs. Bast was discovered, rather tipsy, on the lawn, she revealed to Mr. Wilcox and Margaret that she had been Mr. Wilcox's mistress many years before. Margaret was willing to forgive Mr. Wilcox, but she resolved not to help the Basts. Under the circumstances, she felt it was unnecessary and in poor taste to do so.

Helen, who had unwittingly fallen in love with Bast, felt sorry for him. She spent part of one night with him and then remorsefully left England. She tried to give Bast five thousand pounds, most of her fortune, but he refused to accept her aid.

The relationship between her sister and Leonard Bast was unknown to Margaret, who went ahead with her marriage

to Mr. Wilcox, despite the fact that his sons did not approve of their father's second marriage. Helen's refusal to return for the ceremony did not surprise her sister. Eight months went by. Helen still had not returned, and Margaret began to worry about her sister.

Helen finally came back to England and sent word that she wanted some books stored in the house at Howards End. She acted so mysteriously that Margaret and Mr. Wilcox planned to encounter her at the house. Because she refused to see them directly, Margaret, worried, thought that Helen might need mental treatment. When Margaret saw Helen, however, the reason for the mystery was plain: Helen was pregnant as the result of the night she spent with Leonard Bast. Helen asked to be permitted to spend one night with her sister in the unoccupied house at Howards End. Mr. Wilcox refused to allow Margaret to do so.

The two sisters stayed in the house in spite of Mr. Wilcox's refusal. The following morning Mr. Wilcox's older son, Charles, went to the house to get them out. A minute or two after his arrival Leonard Bast came to the house in search of Margaret, from whom he hoped to get money. As soon as he saw him, Charles seized a saber that hung on the wall and struck Bast on the shoulders with the flat of the weapon several times. The shock of seeing Helen and the beating were too much for Bast's weak heart. He died suddenly.

Charles was tried for manslaughter and sentenced to three years in prison. The disgrace was too great for his father, who became an invalid. Margaret moved her husband and her sister into the house at Howards End, where Helen's child was born. Mr. Wilcox came to love the baby during his illness and convalescence, and so Helen and the child, much to the displeasure of the other Wilcoxes, were permitted to remain. A few months before Charles' release from prison, Mr. Wilcox called a family conference. He had made a new will giving all his money

to the children by his first marriage, but the house at Howards End was to go to Margaret and after her death to Helen's illegitimate child. Thus the mansion,

which had played so great a part in all their lives, eventually came to Margaret Schlegel, just as the first Mrs. Wilcox had wished before her death.

## HUASIPUNGO

*Type of work:* Novel

*Author:* Jorge Icaza (1902- )

*Type of plot:* Social criticism

*Time of plot:* Twentieth century

*Locale:* Ecuador

*First published:* 1934

### *Principal characters:*

ALFONSO PEREIRA, a debt-ridden landowner

BLANCA, his wife

LOLITA, his daughter

DON JULIO, his uncle

POLICARPIO, an overseer

ANDRÉS CHILQUINGA, an Indian laborer

CUNSHI, his wife

PADRE LOMAS, the village priest

JUANCHO CABASCANGO, a well-to-do Indian tenant farmer

### *Critique:*

Stark, brutal realism overlies the artistry of this novel of protest against the enslavement of the Indian in rural Ecuador. Icaza is only one of many Latin-American novelists who, influenced by Dostoevski, Gorky, and other European realists, have used the indigenous theme and shown the white man's cruelty toward the Indian, but his *Huasi-pungo* is the best of these polemic works. Greater as a social document, perhaps, than as a work of fiction, it is made up of a series of episodes whose power lies in a graphic account of the lives and trials of the Indian. Icaza writes carelessly, with a scorn of syntax, but with a keen ear that reproduces the difficult dialect of the Quichua-speaking inhabitants of the Andean region near Quito. Types symbolizing classes rather than clearly realized individuals fill his pages, and in this novel the avaricious, lustful priest has been made especially hateful. In spite of its defects *Huasi-pungo* is a powerful novel, with many pirated editions in Spanish,

an English translation printed in Russia, and even a version in Chinese.

### *The Story:*

Alfonso Pereira was an Ecuadorian landowner plagued by domestic and financial troubles. His wife Blanca nagged him and he was worried over his seventeen-year-old daughter Lolita, who wanted to marry a man who was part Indian. Don Julio, his uncle, added to his difficulties by demanding repayment of a loan of ten thousand sucres, a debt already three months overdue.

When Pereira confessed himself unable to pay the loan, Don Julio suggested that his nephew try to interest Mr. Chapy, a North American promoter, in a timber concession on Pereira's mountain estate. Privately the old man suspected that Mr. Chapy and his associates were on the lookout for oil and used their lumber-cutting activities in the region as a blind. In order to interest the North Americans, however, it would be necessary to build

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fifteen miles of road and get possession of two forest tracts. Also, the Indians must be driven off their *huasipungos*, the lands supplied to them in return for working on the master's estate.

Pereira assured his uncle that such a course would be difficult. The Indians, having a deep affection for their lands along both sides of the river, would never willingly give them up. Old Julio ridiculed Pereira's sentimentality and told him to return to the estate at Tomachi and build the road.

Back home, Pereira discussed his problem with Padre Lomas, the village priest. The padre agreed to persuade the Indians to work on the road; he would tell them that the labor was the will of God. They also tried to determine how many *mingas*, brawls in which Indians were plied with drink to make them willing to work, would be necessary before the road could be completed. Jacinto Quintana, proprietor of the village store and saloon, promised that he and his wife Juana would make the home-brew for the first of the *mingas*.

Andrés Chiliquinga, an Indian workman, was unhappy because Pereira had returned, for he had gone against his master's and the priest's wishes by taking Cunshi as his wife. He was one of thirty Indians sent to start cutting wood and clearing the roadbed.

To find a wet nurse for her baby, Blanca Pereira examined some of the dirty Indian mothers. Their undernourished babies were diseased, some with malaria or dysentery; others were idiotic or epileptic. Policarpio, the overseer, finally chose Cunshi, mother of the healthiest child in the village, and took her to the Pereira house. The master, seeing the young Indian woman, forced her to sleep with him.

One night Andrés made the long trip home to see his wife. Finding no one in their hillside shack, he became suspicious and angry. The next day he deliberately let his ax fall on his foot. The Indians treated the cut with spiderwebs and mud,

but when the bandage was removed, three days later, the foot was so badly infected that Andrés was sent home. A medicine man who poulticed the sore saved Andrés' life, but the wound left him lame.

One day, while Pereira and the priest were at the Quintana store discussing the building of the road, they sent Jacinto on an errand. After his departure both men forced Juana to accept their attentions.

Pereira gave Padre Lomas one hundred sucres for a big mass. Then he held a *minga* and work on the road was speeded up. Storms made life miserable for the Indians, unprotected as they were in their camps. Some died when they tried to drain a swamp. Others perished in quicksands. Pereira, choosing to risk the Indians rather than follow a longer, safer route, kept the workmen drunk and entertained them with cockfights. The ignorant laborers continued to toil.

The priest went to Juancho Cabascango, an Indian with a prosperous *huasipungo* beside the river, and asked for one hundred sucres to pay for another mass. When the Indian refused, Padre Lomas cursed him. A short time later a flash flood drowned some of the Indians and their cattle. Blaming the disaster on Juancho, his superstitious neighbors beat him to death. The priest declared the affair the will of God and easily collected several hundred sucres for his mass.

At last the road was completed, but the Indians received none of the benefits Padre Lomas had promised. He himself bought a bus and two trucks that took away all transport from those who used to drive mule teams into Quito with the products of the region. Young Indians rode the bus to the city and there ended up as criminals and prostitutes.

Because of easy transportation and the possibility of a profitable sale in Quito, Pereira decided not to give the Indians their customary grain from his plentiful harvest. Policarpio's protests did no good. When the hungry Indians went to Per-

eira's patio and begged their master to relieve the hunger of their families, he told them that their daily pay of fifty centavos was generous enough. Besides, the ton and a half of corn needed to feed the Indians would help considerably in reducing his debts. He did, however, heed his overseer's warning and asked that guards for his estate be sent from Quito.

Hunger stalked the region and babies and old people perished. When one of Pereira's cows died, the famished Indians begged for the carcass. He refused because they might be tempted to kill other cows, and ordered Policarpio to bury the dead animal. Desperate, Andrés dug it up. After he and his family ate some of the meat, the tainted flesh killed Cunshi. Padre Lomas demanded twenty-five sucres, more than the Indian could ever earn, in payment for burying the dead woman. That same night Andrés stole one of his master's cows and sold it to a nearby butcher. Tracked down by dogs, the Indian was captured and flogged in Pereira's patio. There was no one to protest except his small son, who was almost killed by the white men when he tried to help his father.

A score of foreigners arrived in To-

machi. The Indians welcomed them timorously, thinking that these new white men could certainly be no more cruel than their Spanish masters. But Mr. Chapy's first act was to order the Indians driven from their *huasipungos* to make room for company houses and a sawmill.

When Andrés' son brought news of the order, the Indians rebelled. They had stolidly accepted the white man's cruelty, even his lechery toward their women, but they felt that the land was theirs. Jacinto vainly tried to stop them when they marched on the village. The enraged Indians killed six of the white men. The others, including Mr. Chapy, fled in their autos.

They returned, over the road the Indians had built, with three hundred soldiers under a leader who had killed two thousand Indians in a similar rebellion near Cuenca. Troops hunted down and machine-gunned Indians of all ages and sexes. The few survivors, taking refuge in Andrés' hillside shack, rolled down rocks on the soldiers and shot at them with birdguns. Finally the soldiers set fire to the thatched roof. When the Indians ran from the burning house, the troops shot them without mercy.

## THE HYPOCHONDRIAC

*Type of work:* Drama

*Author:* Molière (Jean Baptiste Poquelin, 1622-1673)

*Type of plot:* Romantic comedy

*Time of plot:* Seventeenth century

*Locale:* Paris, France

*First presented:* 1673

*Principal characters:*

ARGAN, an imaginary invalid

BÉLINE, his second wife

ANGÉLIQUE, Argan's daughter

CLÉANTE, her lover

BÉRALDE, Argan's brother

THOMAS DIAFOIRUS, the doctor's son

TOINETTE, Argan's maidservant

### *Critique:*

Turning his satirical pen to the medical profession, Molière almost surpasses even his own bitterness as displayed in his earlier plays. *The Hypochondriac* (Le

*Malade Imaginaire*) was his last comedy, and he was unmerciful in his attack on all doctors and pharmacists. His usual wit and humor are not lost in the irony, but they are secondary to it. It is now almost three hundred years since Molière's death, but his literary stature has not diminished with the years. He is still studied and imitated as he was in his own time.

### *The Story:*

Argan was the worst sort of hypochondriac. Each day saw him trying a new drug of some sort, so that the doctor and apothecary could exist almost exclusively on their profits from Argan. Toinette, his maidservant, tried in vain to persuade him to end his worries about his health, for she was certain that there was absolutely nothing the matter with her master. But he would not listen to her; he was determined to be an invalid.

He was encouraged in his supposed illness by his doctor and by Béline, his second wife, who used his weakness to further her schemes to get his money. Because the law said that a second wife could not inherit, it was essential to Béline that Argan make a settlement on her while he still lived. To that end also she tried to get him to place his two daughters in a convent, so that they could not interfere by claiming money for themselves.

Argan had other plans for his older daughter, Angélique. He was going to force her betrothal to his doctor's son in order to have a doctor in the family. He told the girl that a dutiful daughter would take a husband useful to her father. But Angélique, loving a young man named Cléante, begged her father not to force her marriage to Thomas Diafoirus, the doctor's son. Argan was firm because the young man would also inherit a large sum of money from his father and another from his uncle, the apothecary. If Angélique would not obey his wishes, he threatened to place her in a convent, as her stepmother wished him to do. Toinette

scolded him severely for forcing his daughter to marry against her wishes, but he would not be moved. Toinette, wishing to help Angélique, got word to Cléante that his beloved was to be given to another.

Cléante disguised himself as the friend of Angélique's singing-master and told Argan that he had been sent to give her her singing lesson. Toinette pretended to change her mind and sympathize with Argan's position regarding the marriage. In that way she could offer to guard Angélique, while in reality giving the young lovers an opportunity to be alone together.

As the supposed teacher, Cléante had to witness the meeting between Thomas and Angélique. Thomas was a great boob of a boy, quoting memorized speeches to Argan, Angélique, and Béline. His father, the doctor, was quite proud that Thomas had always been a little slow in learning and that he followed blindly the opinions of the ancients, not accepting any of the new medical discoveries—for example, the thesis that blood circulated through the system.

Poor Angélique knew that she could never marry such a stupid oaf. She begged her father at least to give her time to become acquainted with Thomas, but the most he would give her was four days. At the end of that period she must either marry Thomas or go into a convent. In order to be assured of Argan's money, Béline continued to plead with him to choose the convent for his daughter.

Argan's brother, Béralde, called on him and also pleaded Angélique's cause. He thought it wicked to force her to marry against her wishes. He knew that Argan was not really ill and did not need a doctor in the family. In fact, he knew that the doctor would soon cause his brother's death by the constant "drenching" of his abdomen. Béralde sent the medicines away, causing the doctor to renounce his patient and to predict his death within four days. The apothecary canceled his contract to give his nephew a marriage



settlement, and neither of the professionals would be soothed by Argan's protestations that it was his brother and not he who had denounced them and their treatments. Argan believed that he would surely die without their attention.

Toinette and Béralde then schemed to trick the hypochondriac. Toinette disguised herself as a physician and told Argan that his former doctor had been entirely mistaken in his diagnosis of Argan's illness. His liver and bowels were not ailing, but his lungs were; he must cut off his arm and pluck out his eye because they were drawing all his strength to them. Even Argan would not take such a drastic remedy. The poor man felt that he was doomed.

Still Argan would not relent concerning Angélique. Since the doctor and the apothecary had broken their marriage contracts, Angélique must go to a convent and become a nun. When Béralde accused him of being influenced by his wife, Argan agreed to Toinette's suggestion that he allow his wife to prove her love for him. Toinette knew the greed of Béline, but she pretended to Argan that if he acted dead he would see that she loved him and not his money. In this way he could convince his brother of Béline's true love.

The plan was carried out, but when Toinette cried to Béline that Argan was

dead, the wife praised heaven that she was rid of her dirty, disgusting husband. Then she tried to bribe Toinette to help her keep Argan's death a secret until she could get certain papers and money into her possession. At that Argan rose up from his supposed deathbed to confront his wife. She fled in terror.

Toinette persuaded Argan to try the same plan with his daughter. When Angélique was told that her father was dead, she wept for him. Cléante came into the room and Angélique told him that now she could not marry him. Her father was dead, and she could make amends for her previous refusals to obey him only by carrying out his wishes now. Argan again rose from his deathbed, this time to bless his daughter for her faithfulness. Toinette and Béralde reminded him of his daughter's love and of his duty to reward her by allowing her to marry the man of her choice. Argan agreed that she could marry Cléante if he would become a doctor and minister to Argan's needs. Cléante was willing, but Béralde had a better idea. Argan should become a doctor himself; then he could give himself constant attention. All that was needed was for him to don cap and gown. He could then spout gibberish and make it sound learned. So the matter was settled, and the old hypochondriac gave his blessing to the young lovers.

## THE IMPORTANCE OF BEING EARNEST

*Type of work:* Drama

*Author:* Oscar Wilde (1856-1900)

*Type of plot:* Comedy of manners

*Time of plot:* Late nineteenth century

*Locale:* London and Hertfordshire

*First presented:* 1895

### *Principal characters:*

ALGERNON MONCRIEFF (ALGY), a man about town

LADY AUGUSTA BRACKNELL, his aunt

GWENDOLEN FAIRFAX, her daughter

JACK WORTHING, in love with Gwendolen

CECILY CARDEW, his ward

MISS LETITIA PRISM, Cecily's governess

THE REVEREND CANON CHASUBLE, D.D.

### *Critique:*

This play is built on a pun and the plot turns on a misunderstanding over the name Ernest. The theme is an attack on *earnestness*, that is, the Victorian solemnity of a false seriousness which results in priggishness, hypocrisy, and so-called piety. Unlike Shaw, who used his conventional plots to reinforce his iconoclastic ideas, Wilde used his wit as an ironic counterpoint to the absurdity of the action.

### *The Story:*

Algernon Moncrieff, nephew of the aristocratic Lady Bracknell, was compelled by necessity to live a more or less double life, or he would have been completely at the mercy of his Aunt Augusta. To escape from her incredibly dull dinner parties, he had emulated that lady's husband by inventing a wholly fictitious friend named Bunbury, whose precarious state of health required Algy's absence from London whenever his aunt summoned him to attendance.

Algy's friend, Jack Worthing, was also forced by circumstances into a similar subterfuge for quite a different reason. He had under his care a young ward named Cecily Cardew, who lived at Jack's country place in Hertfordshire under the admirable tutelage of a stern governess, Miss Prism. Jack thought it necessary to preserve a high moral tone in the presence of Cecily and her governess. To escape from this atmosphere of restraint, he invented an imaginary brother named Ernest, who was supposed to be quite a reprobate, and whose name and general mode of behavior Jack took over during his frequent trips to London.

To complicate matters, Jack had fallen in love with Gwendolen Fairfax, the daughter of Algy's aunt, Lady Bracknell. Moreover, Gwendolen had fallen in love with him, particularly with his name, Ernest, of which she was very fond. When Lady Bracknell learned "Ernest's" intentions toward Gwendolen, she naturally wanted to know something of his family

history. But since "Ernest" could supply nothing more definite than the fact that he had been found in a leather bag at the Victoria Railway Station, and that his true parentage was quite unknown, Lady Bracknell refused to consider his marriage to her daughter.

Jack realized that the time had come to put an end to Ernest. He even went so far as to appear at the manor house in Hertfordshire in deep mourning for his brother Ernest. But his friend Algy, "Bunburying" as usual, had preceded him, posing as Ernest. Cecily took an immediate interest in Algy, the supposed brother of her guardian. When Jack and Algy came face to face, Jack promptly announced that his brother Ernest had been unexpectedly called back to London and was leaving at once. But Algy, having fallen in love with Cecily, refused to leave. Cecily, in turn, confessed that it had always been her dream to love someone whose name was Ernest.

Algy, realizing that his hopes of marrying Cecily depended on his name, decided to have himself rechristened Ernest, and to that effect he called upon the local clergyman, the Reverend Canon Chasuble, D.D. But Jack had preceded him with a like request. Dr. Chasuble had an engagement for two christenings at five-thirty that afternoon.

In the meantime Gwendolen arrived at the manor house. Because of the mix-up in names, both Gwendolen and Cecily believed that they were in love with the same man, the non-existent Ernest.

When Jack and Algy appeared together, the real identities of the two pretenders were established. Both girls became furious. At first Jack and Algy upbraided each other for their mutual duplicity, but they finally settled down to tea and consoled themselves by vying with one another to see who could eat the last muffin on the plate. Cecily and Gwendolen at last decided to forgive their suitors, after Algy had admitted that the purpose of his deception was to meet

Cecily, and Jack maintained that his imaginary brother was an excuse to go to London to see Gwendolen. Both girls agreed that in matters of grave importance—such as marriage—style and not sincerity was the vital thing.

Lady Bracknell, arriving in search of her daughter, discovered her nephew engaged to Cecily. Afraid that the girl, like her guardian, might possibly have only railway station antecedents, Lady Bracknell demanded to know Cecily's origin. She was informed that Cecily was the granddaughter of a very wealthy man and the heiress to one hundred and thirty thousand pounds. When she willingly gave her consent to the marriage, Jack refused to allow the match, pointing out that Cecily could not marry without his consent until she came of age, and that according to her grandfather's will she would not come of age until she was thirty-five. However, he said he would give his consent the moment Lady Brack-

nell approved of his marriage to Gwendolen.

There were, however, some objections to Jack as a suitable husband for Gwendolen, the main one being the question of his parentage. But the mystery was cleared up to Lady Bracknell's satisfaction by the revelation that Miss Letitia Prism, Cecily's governess, was the nurse who had left Lord Bracknell's house with a perambulator containing a male infant which she had placed in a leather handbag and left in the cloakroom of the Victoria Station. The infant was the son of Lady Bracknell's sister, a circumstance which made Jack Algy's older brother. Jack's Christian name still had to be determined. It turned out to be—Ernest. The Reverend Chasuble was relieved of his two christenings that afternoon, and Gwendolen was happy that she was actually going to marry a man named Ernest.

## IN DUBIOUS BATTLE

*Type of work:* Novel

*Author:* John Steinbeck (1902- )

*Type of plot:* Social criticism

*Time of plot:* The 1930's

*Locale:* California

*First published:* 1936

### *Principal characters:*

MAC, a Communist labor organizer

JIM NOLAN, his assistant and friend

LONDON, leader of the fruit pickers

DOC BURTON, a friend of the strikers

AL TOWNSEND, a man sympathetic to the strikers

### *Critique:*

With the possible exception of *The Grapes of Wrath*, *In Dubious Battle* is the most successful proletarian novel yet written in the United States. More sharply focused than the former, and more vivid in its characterizations, its effect is probably more forceful. Although the story springs directly from the clash of social

and economic forces during the early part of the depression decade, it remains considerably more than a propaganda piece. An intensely vital narrative, exhibiting both the social awareness and artistic craftsmanship of the author, this book stands among the best of Steinbeck's novels.

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## *The Story:*

Jim Nolan's father was a workingman driven to his death by the blows of police clubs and pistol butts. As a youngster Jim witnessed both his father's courage and his despair; he saw his mother lose even her religious faith as poverty and starvation overwhelmed the family.

Older, but still keenly remembering his youth, with the scars of brutality and starvation deeply embedded in his heart, Jim Nolan became a member of the Communist Party. He was assigned to work with Mac, an able, experienced organizer. Together they became fruit pickers, at a time when the fruit growers had cut wages even lower than the workers had thought possible. A strike was brewing and Mac and Jim determined to hurry it along and to direct its course.

Luck was with them. Shortly after their arrival at the camp of the workers, Mac, by giving the impression that he was a doctor, delivered Lisa, daughter of the camp leader, of a baby. Word of his accomplishment spread throughout the area. After Mac and Jim became friendly with London, leader of the camp, and the other workers, they persuaded the fruit pickers to organize and to strike for higher wages and better living conditions. This was not easy to do. As usual, the orchard owners had made effective use of Communism as a bogey. Furthermore, the vigilantes were a constant menace, not to mention deputies, troops, and strikebreakers, all hirelings of the fruit growers. In addition, the authorities could always close down the camp by maintaining that it violated the sanitation laws and was a menace to public health. There was also the problem of money and food; the poor migrant workers desperately needed work to supply their daily necessities.

But at last a strike was called. On the night that the strikers were to sneak out to meet the strikebreakers called in by the owners, Mac and Jim were ambushed by vigilantes. They succeeded in escaping, but Jim was shot in the arm. Word

of their plan for the next morning had leaked out, and they suspected that a stool pigeon was in their midst. Nevertheless, the next day they marched out to meet the strikebreakers at the railroad station, and to implore them not to fight against their fellow workers.

Although the police had assembled in force, they seemed afraid of the strikers. During the encounter, Joy, an old and crippled comrade, was shot and killed. The strikers carried the body back to the camp, and over the body of their comrade Mac delivered a fiery and eloquent speech, exhorting the strikers to carry on and to fight to the finish. This action proved to be the best of all possible spurs to bring the workers together, and the strikers were aroused to carry on the struggle even more fiercely.

Luck was with them in other ways. They had persuaded the father of Al Townsend, who owned a lunch cart and gave handouts to Party members, to allow them to camp on his farm, after they promised him that his crop would be picked and that his property would be protected. Doc Burton, a philosopher and skeptic, took charge of the sanitation, thus protecting the camp against the health inspectors. Dick, a handsome comrade, used his charms on women in order to get money and food for the strikers.

Meanwhile the owners tried everything to break up the strike. They attempted to intimidate the workers, to divide them, to bribe London, but all their efforts failed. Then another problem arose. The owners had an article published in which it was stated that the county was feeding the strikers. The report was not true, but those who sympathized with the strikers believed it and stopped helping them altogether. Dick was getting far fewer results from his endeavors, and the situation became desperate.

Mac was often on the point of losing his head, of letting his anger get the best of him, so that the strategy of the strike

was sometimes imperiled. By contrast, Jim grew more able, more hardened. He ignored the women of the camp who sought to lure him into their tents, and did not allow his feeling for Lisa to become anything more than a casual, friendly relationship. Thus he provided a sort of balance for his emotional comrades.

Conditions grew worse. The strikers had practically no money, no food. Dick finally managed to get a cow and some beans, but the food sufficed for only a few days. Meanwhile, Doc Burton had vanished. Without his help, the sick and the wounded could not be attended to, and the sanitation of the camp grew progressively worse. One night someone managed to outwit the guards and set a barn afire. The barn and an adjacent kennel

housing some favorite pointers were totally destroyed. The next day the owner called in the sheriff to evict the strikers.

The strike seemed lost. The spirits of the men were at a very low ebb, and they gave signs of yielding. On the following night a boy came and told Jim and Mac that Doc Burton was lying wounded in a field. They rushed out, only to realize, when they were fired upon, that they had fallen into a trap. Mac called out a word of warning and fell to the ground. When he got up, after the firing had stopped, he called out to Jim. He got no answer. Jim was dead. By that time the shots had aroused the others and they came forward. Over the body of his comrade and friend, Mac made a strong and rousing speech, urging the workers to stick together, to fight on, and to win the strike.

## IN THE WILDERNESS

*Type of work:* Novel

*Author:* Sigrid Undset (1882-1949)

*Type of plot:* Historical chronicle

*Time of plot:* Early fourteenth century

*Locale:* Norway

*First published:* 1927

### *Principal characters:*

OLAV AUDUNSSON, master of Hestviken

EIRIK, his heir

CECILIA, Olav's daughter

BOTHILD ASGERSDATTER, Olav's foster daughter

LADY MÆRTA, Bothild's grandmother

TORHILD BJÖRNSDATTER, mother of Olav's son Björn

SIRA HALLBJÖRN, a priest

### *Critique:*

When Sigrid Undset was awarded the Nobel Prize for Literature in 1928, that award was made, according to the citation, "principally with regard to her powerful pictures of Northern life in medieval times." No one who has read *Kristin Lavransdatter* or *The Master of Hestviken* will deny the justice of that statement. Those not familiar with her novels must be prepared to find a writer who, while

true to the life and spirit of a past age, pays little attention to the historical personages and actual events so necessary to the historical romancer. Madame Undset's stories of medieval life are so full-bodied and rich in detail that there is little need in her books for a parade of names and dates. *In the Wilderness*, the third volume of the Hestviken series, is the one exception to her usual practice, however, for

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the closing episode of this novel deals with the invasion of Norway by Duke Eirik of Sweden in 1308.

### *The Story:*

Olav Audunsson had little desire to stay on at Hestviken through the summer following his wife's death, and when the sons of the English armorer in Oslo asked him to be shipmaster of their boat on a trading voyage to London it was plain that the idea pleased him. Eirik, Ingunn's son by the Icelfander, wanted also to go on the trip, but Olav told him nay—he must remain at Hestviken and be companion to little Cecilia, the daughter Ingunn had borne in her last years.

In England two adventures befell Olav. At evensong in the Dominican's church he saw a woman so much like dead Ingunn that for a moment his breath failed him. So like she was, and yet young enough to be his daughter. With her was a blind man, apparently her husband. Olav saw her again, at mass and evensong, and after a time they began to exchange glances and smiles. One night her serving-woman stopped him after the service and led him to a great house outside the walls. The strange woman was in the garden, her only dress a thin silk shift. For a moment Olav felt that he was about to clasp Ingunn again. Then he realized that she was only a wanton wife seeking sport with a stranger. Thrusting her from him, he ran away.

At another time he went with his shipmates to a famous shrine north of London. Separated from his companions, he wandered in the woods until he encountered some men beside a brook. That night they attacked him for his rich dress and jewels. While Olav fought with the robbers in the dark, he felt the battle-surge he had known in his outlawed youth. Later it seemed to him that he had been tempted by pleasures of the flesh and of violence, sent to lead him from the path of redemption he must follow to atone for the secret slaying of Teit, Eirik's father.

When Olav sailed home in late summer, he found Eirik grown taller and strong for his age and Cecilia fairer than ever, with promise of great beauty. Resolving that Liv, the slatternly serving-woman, was unfit to train the daughter of Hestviken, he wed Liv to Arnketil, his house-carl, and sent the pair to live at Rundmyr, the farm he carried on for Torhild Björnsdatter, who had borne him a son out of wedlock two years before. One day he went across the fjord to Auker, where Torhild was living, to discuss his arrangement. Seeing his son and Torhild again, he was minded to ask the woman to return and keep his house, but he sadly put the thought out of his mind.

After Liv and Arnketil moved to Rundmyr, the place began to have a bad reputation because of the dicing, wenching, and worse that went on there. At last Sira Hallbjörn, the priest, warned Olav to keep Eirik away from that thieves' den. For years Olav had been of two minds about Eirik. He wanted to like the boy whom he had claimed as his heir, yet he could not abide Eirik's insolence and boasting. He realized that he should give more time to his training but shrank from that duty because of the old clash of wills between them. Urged to marry again, he wanted no other wife beside him at table and bed.

His problem was solved in part when Asger Magnusson, an old friend, died in Tunsberg after asking Olav to foster his daughter Bothild and provide for his mother-in-law, Mæta Birgersdatter. Lady Mæta was grim and gaunt but capable. Never had Hestviken been better kept than it was under her charge. Cecilia and Bothild, close in age, lived as sisters. Lady Mæta dressed them well, and people said that in the whole southland there were no fairer maids than those at Hestviken.

But Eirik set himself against Lady Mæta from the first, and Olav was always angry when he was drawn into their rows and forced to rebuke the boy for the sake of a stranger. In the winter of Eirik's sixteenth year they quarreled after Olav



found him in rude sport with a serving-girl. That night Eirik left Hestviken without farewell. There was no report of him at Rundmyr or among Olav's distant kin, but at last word came that he was in Oslo, among the men-at-arms who served Sir Ragnvald Torvaldsson. Knowing Sir Ragnvald a gentle knight from whom Eirik would learn the skills of weapons and courtly ways, Olav was satisfied. He went to Oslo and gave the runaway money and a squire's gear. There was much kindness between them when they parted, Olav almost in envy for Eirik's youth.

Three years passed more quietly than any Olav had known since boyhood. Cecilia was his great delight, with little in her nature to recall her weak-willed, sickly mother. One night some men from another parish came to Hestviken. After the drinking in the hall one of the men tried to seize Bothild and Cecilia. Bothild was terrified, but Cecilia drew her knife and slashed at the man until the blade was red. Olav felt that she should have been the boy of the house.

Olav, beginning to grow restless, was often in the company of Sira Hallbjörn, a priestly lover of falconry and hunting. One night, while they supped at a wedding feast, Olav's ancient Viking ax, Kin-fetch, rang. For a moment they saw in one another's eyes old pagan stirrings that neither could have spoken aloud. Riding home later that night, Olav went into the graveyard and called to Ingunn to arise.

On another day he went to Auken, where he found Torhild married to Ketil, a young man on the farm. Olav asked her to send Björn, their son, to live with him. She refused.

The snows lay deep that December when Duke Eirik crossed the border from Sweden to lead his troops against his father-in-law, King Haakon. Torhild brought word of the invasion to Hestviken one frosty dawn. After sending Cecilia, Bothild, and Lady Mæta to Auken for safety, Olav rode off to warn his neighbors. When the franklins tried to ambush the Swedes, they were routed by the mailed horsemen. Olav and Sira Hallbjörn were among the few who made their way to the manor at Sundrheim and there spent the Yule. Meanwhile the Swedes occupied Oslo and besieged Akershus, the royal fortress. Olav was in that great fight at Aker church and at Frysja bridge, where there was hard fighting to keep Duke Eirik from taking the castle. Sira Hallbjörn was killed at the bridge, and in the press a crossbow-bolt shattered Olav's jaw.

Olav lay in fever for days. After Duke Eirik withdrew from the siege, a merchant took Olav into Oslo and cared for him there. One day he looked at himself in a mirror. His cheek was furrowed and scarred and his hair was gray. When he went back to Hestviken in the spring, Olav felt that he had become an old man.

## INDIAN SUMMER

*Type of work:* Novel

*Author:* William Dean Howells (1837-1920)

*Type of plot:* Domestic realism

*Time of plot:* Shortly after the American Civil War

*Locale:* Florence, Italy

*First published:* 1886

*Principal characters:*

THEODORE COLVILLE, a middle-aged bachelor

MRS. LINA BOWEN, a middle-aged friend of Colville

IMOGENE GRAHAM, a girl chaperoned by Mrs. Bowen

EFFIE BOWEN, Mrs. Bowen's thirteen-year-old daughter

MR. MORTON, an admirer of Imogene Graham

### Critique:

Many readers will find echoes in this novel of *A Hazard of New Fortunes* and the novels Howells wrote featuring Mr. and Mrs. Basil March in their later lives. In novels dealing with cultured older people, Howells was considerably more successful at sympathetic characterization than he was in such novels as *The Rise of Silas Lapham*. That he was infringing on the realm of Henry James, the master of fiction featuring American expatriates in Europe, Howells was well aware, for he comments jokingly about their work in one passage of this novel. As ever, Howells is in this novel a master of the realism of the commonplace. The details of life in the American colony in Florence at the time, the events of the pre-Lenten carnival season, and the background of the city are set forth explicitly.

### The Story:

Theodore Colville studied architecture as a young man and in order to continue his professional education he spent some months in Italy. While there he went about with two young women and fell in love with one of them. The girl rejected his suit. Soon afterward he went back to the United States at the request of his older brother, who had recently purchased a newspaper. Returning to America, Colville became the editor of his brother's paper and finally purchased it. He entered politics in his fortieth year. After his defeat he left his home in Indiana and went at once again to Italy.

In Italy he tried to resume the study of architecture, but his interest was soon diverted by his meeting with Mrs. Bowen, who had been one of his companions in Italy years before, the one with whom he had not fallen in love. Mrs. Bowen, now a widow, invited Colville to visit at her home. When he went there, Colville met Mrs. Bowen's thirteen-year-old daughter Effie, who quickly became fond of him, and Imogene Graham, a twenty-year-old American

woman whom Mrs. Bowen was chaperoning.

In company with Mrs. Bowen, Imogene Graham, and Effie Bowen, Mr. Colville spent a number of pleasant days and evenings. At first Imogene regarded him as an old man, since he was twice her age, but she soon realized that she enjoyed his company much more than that of many men her own age. In an effort to be companionable with her, Colville danced and went about socially as he had not done for many years. Mrs. Bowen also enjoyed Colville's company; the result was that they were together a great deal.

Mrs. Bowen chose carefully the places where she and her charges went. During the carnival season she permitted Colville to take them all to a masked ball. At the ball little Effie became ill and had to be taken home unexpectedly. As a result, Imogene and Colville were together unchaperoned during much of the evening. At that time they began to realize their affection for each other.

Mrs. Bowen quickly realized that a love affair was developing. She also realized that no one, least of all herself, had expected it. She tactfully pointed out to Imogene the differences between the girl and a man so much older. When she said, rather less tactfully, that she thought Colville had been trying only to be amusing, the girl reported the conversation to Colville. Hurt, he went to Mrs. Bowen and talked with her, finally agreeing to her suggestion that for propriety's sake he leave Florence. Unfortunately, it was a weekend, and Colville, having insufficient funds to leave the city after settling his hotel bills, was forced to wait until the following Monday. By that time Imogene had decided that it was unfair to make him leave the city because of her. She requested that he stay. He decided to do so.

A few days later Colville and Imogene met accidentally in a public park. Quickly coming to an agreement that they

loved one another, they went back to Mrs. Bowen's residence and told her that they had decided to be married. Mrs. Bowen, as Imogene's chaperone, told them she would be forced to write immediately to the girl's parents to inform them of this recent development. The lovers, agreeing to her plan, also promised to say nothing about an official engagement until they heard from America. Imogene warned her chaperone, however, that she would marry Colville, even without her parents' consent.

While they were awaiting word from America, a young minister named Morton, also in love with Imogene, returned to Florence to pay her court. Both Colville and Mrs. Bowen wished to let the young man know the state of affairs, but the girl refused to permit them to tell Mr. Morton of her engagement. To make the situation appear normal, the four—Mrs. Bowen, Mr. Morton, Imogene, and Colville—went about together. Finally word came from Imogene's parents. Her mother had decided to sail for Europe, to see Colville for herself before giving her decision.

During the intervening days before Mrs. Graham's arrival, the four people went on an excursion to Fiesole to see the Etruscan ruins there. At one interval Colville and the young minister walked a short distance beside the carriage. While they were doing so, a peasant driving a band of sheep came over the brow of a hill. The horses, frightened at the sight of the sheep, began to back the carriage dangerously close to a precipitous drop at the side of the road. The two men rescued the women from the carriage. While Mr. Morton was taking Imogene from the vehicle, Colville ran to the horses' heads in an attempt to hold them. Unable to do so, and with his hand caught in the curb strap, he was dragged with the team when the carriage plunged over the edge of the road.

For two weeks Colville lay very ill.

When he was finally able to have visitors, Imogene's mother came to see him. She told him that she was taking her daughter to America immediately, even though she felt that Colville had acted as a gentleman in the entire affair. She then gave her reason for preventing the marriage. Her daughter, she said, was not really in love with Colville, although she thought too much of him to break the engagement. The shock was a great one to Colville, but he immediately saw that the girl's departure was the only answer to the problems that the situation had developed. After her mother left, Imogene herself came into the sickroom and bade Colville a hasty goodbye.

Some time later Mrs. Bowen and Colville talked over the affair. During the conversation they both admitted their love for each other. Mrs. Bowen refused to marry Colville, however, because of the embarrassing position in which she had been placed during his affair with Imogene. She had hated herself the whole time she tried to prevent the affair because, although she hoped she could see the situation objectively, she had always feared that her actions and thinking had been colored by her feeling for Colville.

Little Effie Bowen, having formed a very strong attachment for Colville, refused to hear of his departure. Within a few months, under the influence of their mutual love and Effie's attitude toward her mother's suitor, Mrs. Bowen was reconciled to a marriage. They were married quietly and then moved to Rome, where no one who knew them could spread gossip about the affair with Imogene. Not long after their marriage they heard that Mr. Morton, who had been deeply in love with Imogene, had been appointed to a church in a community near Buffalo, where the Grahams lived. Both Mr. and Mrs. Colville hoped that he and Imogene Graham would make a match of their own.



## INDIANA

*Type of work:* Novel

*Author:* George Sand (Mme. Aurore Dudevant, 1804-1876)

*Type of plot:* Sentimental romance

*Time of plot:* Early nineteenth century

*Locale:* France

*First published:* 1832

### *Principal characters:*

INDIANA, a young Creole

MONSIEUR DELMARE, her husband

NOUN, her foster sister and maid

RODOLPHE BROWN (SIR RALPH), Indiana's cousin

RAYMON DE RAMIÈRE, her lover

### *Critique:*

Written at the height of the French romantic movement, *Indiana* exhibits all the conventions and idiosyncrasies of the most pronounced romanticism. For this reason modern readers find the characters unbelievable, their words and actions more laughable than tragic, despite the basic tragedy underlying the greater part of the story. The chief value of the book derives from the fact that it typifies a popular literary form and a philosophy which still survive, though in lesser degree, in contemporary literature.

### *The Story:*

Indiana was married to pompous, quick-tempered Monsieur Delmare, a retired army officer no longer young. Loyal to her suspicious and jealous husband, she had lived a discontented, uneventful life. Her cousin, Sir Ralph Brown, himself unhappy and frustrated, was her only companion. Although Monsieur Delmare kept a watchful eye over the young couple, there was nothing untoward in the relationship between them. As a matter of fact, Sir Ralph had secured the good graces of Monsieur Delmare and was accepted as one of the household. If not an intimate friend, he was at least a close companion. Indiana was as reserved in her behavior toward Sir Ralph as she was toward her husband, but to a close observer it was clear that in a friendly, inarticulate manner, Sir Ralph was fond of Indiana.

The submerged tensions of the house-

hold erupted one evening when someone was discovered scaling the garden wall and entering the grounds of the estate. Monsieur Delmare rushed out and fired in the darkness at the intruder. When the wounded prowler was brought into the house, he revealed himself as Raymon de Ramière, a young man who, so he maintained, wished to see Monsieur Delmare about the latter's manufacturing enterprise. De Ramière said that his brother had a similar business in another part of the country and would profit by Delmare's information.

Delmare's suspicions were dissolved. He had not, however, noticed the behavior of Noun, Indiana's friend and maid. Noun had become extremely agitated at the entrance of de Ramière, a fact which nobody noticed in the excitement. She knew that de Ramière had come to the estate not to see Delmare on business, but to keep a rendezvous with her. Noun had been his mistress for some time. Once in the house, however, he was immediately attracted to Indiana, especially so since he was already tiring of Noun.

De Ramière began systematically his suit for Indiana's affections and to that end he enlisted the aid of both his mother and Indiana's aunt. Before long Indiana began to reciprocate his attentions and the affair became the subject of much discussion in Parisian salons. Delmare remained ignorant of the gossip. But in spite of de Ramière's urgent avowals and protestations, Indiana refused to yield herself

to him because she preferred a pure and spiritual love. Upset by her refusals, de Ramière contracted a fever which kept him confined to his bed for several days. Indiana, too, was strongly affected and experienced several spells of swooning.

One night, impatient to achieve his desire, de Ramière impetuously entered the Delmare house. Indiana was away, but Noun was there awaiting the return of her mistress. The two met in Indiana's room and Noun, as passionate as ever, enticed the young man's surrender. Aroused by the return of Indiana, Noun escaped, leaving de Ramière to face her mistress alone. Indiana, disturbed to find her suitor in her room, ordered him to leave before his presence was discovered.

A short time later, Noun's body was discovered floating in a nearby stream. Pregnant, she had taken her life because of de Ramière's refusal to marry her or even to continue their relationship. Indiana was broken-hearted at the death of her maid and de Ramière himself was greatly perturbed. By that time he had tired of his pursuit of Indiana and had determined to forget her. One night Indiana, having decided at last to become his mistress in fact, went to his rooms. Learning that he was not at home, she waited until

he returned at dawn. Then she offered herself to him. Unfortunately, while they were talking, dawn broke. Compromised by her presence in de Ramière's rooms at that hour, Indiana returned to her home, where Delmare, agitated by the discovery of her absence, received her with cold suspicion.

Soon afterward Delmare suffered business reverses and faced complete ruin. Indiana contritely went with him to the Isle of Bourbon, where he hoped to make another fortune. Unhappy in her new home, she lived only for the letters de Ramière wrote her. At last she decided to leave Delmare and arranged for her secret passage back to France. On her arrival in Paris, she learned that fickle de Ramière had recently married.

For weeks she lived a miserable existence. Penniless and starving, she decided to die. When she and Sir Ralph, who had followed her to Paris, were strangely reunited, they agreed to commit suicide by drowning. At the last minute, however, they changed their minds. Moved by Sir Ralph's devotion, Indiana realized that he was the man she truly loved. Together they forsook civilization and lived as recluses, away from all people and society, but satisfied and happy at last.

## THE INFORMER

*Type of work:* Novel

*Author:* Liam O'Flaherty (1896- )

*Type of plot:* Psychological melodrama

*Time of plot:* The 1920's

*Locale:* Dublin

*First published:* 1925

*Principal characters:*

FRANCIS JOSEPH McPHILLIP, a political murderer

GYPO NOLAN, the informer

DAN GALLAGHER, a revolutionist

KATIE FOX, a prostitute

*Critique:*

*The Informer*, an outstanding example of modern Irish realism and a masterpiece of suspense, has had a popular as well

as a critical success. Part of its merit consists of its adherence to the classical unities of time, place, and action, for the

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entire story covers only a single night in Dublin. O'Flaherty has given a realistic picture of the slum and its people, and of the tight-knit revolutionary organization which could flourish so completely only in Ireland.

### *The Story:*

Francis McPhillip came to the door of the public lodging-house. He was unobtrusively and shabbily dressed. With the caution born of necessity, he waited in the doorway until he was sure he was not followed. He kept his hand inside his raincoat to touch the reassuring butt of his pistol. For six months he had been a hunted man, hiding out in the wild mountains.

It was in October that he had killed the secretary of the Farmers' Union. He had orders from the revolutionary organization to use his gun only if he had to; after the killing the organization had disavowed his act and expelled him. So he had been a lone fugitive. Now he was back in Dublin to see his family once more.

He searched among the public rooms crowded with Dublin's poor. In the dining-room he found the man he had come to see: Gypo Nolan. Gypo was eating from a huge plate of cabbage and bacon he had stolen from a locker. Francis sat down and inquired hoarsely of Gypo if the police were still watching his parents' house. Gypo gave only grunts at first, and then said he thought the coast was clear. After eating voraciously from Gypo's plate, Francis slipped out.

Gypo thought stolidly of his former companion in the organization. Then he thought bitterly of his empty pockets; he could not buy a bed tonight. He tried to link up these two facts, but Gypo thought only with great difficulty. The organization had expelled him too, for he had been Francis' companion at the time of the murder. Without Francis' agile brain he could make no plans. At last a light came. He marched off to the police station and told the officers where

they could find Francis. For his information he received twenty pounds. Shortly afterward, Francis shot himself as police officers surrounded his father's house.

In a public house Gypo met Katie Fox, a prostitute who took care of him occasionally when he was destitute. He bought her a few glasses of gin and told her he had no need of her bed that night. She was suspicious because he was in funds and accused him of robbing a church. During the quarrel she accidentally let drop the word "informer." Gypo was startled. He was glad to leave her and go out in the night.

To keep up appearances, Gypo went to the McPhillip house. He quarreled with Francis' father, who blamed him for the wild life Francis had led. Francis' mother and his sister Mary, however, upheld Gypo for his visit of sympathy. As he left he gave Mrs. McPhillip four silver coins.

Bartly followed him out. Bartly was an organization member sent out to bring Gypo in. After Bartly made a taunting reference to the coins he had given Francis' mother, Gypo choked Bartly, and only the arrival of an armed friend saved his life. By threats and persuasion Gypo was led to the organization headquarters, where he met the feared and respected Dan Gallagher, the revolutionists' leader.

Because of his stupidity and his great strength, Gypo had no fear of men or guns, but Dan was intelligent and soon overcame Gypo's hostility. If Gypo could only give them a lead on the person who had informed the police of Francis' return, he would be taken back into the organization. Dan brought out a bottle and gave Gypo several drinks. Under their influence Gypo concocted a story: Rat Mulligan had a grudge against Francis for betraying his sister, and Gypo declared he had seen Rat following Francis away from the lodging-house. Though he was skeptical, Dan sent for Rat and ordered Gypo to appear for the hearing that night at one-thirty.

Followed by his shadow Bartly, Gypo



went out confidently. In a street fight he knocked out a policeman from sheer exuberance. Trailed by an admiring rabble, he went to a lunch stand and bought food for all his admirers. In the confusion he slipped away from Bartly.

Gypo was elated. He had money; he was safe; he would be back in the organization. He went to a superior brothel and spent money recklessly. A well-dressed woman with a scar on her face held aloof. She refused Gypo's advances, saying she was the wife of an army officer and wanted to get back to London. Gypo gave her the fare and accepted the companionship of another girl, Maggie. Bartly found him with her and reminded him of the inquiry. Gypo gave Maggie a pound to take to Katie and followed Bartly willingly.

Meanwhile Dan had been at the McPhillip house to take the family's statements. He made love briefly to Mary and induced her to accompany him to the inquiry, a kangaroo court held in the wine cellar of a ruined house. Dan acted as prosecutor and three of his men were judges.

First Rat Mulligan was questioned, but it soon developed that Rat could not possibly have been the informer. When Gypo was brought in, Dan made a convincing case: Gypo knew where Francis was going, Gypo had left the lodging-house at the right time, Gypo had been squandering money all night. At last Gypo broke down and confessed his guilt. Dan had him imprisoned in a cellar room with armed guards at the door.

Long ago Francis had discussed with Gypo how to get out of the cell. In the ceiling there was a trapdoor covered with

dirt. Exerting his great strength, Gypo seized an iron ring with his hands, and with his legs forced up both trapdoor and covering earth. As he scrambled out the alerted guards shot at him, but he got away. Dan was terrified. Gypo might go to the police and the secret organization would be broken up. Mary was astonished at the weakness of resourceful Dan. When he pulled himself together, he sent agents to cover the roads leading out of the area. Gypo was trapped.

Every time Gypo tried to leave the slum district, he found waiting guards. His only refuge was Katie's room. She let him stay, and he thankfully fell into brutish sleep. Somehow Katie began to think of her own lost and vicious life, and she identified her misery with Gypo. With a notion that she would be canonized, she crept off to inform the organization of Gypo's hiding place.

As four armed men closed in on him, Gypo awoke just in time to fight them off. He crippled two of them in a struggle on the stairs, but he was wounded several times as he ran to escape execution.

Gypo became weaker as he fled. Dan saw him but shrugged as he turned away. He knew the informer was done for. In growing confusion Gypo went into a church where early mass was being celebrated. With dimming vision he made out Mrs. McPhillip. He fell in front of her seat and confessed his treachery. When she forgave him, Gypo stood up and in a loud voice called to Francis that his mother had forgiven him. With a gurgle he fell forward and shivered as blood gushed from his mouth.

## THE INNOCENT VOYAGE

*Type of work:* Novel

*Author:* Richard Hughes (1900- )

*Type of plot:* Psychological realism

*Time of plot:* Early nineteenth century

*Locale:* Jamaica, the high seas, England

*First published:* 1929

**Principal characters:**

MR. BAS-THORNTON, a plantation owner in Jamaica  
MRS. BAS-THORNTON, his wife  
JOHN,  
EMILY,  
EDWARD,  
RACHAEL, and  
LAURA, their children  
MARGARET FERNANDEZ, Emily's friend  
HARRY FERNANDEZ, her brother  
CAPTAIN JONSEN, captain of a pirate ship  
A DUTCH SEA CAPTAIN, murdered by Emily

**Critique:**

*The Innocent Voyage*, equally well-known under its alternate English title, *A High Wind in Jamaica*, is an unusual novel on which the author has realistically shown the effect—or lack of effect—of a series of horrible experiences upon the minds of seven young children. These experiences include a hurricane, capture by pirates, seduction, murder, and a trial at Old Bailey. Written with varied humor that runs from macabre playfulness to biting satire, the novel ranks as a minor classic because of its convincing insights into the childhood psyche. For the world of childhood, as the writer makes plain, is quite different from the adult one, and also different from what most grownups suppose. The Bas-Thornton children are not young monsters, as some mistaken readers have supposed. They are children protected and insulated by the amorality of their own innocence from an adult world of compulsions, frustrations, and fears.

**The Story:**

Five young Bas-Thorntons lived on the family's run-down sugar plantation in Jamaica. On the day after Emily's tenth birthday they were allowed to make their first visit away from home. They went to meet Margaret and Harry Fernandez, children of creole neighbors, on a nearby plantation. The Fernandez children often ran around barefoot, like Negroes; Emily thought it quite wonderful. Dur-

ing their visit the region was shaken by a slight quake. Emily, wildly excited, galloped her pony into the sea. For the first time she realized that there were forces in the world over which neither she nor adults had any control.

If the earthquake was the most thrilling event of Emily's life, the death of a pet cat was soon to be the most terrible. The next evening, back home, a hurricane struck the island. While the house shook under the force of wind and rain, Tabby streaked through the house and dashed out into the storm pursued by a pack of wild jungle cats. That night the house and the surrounding countryside were blown flat, but the destruction was nothing compared with the mystery of Tabby's horrible fate.

Mr. and Mrs. Bas-Thornton had no way of knowing what was passing through the children's minds. Fearing that the hurricane must have been a shock to them, the parents reluctantly decided to send them back to England to school. They and the Fernandez children were shortly put aboard the *Clorinda*, in care of Captain James Marpole.

Off the Cuban coast pirates boarded the vessel. Her stores and valuables were seized, and the children removed to the marauder for their supper. Captain Marpole, mistaking efforts to return the children for the splash of bodies thrown overboard, left the scene under full sail. Later he wrote the Bas-Thorntons that

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the pirates had callously murdered the children. Actually, Captain Jonsen, leader of the pirate crew, was surprised to find himself the custodian of seven young travelers.

The *Clorinda's* cargo was auctioned off at Santa Lucia, Cuba. While playing, Emily's older brother John fell forty feet to his death from a warehouse doorway. The vessel presently put to sea with the surviving children.

For weeks the pirate ship sailed aimlessly over the ocean in search of booty. The children, allowed to do much as they pleased, amused themselves with two pigs and a monkey the vessel carried. Emily began to be aware of her identity as a separate personality; shipboard life which she had accepted unquestioningly at first began to disturb her. One night Captain Jonsen, drunk, came into the children's quarters. When he tried to stroke Emily's hair she bit his thumb. Margaret, more mature, was sick after the incident, but a few days later she went to the captain's cabin to live. From that time on she avoided the other children.

As both bore an individual weight of guilt, Emily and the captain evaded each other after the drunken incident, until a thigh wound Emily received from a marlin spike dropped by Rachel brought about a reconciliation. Captain Jonsen carried her to his cabin, dressed the gash, and gave her his bunk.

Emily was still confined to bed, her wound healing, when the pirates captured a Dutch steamer carrying a cargo of wild animals. Her captain was bound and left tied on the floor of Emily's cabin while Captain Jonsen and his crew amused themselves with the animals aboard their prize.

While Emily screamed futilely, the Dutch captain managed to roll toward a knife lying in a corner. He was not a handsome man. He seemed to have no neck and he reeked of cigar smoke; the fact that he was tied up like an animal added to Emily's terror. His fingers were groping for the blade when she threw

herself out of her bunk. Seizing the knife, she slashed at him until he was covered with wounds. Leaving him to bleed to death, she then hurled the weapon toward the door and dragged herself back to the bunk.

Margaret was the first to enter the cabin, and so the first boatload of pirates to return from the captured steamer thought she had committed the crime. Horrified, they dropped her overboard to drown. The freebooters in the second boat, assuming that she had accidentally fallen in, picked her up. In the excitement caused by the murder no one noticed her come aboard, and she was not disturbed when she rejoined the younger children in the hold.

With the captain's death hanging over their heads, intimacy between children and pirates came to an end. Realizing the wantonness of her deed, Emily had to bear the double burden of her conscience and the fear that Margaret would identify the real culprit.

The sight of a man-of-war on the horizon finally brought Captain Jonsen to a decision; it was time he and the children parted company. With his ship disguised as a shabby cargo vessel, the *Lizzie Green*, he persuaded the captain of a passing steamship to relieve him of his young passengers. The children were laying their own plans for capturing another prize when the mate called Emily aside to coach her in what he hoped would be the children's story. Emily willingly promised to say that the captain of the *Lizzie Green* had rescued them from pirates; but it was she who, in a childish burst of confidence to the stewardess aboard the steamer, told the secret of the pirate vessel. On that information, a gunboat apprehended Captain Jonsen and his men; they were imprisoned in Newgate. The young Bas-Thorntons were reunited with their parents, who had sold the plantation and moved to England. Margaret and Harry Fernandez went to stay with relatives.

Although Emily had revealed their



captors' identities readily enough, the prosecuting attorney had good reason for doubting his ability to obtain a conviction. The children told about the pirates' monkey and some turtles the *Clorinda* had carried, but of life aboard the pirate ship they had little to say. All memory of John seemed obliterated from their minds. It was accepted by the grownups, and gradually by the children, that he had died trying to protect the girls. This conclusion was substantiated by Margaret's condition of shock and loss of memory.

Emily became the chief witness for the Crown. Asked about the Dutch captain and the possibility that he had been murdered, she became hysterical but man-

aged to say she had seen him lying in a pool of blood. Her statement was enough for a conviction. As she left the courtroom she saw in Captain Jonsen's eyes the same desperate and despairing look she had seen in Tabby's the night of the hurricane. Captain Jonsen was condemned to be hanged.

A few days later Emily was taken to her new school by her parents. The head mistress spoke feelingly of the experiences Emily had undergone, but anyone else, looking at her, would have found that Emily's innocent young face blended perfectly with the others as she stood chattering with the quiet-mannered young ladies who were to be her new friends.

## THE INSPECTOR GENERAL

*Type of work:* Drama

*Author:* Nikolai V. Gogol (1809-1852)

*Type of plot:* Political satire

*Time of plot:* Early nineteenth century

*Locale:* Russia

*First presented:* 1836

### *Principal characters:*

ANTON ANTONOVICH SKVOZNIK-DMUKHANOVSKY, prefect of a small provincial town

ANNA, his wife

MARIA, his daughter

IVAN ALEXANDROVICH HLESTAKOV, a traveler

OSIP, Ivan's servant

### *Critique:*

This comedy, the high point of Gogol's work in the drama, represents an effective protest on his part against the fumbling, venal bureaucracy of Russia's small towns. Under the tsars, favoritism was rife, and the practice of giving and accepting bribes and favors is here satirized. The characters in the play are numerous but unimportant. The situation, which is credibly presented, and the system of government portrayed are what make this comedy live. The resemblances to modern manners and customs are close enough for us to enjoy the basic similarity to bureaucratic institutions in our own time.

### *The Story:*

The prefect of the town, Anton Antonovich, had received a disquieting letter. A friend wrote that an inspector was coming to visit the province and particularly his district. The inspector would probably travel incognito. The friend advised the prefect to clean up the town and hide evidence of any bribes that might discredit him. Anton in haste called a meeting of the local dignitaries and instructed them how to make a good impression on the official from the capital.

Artemy Filippovich Zemlyanika, the hospital manager, was advised to put clean nightcaps on the patients and take

away their strong tobacco for a time. The manager was thoughtful; he had always proceeded on the theory that if a patient were going to die, he would die anyway. He decided, however, to clean up both the patients and the hospital and to put up a sign in Latin over each bed to tell the patient's malady.

Ammos Fedorovich Lyapkin-Tyapkin, the judge, spent most of his time hunting. He kept a whip and other sporting equipment in his courtroom, and in the vestibule the porter kept a flock of geese. His assessor always smelled of liquor. Ammos protested that the assessor was injured as a baby and had smelled of brandy ever since. Anton suggested that he be made to eat garlic to cover the smell.

Luka Lukich Hlopov, the head of the school, was advised to cover up the more obvious foibles of his teachers. The one with a fat face, for instance, always made horrible grimaces when a visitor came and pulled his beard under his necktie, and the history teacher jumped on his desk when he described the Macedonian wars.

Piqued by a recital of their weaknesses, the others turned on Anton and reminded him that he took money bribes and only recently had had the wife of a non-commissioned officer flogged. During the wrangle the postmaster came in to see if they had had any news of the inspector's arrival. Anton advised the postmaster to open all letters in an attempt to discover who the inspector might be and when he would arrive. The advice was superfluous, for the postmaster always read all the letters anyway.

Two squires of the town, Bobchinsky and Dobchinsky, rushed in with exciting news. A mysterious stranger, obviously a high-born gentleman, was at that moment lodging in the local inn, and had been there a fortnight. His servant had let it out that his master was from St. Petersburg. Sure that the stranger was the inspector, the company trembled to think what he might already have learned. They scattered to repair any damage they could.

At the inn Osip was lying on his mas-

ter's bed and ruminating on the queerness of gentlefolk. His gentleman was always gambling, always broke, always selling his clothes to get funds. They were stuck in this wretched inn because there was no money to pay their bill. At this point, Ivan Alexandrovich burst in, loudly calling for supper.

When the waiter was summoned, he insolently refused to serve Ivan until the guest had paid his bill. After a long argument, some watery soup and a tough hen were brought, and perforce Ivan dined poorly. As the dishes were being removed amidst a tussle between Osip and the waiter for the remains of the supper, visitors were announced.

Nervous and apologetic, the prefect stood before Ivan's august person. Ivan thought, however, that he was to be put in jail. For a time the conversation was at cross purposes, but Ivan had the nimbler wit and allowed the prefect to do most of the talking. When he began to suspect what Anton was trying to say, he coolly accepted two hundred roubles to pay his bill, an invitation to stay at the prefect's house, and a nomination as the guest of honor at an official dinner at the hospital.

Anna and Maria were arguing about clothes, as usual, when Dobchinsky rushed in to announce the arrival of the inspector and his fine condescension in coming to stay at their house. Dobchinsky thought that he was being honest when he assured them their guest was a general. Thrilled at the idea of entertaining a general, the two ladies began to primp and preen.

When the men came in, Anton tried to impress the inspector by saying that he never played cards. Ivan approved; he especially abhorred gambling. Osip snickered at his master's remark, but fortunately he was not noticed. To impress the household Ivan then informed them that he was an author; besides writing for the papers he composed poetry and novels. When he referred casually to his high political connections, his hearers were agog, particularly the ladies. Meanwhile

Ivan was steadily drinking wine. At last he fell into a drunken sleep in his chair.

With only Osip remaining, Anton tried to pump the servant as to his master's habits and tastes, while the ladies tried to find out something about Ivan's love life. Since Anton kept giving him money, Osip obliged by telling many details of his master's place in high society.

Ivan was put to bed to sleep off the wine. When he awoke, the dignitaries of the town waited on him one by one. Ammos, the judge, introduced himself and asked for the inspector's orders. Ivan carelessly promised to speak well of the judge to his friends, and just as carelessly borrowed money from his suppliant. The postmaster was impressed with Ivan's friendliness and was glad to lend him three hundred roubles. Both Luka and Artemy were glad to lend the inspector three or four hundred roubles, but Bobchinsky and Dobchinsky together could raise only sixty-five roubles.

When the petitioners left, Osip begged his master to leave while the pickings were still good. Ivan, agreeing that immediate departure might be prudent, sent the servant to make arrangements. Osip wangled the best coach the town could offer. In the meantime several shopkeepers also came in to protest against the prefect, who was making them pay tribute. From them Ivan borrowed five hundred roubles.

When Maria came in, Ivan was so

elated at his successes that he made love to her and finally kissed her on the shoulder. The daughter scurried away as her mother came in, and Ivan ogled the older lady, too. The daughter came back, full of curiosity, and in his confusion Ivan proposed marriage to Maria, who accepted him graciously. After writing a letter to a friend, in which he detailed his humorous adventures, Ivan left town. He promised, however, to return the next day.

In the morning Anton and his wife received the envious congratulations of friends. The ladies, green with envy, assured Maria that she would be a belle in St. Petersburg society. The parents, much taken with the idea, decided that their new son-in-law would insist on taking the whole family to live in the capital. Anton was sure that he would be made a general at least.

At that moment the postmaster arrived with Ivan's letter. When he read the frank description of the pretended inspector's love-making and his franker opinion of the muddle-headed town officials, the tremendous hoax gradually dawned on the company.

As the crestfallen crowd was counting up the losses, a gendarme came in with an official announcement. An inspector from St. Petersburg had just arrived and desired them all to wait upon him immediately. He was staying at the inn.

## IOLANTHE

*Type of work:* Comic opera

*Author:* W. S. Gilbert (1836-1911)

*Type of plot:* Humorous satire

*Time of plot:* Nineteenth century

*Locale:* England

*First presented:* 1882

### *Principal characters:*

THE LORD CHANCELLOR

STREPHON, an Arcadian shepherd

QUEEN OF THE FAIRIES

IOLANTHE, Strephon's fairy mother

PHYLLIS, a shepherdess and ward in Chancery

THE EARL OF MOUNTARARAT, and

EARL TOLLOLLER, her suitors

PRIVATE WILLIS, a palace guard



### Critique:

The story of a shepherd lad, the top of him a fairy but his feet mired in human form, *Iolanthe*, Or, *The Peer and the Peri* is a light-hearted satire on many human foibles. In particular, the drama pokes fun at the House of Lords, but it is such gentle fun that no one in Victorian England could take offense. *Iolanthe* is a delightful comedy, one of many from the pen of Sir William Schwenck Gilbert, whose name will always be associated with that of his composer-collaborator, Sir Arthur Seymour Sullivan.

### The Story:

The Fairy Queen had banished Iolanthe because she had married a mortal. Normally the punishment for such an act was death, but the queen so loved Iolanthe that she had been unable to enforce a penalty so grave. Iolanthe had been sentenced to penal servitude for life, on the condition that she never see her mortal husband again. At last the other fairies begged the queen to relent, to set aside even this punishment, for Iolanthe had served twenty-five years of her sentence by standing on her head at the bottom of a stream.

The queen, unable to resist their pleas, summoned the penitent Iolanthe and pardoned her. Iolanthe explained that she had stayed in the stream to be near her son Strephon, an Arcadian shepherd who was a fairy to his waist and a human from the waist down. While they spoke, Strephon entered, announcing that he was to be married that day to Phyllis, a ward of Chancery. The Lord Chancellor had not given his permission, but Strephon was determined to marry his Phyllis anyway. He was delighted when he learned that his mother had been pardoned, but he begged her and all the fairies not to tell Phyllis that he was half fairy. He feared that she would not understand.

The queen determined to make Streph-

on a member of Parliament, but Strephon said that he would be no good in that august body, for the top of him was a Tory, the bottom a Radical. The queen solved that problem by making him a Liberal-Unionist and taking his mortal legs under her particular care.

Phyllis talked with Strephon and warned him that to marry her without the Lord Chancellor's permission would mean lifelong penal servitude for him. But Strephon could not wait the two years until she was of age. He feared that the Lord Chancellor himself or one of the peers of the House of Lords would marry her before that time had passed.

Strephon's fears were well founded; the Lord Chancellor did want to marry his ward. Fearing that he would have to punish himself for marrying her without his permission, however, he decided to give her instead to one of the peers of the House of Lords. Two were at last selected, the Earl of Mountararat and Earl Tolloller, but there was no agreement as to the final choice. Phyllis herself did not wish to accept either, for she loved only Strephon. Then she saw Strephon talking with Iolanthe, who, being a fairy, looked like a young and beautiful girl, even though she was Strephon's mother. Phyllis was filled with jealousy, augmented by the laughter of the peers when Strephon in desperation confessed that Iolanthe was his mother. Weeping that he had betrayed her, Phyllis left Strephon. No one had ever heard of a son who looked older than his mother.

The Fairy Queen herself told the Lord Chancellor and the peers that they would rue their laughter over Iolanthe and her son. To punish them, Strephon would change all existing laws in the House of Lords. He would abolish the rights of peers and give titles to worthy commoners. Worst of all, from then on peers would be chosen by competitive examinations. Strephon would be a foe they would not soon forget.

The queen's prediction came true. Strephon completely ruled the House of Lords. Every bill he proposed was passed, the fairies making the other members vote for Strephon even when they wanted to vote against him. The peers appealed to the fairies, but although the fairies admired the peers, they could not be swayed against Strephon.

The Earl of Mountararat and Earl Toller tried to decide who should have Phyllis. Each wanted the other to sacrifice himself by giving up all rights to her. Both had a family tradition that they must fight anyone who took their sweethearts, and since a fight meant that one of them would die and the survivor would be left without his friend, each wanted to make the sacrifice of losing his friend. At last the two decided that friendship was more important than love. Both renounced Phyllis.

Strephon and Phyllis met again, and at last he convinced her that Iolanthe was really his mother. Phyllis still could not believe that Strephon looked like a fairy, and she could not quite understand that his grandmother and all his aunts looked as young as his mother. She was sensible, however, and promised that whenever she saw Strephon kissing a very young girl she would know the woman

was an elderly relative. There was still the Lord Chancellor to contend with. When they went to Iolanthe and begged her to persuade him to consent to their marriage, Iolanthe told them that the Lord Chancellor was her mortal husband. He believed her dead and himself childless, and if she looked on him the queen would carry out the penalty of instant death.

Iolanthe could not resist the pleas of the young lovers. As she told the Lord Chancellor that she was his lost wife, the queen entered and prepared to carry out the sentence of death against Iolanthe. Before she could act, however, the other fairies entered and confessed that they too had married peers in the House of Lords. The queen grieved, but the law was clear. Whoever married a mortal must die. But the Lord Chancellor's great knowledge of the law saved the day. It would now read that whoever did *not* marry a mortal must die. Thinking that a wonderful solution, the queen took one of the palace guards, Private Willis, for her husband. Knowing that from now on the House of Lords would be recruited from persons of intelligence, because of Strephon's law, the peers could see that they were of little use. Sprouting wings, they all flew away to Fairyland.

## IPHIGENIA IN AULIS

*Type of work:* Drama

*Author:* Euripides (480-406 B.C.)

*Type of plot:* Classical tragedy

*Time of plot:* Beginning of Trojan War

*Locale:* Aulis, on the west coast of Euboea

*First presented:* 405 B.C.

*Principal characters:*

AGAMEMNON, King of Mycenae

CLYTEMNESTRA, his wife

IPHIGENIA, their daughter

ACHILLES, a Greek warrior

MENELAUS, King of Sparta

### *Critique:*

In *Iphigenia in Aulis*, Agamemnon, the co-commander of all the Greek forces in the Trojan War, impresses one as being

essentially the civilian executive, the upper middle-class husband and father who would rather be dictating business,

not military policies. Likewise, Clytemnestra, his wife, resembles the society-conscious suburban matron, rather than a queen. Hence, despite its heroic background and despite the nominally heroic aspects of its characters, the play is in many respects a domestic tragedy. Lacking are the terrible and compulsive passions which motivate the story of Clytemnestra and Agamemnon in the dramas of Aeschylus.

### *The Story:*

At Aulis, on the west coast of Euboea, part of Greece, the Greek host had assembled for the invasion of Ilium, the war having been declared to rescue Helen, wife of King Menelaus, after her abduction by Paris, a prince of Troy. Lack of wind, however, prevented the sailing of the great fleet.

While the ships lay becalmed, Agamemnon, commander of the Greek forces, consulted Calchas, a seer. The oracle prophesied that all would go well if Iphigenia, Agamemnon's oldest daughter, were sacrificed to the goddess Artemis. At first Agamemnon was reluctant to see his daughter so destroyed; but at last Menelaus, his brother, persuaded him that nothing else would move the weather-bound fleet. Agamemnon wrote to Clytemnestra, his queen, and asked her to conduct Iphigenia to Aulis, his pretext being that Achilles, the outstanding warrior among the Greeks, would not embark unless he were given Iphigenia in marriage.

The letter having been dispatched, Agamemnon had a change of heart; he felt that his continued popularity as co-leader of the Greeks was a poor exchange for the life of his beloved daughter. In haste he dispatched a second letter countermanding the first, but Menelaus, suspicious of his brother, intercepted the messenger and struggled with him for possession of the letter. When Agamemnon came upon the scene, he and Menelaus exchanged bitter words. Menelaus accused his brother of being weak

and foolish, and Agamemnon accused Menelaus of supreme selfishness in urging the sacrifice of Iphigenia.

During this exchange of charge and countercharge a messenger announced the arrival of Clytemnestra and Iphigenia in Aulis. The news plunged Agamemnon into despair; weeping, he regretted his kingship and its responsibilities. Even Menelaus was affected, so that he suggested disbanding the army. Agamemnon thanked Menelaus but declared it was too late to turn back from the course they had elected to follow. Actually, Agamemnon was afraid of Calchas and of Odysseus, and he believed that widespread disaffection and violence would break out in the Greek army if the sacrifice were not made. Some Chalcian women who had come to see the fleet lamented that the love of Paris for Helen had brought such stir and misery instead of happiness.

When Clytemnestra arrived, accompanied by Iphigenia and her young son, Orestes, she expressed pride and joy over the approaching nuptials of her daughter and Achilles. Agamemnon greeted his family tenderly; touching irony displayed itself in the conversation between Agamemnon, who knew that Iphigenia was doomed to die, and Iphigenia, who thought her father's ambiguous words had a bearing only on her approaching marriage. Clytemnestra inquired in motherly fashion about Achilles' family and background. She was scandalized when the heartbroken Agamemnon asked her to return to Argos, on the excuse that he could arrange the marriage details. When Clytemnestra refused to leave the camp, Agamemnon sought the advice of Calchas. Meanwhile the Chalcian women forecast the sequence of events of the Trojan War and hinted in their prophecy that death was certain for Iphigenia.

Achilles, in the meantime, insisted that he and his Myrmidons were impatient with the delay and anxious to get on with the invasion of Ilium. Clytemnestra, meeting him, mentioned the impending marriage, much to the mystification of



Achilles, who professed to know nothing of his proposed marriage to Iphigenia. The messenger then confessed Agamemnon's plans to the shocked Clytemnestra and Achilles. He also mentioned the second letter and cast some part of the guilt upon Menelaus. Clytemnestra, grief-stricken, prevailed upon Achilles to help her in saving Iphigenia from death by sacrifice.

Clytemnestra then confronted her husband, who was completely unnerved when he realized that Clytemnestra was at last in possession of the dreadful truth. She rebuked him fiercely, saying that she had never really loved him because he had slain her beloved first husband and her first child. Iphigenia, on her knees, implored her father to save her and asked Orestes, in his childish innocence, to add his pleas to his mother's and her own. Although Agamemnon was not heartless, he knew that the sacrifice must be made. He argued that Iphigenia would die for Greece, a country and a cause greater than them all.

Achilles, meanwhile, spoke to the army

in behalf of Iphigenia, but he admitted his failure when even his own Myrmidons threatened to stone him if he persisted in his attempt to stop the sacrifice. At last he mustered enough loyal followers to defend the girl against Odysseus and the entire Greek host. Iphigenia refused his aid, however, saying that she had decided to offer herself as a sacrifice for Greece. Achilles, in admiration, offered to place his men about the sacrificial altar so that she might be snatched to safety at the last moment.

Iphigenia, resigned to certain death, asked her mother not to mourn for her. Then she marched bravely to her death in the field of Artemis. Clytemnestra was left in prostration in her tent. Iphigenia, at the altar, said farewell to all that she held dear and submitted herself to the sacrifice.

The Chalcian women, onlookers at the sacrifice, invoked Artemis to fill the Greek sails now with wind so that the ships might carry the army to Troy to achieve eternal glory for Greece.

## IPHIGENIA IN TAURIS

*Type of work:* Drama

*Author:* Euripides (480-406 B.C.)

*Type of plot:* Romantic tragedy

*Time of plot:* Several years after the Trojan War

*Locale:* Tauris, in the present-day Crimea

*First presented:* c. 420 B.C.

### *Principal characters:*

IPHIGENIA, a priestess of Artemis

ORESTES, her brother

PYLADES, Orestes' friend

THOAS, King of Tauris

ATHENA, goddess of the hunt

### *Critique:*

Actually, *Iphigenia in Tauris* is not a tragedy in the classic sense at all; instead, it is a romantic melodrama. Iphigenia, after years in a barbaric land, may still have felt hatred for the Greeks, but her sentimental longing to return to Argolis, her birthplace and the scene of her happy childhood, was intense. Her feelings are described most touchingly by Euripides. The play abounds in breathtaking situ-

ations of danger and in sentimental passages of reminiscence. The recognition scene is perhaps the most thrilling, if not the most protracted in the classic Greek drama. Goethe dramatized this story in his *Iphigenie auf Tauris* (1787).

### *The Story:*

When the Greek invasion force, destined for Ilium, was unable to sail from

Aulis because of a lack of wind, Agamemnon, the Greek commander, appealed to Calchas, a Greek seer, for aid. Calchas said that unless Agamemnon gave Iphigenia, his oldest daughter, as a sacrifice to Artemis, the Greek fleet would never sail. By trickery Agamemnon succeeded in bringing Clytemnestra, his queen, and Iphigenia to Aulis, where the maiden was offered up to propitiate the goddess. At the last moment, however, Artemis substituted a calf in Iphigenia's place and spirited the maiden off to the barbaric land of Tauris, where she was doomed to spend the rest of her life as a priestess of Artemis. One of Iphigenia's duties was to prepare Greek captives—any Greek who was apprehended in Tauris was by law condemned to die—for sacrifice in the temple of the goddess.

Iphigenia had been a priestess in Tauris for many years when, one night, she had a dream which she interpreted to mean that her brother Orestes had met his death; now there could be no future for her family, Orestes having been the only son.

Orestes, however, was alive; in fact, he was actually in Tauris. After he and his sister Electra had murdered their mother to avenge their father's death at her hands, the Furies had pursued Orestes relentlessly. Seeking relief, Orestes was told by the Oracle of Delphi that he must procure a statue of Artemis which stood in the temple of the goddess in Tauris and take it to Athens. Orestes would then be free of the Furies.

Orestes and his friend Pylades reached the temple and were appalled at the sight of the earthly remains of the many Greeks who had lost their lives in the temple. They resolved, however, to carry out their mission of stealing the statue of Artemis.

Meanwhile Iphigenia, disturbed by her dream, aroused her sister priestesses and asked their help in mourning the loss of her brother. In her loneliness she remembered Argos and her carefree childhood. A messenger interrupted her reverie with the report that one of two young

Greeks on the shore had in a frenzy slaughtered Taurian cattle which had been led to the sea to bathe. The slayer was Orestes, under the influence of the Furies. In the fight which followed Orestes and Pylades held off great numbers of Taurian peasants, but at last the peasants succeeded in capturing the two youths. The Greeks were brought to Thoas, the King of Tauris.

Iphigenia, as a priestess of Artemis, directed that the strangers be brought before her. Heretofore she had always been gentle with the doomed Greeks and had never participated in the bloody ritual of sacrifice. Now, depressed by her dream, she was determined to be cruel.

Orestes and Pylades, bound, were brought before Iphigenia. Thinking of her own sorrow, she asked them if they had sisters who would be saddened by their deaths. Orestes refused to give her any details about himself, but he answered her inquiries about Greece and about the fate of the prominent Greeks in the Trojan War. She learned to her distress that her father was dead by her mother's treachery and that Orestes was still alive, a wanderer.

Deeply moved, Iphigenia offered to spare Orestes if he would deliver a letter for her in Argos. Orestes magnanimously gave the mission to Pylades; he himself would remain to be sacrificed. When he learned that Iphigenia would prepare him for the ritual, he wished for the presence of his sister to cover his body after he was dead. Iphigenia, out of pity, promised to do this for him. She went to bring the letter. Orestes and Pylades were convinced that she was a Greek. Pylades then declared that he would stay and die with his friend. Orestes, saying that he was doomed to die anyway for the murder of his mother, advised Pylades to return to Greece, marry Electra, and build a temple in his honor.

Iphigenia, returning with the letter, told Pylades that it must be delivered to one Orestes, a Greek prince. The letter urged Orestes to come to Tauris to take

Iphigenia back to her beloved Argos; it explained how she had been saved at Aulis and spirited by Artemis to Tauris. Pylades, saying that he had fulfilled the mission, handed the letter to Orestes. Iphigenia, doubtful, was finally convinced of Orestes' identity when he recalled familiar details of their home in Argos. While she pondered escape for the three of them, Orestes explained that first it was necessary for him to take the statue of Artemis, in order to avoid destruction. He asked Iphigenia's aid.

Having received a promise of secrecy from the priestesses who were present, Iphigenia carried out her plan of escape. As Thoas, curious about the progress of the sacrifice, entered the temple, Iphigenia appeared with the statue in her arms. She explained to the mystified Thoas that the statue had miraculously turned away from the Greek youths because their hands were stained by domestic murder. She declared to King Thoas that it was necessary for her secretly to cleanse the statue and the two young men in sea water. She commanded the people of Tauris to stay in their houses lest they too be tainted.

When Orestes and Pylades were led from the temple in chains, Thoas and his retinue covered their eyes so that they would not be contaminated by evil. Iphigenia joined the procession and marched solemnly to the beach. There she ordered the king's guards to turn their backs on the secret cleansing rites. Fearful for Iphigenia's safety, the guards looked on. When they beheld the three Greeks entering a ship, they rushed down to the vessel and held it back. The Greeks beat off the Taurians and set sail. The ship, however, was caught by tidal currents and forced back into the harbor.

Thoas, angry, urged all Taurians to spare no effort in capturing the Greek ship. Then the goddess Athena appeared to Thoas and directed him not to go against the will of Apollo, whose Oracle of Delphi had sent Orestes to Tauris to get the statue of Artemis. Thoas meekly complied. Iphigenia, Orestes, and Pylades returned to Greece, where Orestes, having set up the image of the Taurian Artemis in Attica, was at last freed from the wrath of the Furies. Iphigenia continued, in a new temple, to be a priestess of Artemis.

## THE ITCHING PARROT

*Type of work:* Novel

*Author:* José Joaquín Fernández de Lizardi (1776-1827)

*Type of plot:* Picaresque satire

*Time of plot:* The 1770's to 1820's

*Locale:* Mexico

*First published:* 1816

### *Principal characters:*

PEDRO SARMIENTO, The Itching Parrot, or Poll, a young Mexican

DON ANTONIO, Poll's prison mate and benefactor

JANUARIO, Poll's schoolmate

AN ARMY COLONEL, Poll's superior and benefactor

### *Critique:*

This novel, written by the most rabid controversialist among Mexican authors during the unsettled years when Mexico was seeking to become independent of Spain, was suppressed after the publica-

tion of the eleventh chapter in 1816, and the complete novel was not published until three years after the author's death. Scholars have viewed it as the first Spanish-American novel, and it is reputed

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to have sold over one hundred million copies. Lizardi managed to smuggle into the novel most of the polemical tracts which had earned him nationwide fame as *The Mexican Thinker*, pamphlets directed against whoever sat at the head of the Mexican government, whether he was Spanish viceroy or revolutionist dictator. Lizardi, like his fictional hero, spent many months in jail. He considered himself a no-party man, and many Mexican regimes resorted to prison sentences to silence him; but Lizardi, always placing Mexico above its rulers, alternately satirized and advised them.

### *The Story:*

Pedro Sarmiento was born to upper middle-class parents in Mexico City between 1771 and 1773; of the actual date, he was not sure. As a child he was willful, and his mother's excessive devotion only made him worse. He became such a scamp that at last his father sent him off to school. At school he was nicknamed Parrot. A little later, when he contracted the itch, his schoolmates nicknamed him *The Itching Parrot*, or Poll for short, and the name stuck to him through most of his life.

In addition to his nickname, Poll acquired many vicious habits from his school-fellows. Poll's father resolved to put Poll out as an apprentice in a trade, but Poll's mother, not wishing her son to disgrace her family by becoming a vulgar tradesman, insisted that the boy be sent to college. Against his better judgment, the father agreed, and so Poll was sent off to study for a college degree. After learning some Latin, some Aristotle, some logic, and a little physics, Poll was awarded a baccalaureate degree by the College of San Ildefonso.

Shortly after receiving his degree, Poll went into the countryside to visit a hacienda owned by the father of a former schoolmate. At the hacienda he earned the hatred of his schoolmate, *Januario*, by making advances to the latter's cousin, with whom *Januario* was infatuated.

*Januario* took his revenge by tempung Poll into a bullfight. Poll, who lost both the fight and his trousers, became the laughingstock of the hacienda. Still unsatisfied, *Januario* tricked Poll into trying to sleep with the girl cousin. Through *Januario*, the girl's mother discovered the attempt, beat Poll with her shoe, and sent him back to Mexico City in disgrace.

Upon his return to the city Poll was told by his father that he had to find some means of earning a livelihood. Poll, searching for the easiest way, decided he would study theology and enter the Church. Theology quickly proved uninteresting, and Poll gave up that idea. Trying to escape his father's insistence that he learn a trade, Poll then decided to enter a Franciscan monastery. There he soon found that he could not stand the life of a monk; he was glad when his father's death gave him an excuse to leave the monastery. After a short period of mourning Poll rapidly exhausted his small inheritance through his fondness for gambling, parties, and women. The sorrow he caused his mother sent her, also, to an early death. After his mother died, Poll was left alone. None of his relatives, who knew him for a rogue, would have anything to do with him.

In his despair Poll fell in with another schoolmate, who supported himself by gambling and trickery. Poll took up a similar career in his schoolmate's company. A man he gulled discovered Poll's treachery and beat him severely. After his release from the hospital Poll went back to his gambling partner and they decided to turn thieves. On their very first attempt, however, they were unsuccessful. Poll was caught and thrown into prison.

Because he had no family or friends to call upon, Poll languished in jail for several months. He made one friend in jail who helped him; that friend was *Don Antonio*, a man of good reputation who had been unjustly imprisoned. Although *Don Antonio* tried to keep Poll away from bad company, he was not entirely successful. When *Don Antonio* was freed, Poll

fell in with a mulatto who got him into all kinds of scrapes. By chance Poll was taken up by a scrivener who was in need of an apprentice and was pleased with Poll's handwriting. The scrivener had Poll released from prison to become his apprentice.

Poll's career as a scrivener's apprentice was short, for he made love to the man's mistress, was discovered, and was driven from the house. The next step in Poll's adventures was service as a barber's apprentice. He left that work to become a clerk in a pharmacy. After getting into trouble by carelessly mixing a prescription, Poll left the pharmacy for the employ of a doctor.

Having picked up some jargon and a few cures from his doctor-employer, Poll set out to be a physician. Everything went well until he caused a number of deaths and was forced to leave the profession.

Trying to recoup his fortunes once more, Poll returned to gambling. In a game he won a lottery ticket which, in its turn, won for him a small fortune. For a time Poll lived well; he even married a girl who thought he had a great deal of money. But the life the couple led soon exhausted the lottery money, and they were almost penniless again. After his wife died in childbirth, Poll set out once again in search of his fortune. His work as a sacristan ended when he robbed a corpse. Poll then joined a group of beggars. Finding that they were fakers, he reported them to the authorities. One of the officials, pleased with Poll, secured him a place in government service.

For a time all went well, but Poll, who was left in charge of the district when his superior was absent, abused his authority so much that he was arrested and sent in chains to Mexico City. There he was tried, found guilty of many crimes,

and sent to the army for eight years.

Through his good conduct and pleasing appearance, Poll was made clerk to the colonel of the regiment. The colonel placed a great deal of trust in Poll. When the regiment went to Manila, the colonel saw to it that Poll was given an opportunity to do some trading and save up a small fortune. Poll completed his sentence and prepared to return to Mexico as a fairly rich man. All his dreams and fortune vanished, however, when the ship sank and he was cast away upon an island. On the island he made friends with a Chinese, in whose company Poll, pretending all the while to be a nobleman, returned to Mexico. When they reached Mexico the lie was discovered, but the Chinese continued to be Poll's friend and patron.

Poll stayed with the Chinese for some time, but he finally left in disgrace after having introduced prostitutes into the house. Leaving Mexico City, Poll met the mulatto who had been his companion in jail. Along with the mulatto and some other men, Poll turned highwayman but barely escaped with his life from their first holdup. Frightened, Poll went into retreat at a church, where he discovered his confessor to be a boy he had known years before in school. The kind confessor found honest employment for Poll as an agent for a rich man. Poll became an honest, hardworking citizen, even being known as Don Pedro rather than Poll or The Itching Parrot. Years passed quickly. Then one day Don Pedro, befriending some destitute people, found the man to be his old benefactor of prison days, Don Antonio. The other people were Don Antonio's wife and daughter. Don Pedro married the girl, thus completing his respectability. He lived out the rest of his days in honesty, industry, and respect.

## JACK OF NEWBERRY

*Type of work:* Novel

*Author:* Thomas Deloney (1543?-1607?)

*Type of plot:* Picaresque adventure

Time of plot: Reign of Henry VIII

Locale: England

First published: 1597

*Principal characters:*

JACK WINCHCOMB, a weaver

JACK'S MASTER'S WIDOW

JACK'S SECOND WIFE

HENRY VIII, King of England

QUEEN CATHERINE, his wife

CARDINAL WOLSEY, Lord Chancellor of England

*Critique:*

*Jack of Newberry*, originally titled *The Pleasant Historie of John Winchcomb*, in his *Younger Yeares called Jack of Newberry, the Famous and Worthy Clothier of England*, is an important work because it marks the first successful attempt of any writer to use the material found in the lives of ordinary working people as the material for prose fiction. For this reason Deloney's book marks a great step toward the novel as we know it today. In a day when authors were writing about the gentry and nobility and were dedicating books to them, Thomas Deloney wrote about the lower classes and dedicated his volumes to them. Since almost no original copies of his publications have come down to modern times, it is a fairly safe guess that Deloney found a ready audience for his materials. Even the style in which he wrote smacked of the language of the people, rather than the absurdly elevated and involved style of such authors as Lyly, author of *Euphues*, and Sir Philip Sidney. Like his own *Jack of Newberry*, Deloney was a man of the people and a cloth weaver by trade. The pictures Deloney gave of bourgeois England were exaggerated, but highly entertaining. The real Jack of Newberry is known to have died there in 1519.

*The Story:*

In the days of King Henry VIII there lived in the English town of Newberry a young weaver named Jack Winchcomb. As a young man he was something of a prodigal, spending as much as he made and having a reputation as a gay young

fellow, known in all the county of Berkshire as Jack of Newberry. But after his master died, Jack changed his ways, for his mistress, having acquired a fondness for the young man, entrusted to him the entirety of her husband's business. Jack became a careful man, both with his mistress' affairs and with his own, and soon lost his reputation for prodigality. In its place he acquired a reputation as an honest, hardworking, and intelligent businessman.

His mistress thought so highly of Jack that she even made him an adviser in affairs of the heart. His advice was of little value to her, however, for she had already made up her mind, despite the difference in their years, to marry Jack himself. She tricked him into agreeing to further her marriage with an unknown suitor. When they arrived at the church, Jack found that he was the man; thus Jack became her husband and the master of her house and business.

The marriage went none too smoothly at first, for despite her love for Jack the woman did not like to be ordered about by the man who had once been her servant. But at last they came to an understanding and lived happily for several years, at which interval the good woman died, leaving Jack master of the business and rich in the world's goods.

Not long after his first wife died, Jack remarried, the second time to a young woman. The wife was a poor choice, even though he had the pick of the wealthy women of his class in the county. Not many months passed after the marriage, which had been a costly one,



before James, King of Scotland, invaded England while King Henry was in France. The justices of the county called upon Jack to furnish six men-at-arms to join the army raised by Queen Catherine. Jack, however, raised a company of a hundred and fifty foot and horse, which he armed and dressed at his own expense in distinctive liveries. Jack himself rode at the head of his men. Queen Catherine was greatly pleased and thanked Jack Winchcomb personally for his efforts, although his men were not needed to achieve the English victory at Flodden Field. In reward for his services, Jack received a chain of gold from the hands of the queen herself.

In the tenth year of his reign King Henry made a trip through Berkshire. Jack Winchcomb introduced himself in a witty way to the king as the Prince of the Ants, who was at war with the Butterflies, a sally against Cardinal Wolsey. The king, vastly pleased, betook himself to Newberry, along with his train, where all were entertained by Jack at a fabulous banquet. After the banquet the king viewed the weaving rooms and warehouses Jack owned. Upon his departure the king wished to make Jack a knight, but the weaver refused the honor, saying he would rather be a common man and die, as he had lived, a clothier.

In his house Jack of Newberry had a series of fifteen paintings, all denoting great men whose fathers had been tradesmen of one kind and another, including a portrait of Marcus Aurelius, who had been a clothier's son. Jack kept the pictures and showed them to his friends and workmen in an effort to encourage one and all to seek fame and dignity in spite of their humble offices in life.

Because of the many wars in Europe during King Henry's reign, trade in general was depleted. The lot of the clothiers and weavers being particularly bad, they joined together and sent leaders to London to appeal to the government on their behalf. One of the envoys they sent was Jack Winchcomb of Newberry. The king

remembered Jack and in private audience assured him that measures would be taken to alleviate the hardships of the clothiers. Another man who had not forgotten Jack was the Lord Chancellor, Cardinal Wolsey. In an attempt to circumvent the king's promise, he had Jack and the other envoys thrown into prison for a few days. Finally the Duke of Somerset intervened and convinced the cardinal that the clothiers meant no harm.

Some time later an Italian merchant named Benedick came to the house of Jack of Newberry to trade. While there, he fell in love with one of Jack's workers, a pretty girl named Joan. But she paid no attention whatever to Benedick and asked a kinsman to tell the Italian not to bother her. When the kinsman did as he was asked, he angered the Italian, who vowed to make a cuckold of the kinsman for his pains. With gifts and fair speech the Italian finally had his way with the weaver's wife, although the woman was immediately sorry. She told her husband, who had his revenge on the Italian by pretending that he would see to it that the Italian was permitted to go to bed with Joan. The Italian fell in with the scheme and found himself put to bed with a pig, whereupon all the Englishmen laughed at him so heartily that he left Newberry in shame.

Jack's second wife was a good young woman, but she sometimes erred in paying too much attention to her gossiping friends. At one time a friend told her that she was wasting money by feeding the workmen so well. She cut down on the quantity and the quality of the food she served the workers, but Jack, who remembered only too well the days when he had been an apprentice and journeyman forced to eat whatever was placed in front of him, became very angry and made her change her ways again. His workers were gratified when he said that his wife's friend was never to set foot in his house again.

At another time Jack of Newberry went to London, where he found a drap-

er who owed him five hundred pounds working as a porter. Learning that the man, through no fault of his own, had become a bankrupt, Jack showed his confidence in the man by setting him up in business again. Friends warned him that he was sending good money after bad, but Jack's judgment proved correct. The man paid back every cent and later became an alderman of London.

Jack was always proud of his workers. One time a knight, Sir George Rigley, seduced a pretty and intelligent girl who

worked for Jack. Jack vowed that he would make it right for her. He sent the woman, disguised as a rich widow, to London. There Sir George fell in love with her, not knowing who she was, and married her. The knight was angry at first, but he soon saw the justice of the case and was very well pleased with the hundred pounds Jack gave the girl as a dowry. Still knowing their places in life, Jack and his wife gave precedence to Sir George and his new lady, even in their own house.

## JACK SHEPPARD

*Type of work:* Novel

*Author:* William Harrison Ainsworth (1805-1882)

*Type of plot:* Picaresque romance

*Time of plot:* 1702-1724

*Locale:* London and its environs

*First published:* 1839

### *Principal characters:*

JACK SHEPPARD, a housebreaker and popular jailbreaker

JOAN SHEPPARD, his mother

OWEN WOOD, a London carpenter

MRS. WOOD, his wife

WINIFRED, their daughter

SIR ROWLAND TRENCHARD, an aristocrat

THAMES DARRELL, Sir Rowland's nephew and foster son of Owen Wood

JONATHAN WILD, a thief-taker

BLUESKIN, devoted henchman of Jack Sheppard

### *Critique:*

*Jack Sheppard* differs from most of Ainsworth's work in that it has a rogue instead of a historical figure for its title character. Extremely popular in its own day, it has remained the most widely read of this author's novels. The plot is based on the life of a famous English criminal who so appealed to the public imagination that both Hogarth and Sir James Thornhill used him as a model in their paintings. Abounding in characters, circumstantial incident, obviously delineated protagonists and antagonists, and scattered references to historical incident, the novel illustrates the typically Victorian treatment of the rogue theme in fiction. Thackeray, critical of Ainsworth's characterization of Sheppard, wrote *Catherine* in protest against this book.

### *The Story:*

When Owen Wood went to offer his condolence to Joan, the widow of Tom Sheppard, who had been executed for stealing from Wood, he found the woman living in misery near the Old Mint, a haven for mendicants, thieves, and debtors. Joan told Wood that Van Galgebroek, a Dutch seaman and conjurer, had prophesied that her baby, Jack, would be executed as his father had been. The prophecy was based on the presence of a mole behind Jack's ear. Wood offered to take the infant out of that sordid environment in order to avert fulfillment of the prophecy, but the mother refused to part with her child.

Left alone with the infant while Joan went to the attic to get a key which her deceased husband had ordered given to

Wood, the carpenter was accosted by a mob led by Sir Rowland Trenchard, in pursuit of a young man named Darrell. In the confusion Jonathan Wild, a thief-taker, picked up the key which Joan was to return to Wood.

While a great storm raged, Darrell, the fugitive, with a baby in his arms, was again pursued by Sir Rowland. The chase continued to the flooded Thames, where Darrell was drowned after a struggle with Sir Rowland. Wood, on his way home, rescued the baby from drowning. Some falling bricks saved him and the baby from Sir Rowland's wrath. Wood, understanding little of the night's strange events, took the child home with him. He named the boy Thames Darrell.

Twelve years later Wood had taken Jack Sheppard as an apprentice in his carpenter shop, but he found the boy indifferent and listless in his work. Thames Darrell, reared by the Woods, was a model apprentice. A third child in the household was Winifred, Wood's daughter, a charming, beautiful girl. The three twelve-year-olds were very fond of each other.

Mrs. Wood, a termagant, had long berated her husband for his kindness to Jack and to Joan Sheppard, who lived modestly and respectably in Willesden. Following an episode in which Thames was injured while trying to prevent injury to Jack, Mrs. Wood reprimanded Jack and predicted that he would come to the same end that his father had met. Her chastisement was strong enough to arouse a spirit of misdemeanor and criminality in Jack.

Jonathan Wild, who had hanged Tom Sheppard, boasted that he would hang the son as well. A resolute and subtle plotter, he worked slyly to bring about the boy's ruin. One day he gave Jack the key which he had found on the floor of the Mint twelve years before. It was Wood's master key; his hope was that Jack would rob the carpenter. Investigating Thames' parentage, Wild learned also that Thames was the child of Sir Rowland Trenchard's sis-

ter, Lady Alvira, whose husband Sir Rowland had drowned and whose child he had tried to destroy on the night of the great storm. Later Lady Alvira had been forced to marry her cousin, Sir Cecil Trafford. Lady Trafford was dying, in which event the estates would revert to her brother if she left no other heir. Wild promised Sir Rowland that he would remove Thames in order that Sir Rowland could inherit the entire estate. As a hold over the nobleman, he told him also that he knew the whereabouts of Sir Rowland's other sister, Constance, carelessly lost in childhood to a gipsy.

Wild and Sir Rowland trapped Thames and Jack in Sir Rowland's house and accused them of robbery. Imprisoned, Jack and Thames made a jail break from Old Giles' Roundhouse, the first of innumerable and difficult escapes for Jack, and the last for Thames, who was sent off to sea to be disposed of by Van Galgebroek, the Dutch seaman and conjurer.

Jack was soon fraternizing with the patrons of the Mint, much to the pleasure of the derelicts, prostitutes, and gamblers, who gathered there. It was in this environment that Joan saw Jack as the criminal he had become. When she went there to admonish her son to live a life of righteousness, she was answered by the taunts and sneers of the patrons, who reminded her that she had at one time enjoyed the life of the Mint. Jack, egged on by two prostitutes, spurned her pleas. Joan returned to her little home in Willesden to pray for Jack.

Jonathan Wild, having rid himself of Thames, one obstacle in the thief-taker's scheme to get control of the fortune of Sir Montacute Trenchard, Thames' grandfather, set about to remove Sir Rowland as well. Wild, plotting against the aristocrat, had him arrested for treason in connection with a proposed Jacobite uprising against the crown.

Jack Sheppard used the key given him by Wild to rob Wood's house. Caught and jailed in the Cage at Willesden as he was



going to visit his mother, he soon escaped from the supposedly impregnable structure. At his mother's house Jack declared his undying love for her but announced that he could not return to honest living. Questioned by Joan as to how long he would wait to execute his threat against Jack, Wild, who had followed Jack to Willesden, answered boldly and confidently, "Nine."

Nine years later, in 1724, Jack had become the most daring criminal and jail-breaker of the day. By that time the Woods were affluent citizens living in Willesden. Joan Sheppard, insane because of worry over Jack, had been committed to Bedlam, a squalid, filthy asylum. Sir Rowland had been released from prison. Thames Darrell, thrown overboard by Van Gagebrok, had been picked up by a French fishing boat and carried to France, where he was employed by and subsequently commissioned by Philip of Orleans. Wild had continued in his pleasures of execution and collecting keepsakes of his grisly profession.

Jack Sheppard and Blueskin, one of Wild's henchmen, quarreled with Wild because he would not help Thomas Darrell get his rightful share of the estate which Sir Rowland had confiscated, and Blueskin became Jack's loyal henchman. The two robbed the Wood home again, Blueskin slashing Mrs. Wood's throat as she attempted to detain him.

Jack went to see his mother, a haggard, demented object of human wreckage, in chains and on a bed of straw. Wild followed Jack to the asylum. During a brawl Wild struck Joan and the blow restored the poor woman's senses. After her release from Bedlam, Wild divulged to Sir Rowland Trenchard the fact that Joan was his

long-lost sister and an heir to the Trenchard estates.

Wild disposed of Sir Rowland by bludgeoning him and throwing him into a secret well. Sir Rowland, almost dead from the beating, attempted to save himself by catching hold of the floor around the opening of the well, but Wild trampled his fingers until the nobleman dropped to his watery grave. The thief-taker, still plotting to secure the Trenchard wealth, took Joan captive, but she killed herself rather than be forced into a marriage with the villain. At her funeral Jack was apprehended after a jail break that required passage through six bolted and barred doors and the removal of innumerable stones and bricks from the prison walls.

In the meantime Thames Darrell had returned from France to visit in the Wood household. Through information contained in a packet of letters which reached him in circuitous fashion, he learned that his father, the fugitive known only as Darrell, had been the French Marquis de Chatillon. His paternity proved, he inherited the Trenchard estates as well. He married Winifred Wood.

Jack Sheppard, after his seizure at his mother's funeral, was executed at Tyburn. As his body swung at the end of the rope, Blueskin cut him down in an attempt to save his life. A bullet from Wild's gun passed through Jack's heart. The body was buried beside Joan Sheppard in Willesden cemetery; and in later years the Marquis de Chatillon and his wife tended the grave and its simple wooden monument. Jonathan Wild eventually paid for his crimes; he was hanged on the same gallows to which he had sent Jack Sheppard and his father.

## JALNA

*Type of work:* Novel

*Author:* Mazo de la Roche (1885-1961)

*Type of plot:* Domestic realism

*Time of plot:* The 1920's

*Locale:* Canada

*First published:* 1927

*Principal characters:*

RENNY WHITEOAK, head of the family  
MEG, his sister  
EDEN,  
PIERS,  
FINCH, and  
WAKEFIELD, their half-brothers  
PHEASANT VAUGHAN, Piers' wife  
MAURICE VAUGHAN, her father  
ALAYNE ARCHER, Eden's wife  
GRANDMA WHITEOAK

*Critique:*

One of a series of novels dealing with the Whiteoak family, *Jalna* describes the violent passions of a household that is as familiar to many readers as John Galsworthy's fictional Forsytes. The brothers and sisters are strangely different from each other, but all are bound together by family ties which few of them can understand. Over all towers the somewhat frightening figure of Grandma Whiteoak, binding them to her with the uncertain terms of her will and her unyielding spirit. This indomitable old woman is a character lifting the *Jalna* novels above the level of popular fiction.

*The Story:*

The Whiteoaks of *Jalna* were quite a family. The parents were dead, and the children, ranging in age from eight to over forty, were held together by Renny, the oldest son, and tyrannized by Grandma Whiteoak, a matriarch of ninety-nine years. The family estate of *Jalna* had been founded by Grandfather Whiteoak, but it had dwindled somewhat from its original greatness. By common consent Renny managed the farms and the family, although he frequently encountered resistance from both.

Meg, the oldest daughter, had in her youth been engaged to Maurice Vaughan, a neighbor and a friend of the family. But while he waited out the long engagement insisted upon by Meg, he had become entangled with a low-class girl and fathered a child, Pheasant. The girl had

disappeared and Maurice had grudgingly raised Pheasant. Meg, deaf to the pleas of Maurice and her family for a forgiving heart, had broken the engagement and gone into almost complete retirement. Maurice was never allowed at *Jalna* again, although he and Renny served in the war together and remained friends.

Renny had remained a bachelor, the head of the family, and a man with quite a reputation with the women. Only his passions had been involved in these affairs, however, and thus it seemed that he would never marry. Renny accepted his power and his position but seemed not greatly to enjoy either.

The rest of the children were half-brothers to these two. Eden was a poet and a dreamer. Farm life disgusted him, and since he had recently had a book of poetry accepted by a New York publisher, he hoped to get away from *Jalna* and make his way with his writing. However, work of any kind was so distasteful to Eden that it seemed unlikely he could ever break the ties which held him to *Jalna*.

Piers was a plodder, with no flights of fancy or dreams of grandeur. Doing most of the manual work on the farms, he took orders from Renny in a lethargic way. Renny, learning that Piers had been seen with Pheasant Vaughan, warned the boy that such an alliance could lead only to trouble for both.

Finch was the real problem. Still in school, he barely managed to return each

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term. Different from the rest, he had no ambition, no drive of any kind. The family obviously considered him useless, but they stuck by him because he was family. Finch brooded. On his lonely walks through the woods and fields, he often saw through matters other members of the family tried to conceal.

Wakefield was just eight, and thus greatly spoiled. He had a heart condition which allowed him to get his own way without effort.

Over them Grandma Whiteoak held a whip. Her will had been made—and often changed—to be used as a weapon over the children and her two sons, who also lived at Jalna. She was ninety-nine and a despot. In many ways she was evil, using her power to force the children to obey her whims.

The first to cause a real stir at Jalna was Piers. He and Pheasant eloped. When they returned home, both Maurice and the Whiteoaks scorned them. Meg became hysterical and swore she would not have Maurice's daughter in her house. Grandma hit Piers over the head with her cane and would have hit Pheasant, but Renny quieted them and said that Pheasant was now part of the family and would be treated accordingly. Instantly everyone, even Meg, accepted his authority.

Eden went to New York to see his publisher and there met and married Alayne Archer, a reader for the publishing house. She felt she had discovered him through his poetry and could inspire him. An orphan, she looked forward to being part of such a large family. But when they reached Jalna, she felt an unexplained coldness. She was warmly welcomed by all but Piers, who resented the difference between her reception and Pheasant's, but she could feel tensions that were just under the surface. Grandma was revolting to the gentle Alayne, who knew she must make the old tyrant like her if she was to know any peace at Jalna.

With Alayne, Finch found his first

real happiness. Seeing the artistic need in the boy, she tried to encourage the others to help him. Only Renny listened to her, and because of her arranged to have Finch take music lessons from a good teacher. The boy drove the rest of the family crazy with his practicing, but for the first time he began to be less restless.

Eden, reluctant to get down to serious writing, began to accuse Alayne of nagging him when she tried to encourage him. She wanted to get away from Jalna, for the place was exerting an uneasy hold on her. Worse, she and Renny were unwillingly drawn to each other. He kissed her once, and although they both pretended it was only a brotherly kiss, each knew it was more. At last they confessed their love for each other, but both knew that they would never bow to it because Eden was Renny's brother.

Eden grew troublesome about working at his writing or anything else. When he was injured in a friendly family scuffle, Alayne nursed him tenderly, hoping to hurry him back to health so that they could leave Jalna and Renny. Pheasant also helped nurse Eden, spending hours in his room. When they fell in love, they too tried to fight it because Pheasant's husband was family. At last Eden was able to be about again. Finch, during one of his wanderings, saw Pheasant in Eden's arms. He ran to Piers and told him about his wife and brother. Piers went prepared to kill them, but Pheasant escaped to her father's house. Renny and Piers followed her there. Piers, deciding that she was his wife and therefore his responsibility, took her back to Jalna, where he locked her in her room and allowed no one to see her for weeks. Eden fled, leaving Pheasant and Alayne to face disgrace alone.

When Piers took Pheasant back to Jalna, Meg, refusing to stay in the same house with Pheasant, moved into an abandoned hut on the farm. After a few weeks, Maurice Vaughan went to see her and persuaded her to forgive him



his old sin. Soon afterward they were married, trying to make up quickly for all the years they had lost. Alayne prepared to return to New York alone. There

would be no divorce, no marriage to Renny. The scandal would be too much for the family—whose pattern would never change.

## JOANNA GODDEN

*Type of work:* Novel

*Author:* Sheila Kaye-Smith (1888-1956)

*Type of plot:* Domestic realism

*Time of plot:* Early twentieth century

*Locale:* Rural England

*First published:* 1921

### *Principal characters:*

JOANNA GODDEN, a wealthy landowner

ELLEN GODDEN, her younger sister

ARTHUR ALCE, Joanna's perennial suitor

MARTIN TREVOR, Joanna's betrothed

ALBERT HILL, Joanna's betrayer

### *Critique:*

*Joanna Godden* is the powerful story of a strong and vibrant woman who ruled her sister and her farm with an iron hand. She herself, however, was often bewildered by emotions she did not understand. When tragedy involved her, she did not let it ruin her as it might have lesser women. She simply marshaled all her forces and went to meet it. That was Joanna's way. The novel is also notable for its atmosphere of the English countryside in all weathers and seasons.

### *The Story:*

After her father's funeral, Joanna Godden took immediate command of her sister Ellen and of the prosperous farm, Little Ansdores. She had always had many notions about making the farm even more productive, and she proposed now to execute these ideas, even though her neighbors and her advisers thought her a stubborn and foolish woman. Her perennial suitor, Arthur Alce, stuck by her, although he knew he could never change Joanna's mind about the farm or about accepting him as a husband.

In addition to the farm, her sister Ellen consumed much of Joanna's energy. Ellen

must be a lady. To this end she was sent to school and humored in many other ways. But Joanna was the boss. No matter how much she babied Ellen, Joanna still made all decisions for her. Ellen was pliable, but she secretly planned for the day when she could escape her sister's heavy hand.

Little Ansdores prospered under Joanna. She shocked her neighbors by painting her house and wagons in bright colors and by appearing in loud clothing and jewels as soon as the period of mourning was over. In spite of their distrust of her, they were forced to admire her business acumen. Many men failed while she accumulated money in the bank. Through it all, Arthur stood by her and ran her errands. Once she felt stirrings of passion for one of her farm hands, but she quickly subdued the feeling because the ignorant lad was unsuitable. Joanna knew vaguely that she was missing something every woman wanted, something she did not completely understand but still longed for.

When Joanna met Martin Trevor, the son of a neighboring squire, she knew almost at once that Martin was the kind

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of man she had waited for. Although they were at first antagonistic, they soon were drawn together in real love and announced their engagement. Joanna was happy; Martin made her feel she was a woman first and a successful farmer second. The sensation was novel for Joanna. Martin's father and clergyman brother accepted her, in spite of a social position lower than theirs. Poor Arthur Alce grieved to lose her, even though he had never possessed more than her friendship. He sincerely wished her happiness.

The only thing that dimmed their happiness was Joanna's insistence upon waiting for the wedding until there should be a slack time on the farm. Martin knew that if he gave in to her he would forever play second fiddle to Ans-dore. On a walk, one rainy day, he begged her to marry him at once, both to please him and to show him that he was first in her heart. She refused, but at home a few nights later she knew that she must give in, for herself as well as for Martin. When she hurried to his home to see him the next day, she found Martin gravely ill. He had not been strong and the walk in the rain had caused a serious lung congestion. Joanna, realizing that her happiness was not to last, felt no surprise when Martin died. Her grief was so deep that she could feel nothing, only numbness. She felt that she had missed the only real happiness of her life.

The farm claimed her once more, and to it she gave all her energy and hope. Ellen also felt Joanna's will. Seventeen and finished with school, she was a lady. But Joanna was not pleased with her. Ellen had more subdued taste than Joanna, and the two girls clashed over furnishings, clothing, manners, and suitors for Ellen. Ellen usually submitted, but her one ambition was to get out from under Joanna's domination. Marriage seemed her only course. When Joanna began to ask Arthur to escort Ellen various places so that the young girl would not be so bored, Ellen

thought it would be a good joke to take Arthur away from Joanna. However, Joanna herself thought a match between Ellen and Arthur would be a good thing. Unknown to Ellen, she asked Arthur to marry her sister. Arthur protested that he loved and would always love Joanna. She, in her usual practical way, overrode his objections and insisted that he marry Ellen. Finally he proposed to Ellen and was accepted. Ellen believed that she had stolen her sister's lover.

At first Ellen was happy with Arthur, for she was genuinely fond of him, but she resented his continuing to run errands for Joanna. She attributed these acts to Joanna's domineering ways, never realizing that her husband still loved her sister. Because Ellen also resented not meeting any of the gentlefolk of the area, Joanna arranged for her to meet Squire Trevor, Martin's father. It was an unfortunate meeting. Ellen became infatuated with the old man, left Arthur, and followed the squire to Dover. When she asked for a divorce, Arthur refused. Joanna was alternately furious with Ellen for her immorality and sorry for her heartbreak. At last Ellen went home to Little Ans-dore. Joanna took her in and treated her like a little girl again.

When a neighboring estate, Great Ans-dore, was put on the market, Joanna bought it. Her triumph was now complete; she was the wealthiest farmer in the area. New power went with the land. She chose the rector for the village church and in other ways acted as a country squire. But she still longed for Martin; or perhaps only for love. At any rate, when Arthur refused to stay after Ellen came home, Joanna for the first time saw him as a man she might love. Too sensible to risk more trouble from that quarter, however, she brushed off his goodbye kiss and turned her mind back to Ans-dore.

After a time Arthur was killed in a hunting accident at his new home. His will, leaving his old farm to Joanna, made Ellen dependent on her sister as before.

Ellen was furious, but Joanna could see no harm in Arthur's having left his money to his friend rather than to his faithless wife. Meanwhile Joanna would take care of Ellen, who would no doubt marry again.

Time began to take its toll of Joanna. Following her doctor's advice, she combined a business trip and a vacation. During that time she met Albert Hill, a young man thirteen years her junior. Thinking herself in love with Albert, Joanna the strong, the moral, the domineering, gave herself to the young man. They planned to marry, but Joanna, on second thought, realized that she did not

love Albert, could never marry him. Learning that she was pregnant, she confessed to Ellen, who demanded that she marry Albert to protect their family name. But Joanna wanted her baby to grow up in happiness and peace, not in the home of parents who did not love each other. She would sell Ansdore and go away. As she made her plans, Martin's face came back to her and gave her strength. He would have approved. The past seemed to fuse with the years ahead. Joanna Godden, her home, her sister, her good name, and her lover all gone, still faced the years with courage and with hope.

## JOHN HALIFAX, GENTLEMAN

*Type of work:* Novel

*Author:* Dinah Maria Mulock (Mrs. George Craik, 1826-1887)

*Type of plot:* Domestic realism

*Time of plot:* Turn of the nineteenth century

*Locale:* Rural England

*First published:* 1857

### *Principal characters:*

JOHN HALIFAX, one of Nature's gentlemen

URSULA, his wife

GUY, their oldest son

MAUD, a daughter

ABEL FLETCHER, John's benefactor

PHINEAS FLETCHER, his invalid son

LORD RAVENEL, a landowner

### *Critique:*

The story of John Halifax is one depicting the simple pleasures of lower middle-class life in rural England. In the book there is also a plea that a man be judged by his merits, not by his social class or his birth. But primarily the story is one of simple domesticity, of the real love that exists among members of a simple family who place the happiness and security of others above themselves. The theme was common among nineteenth-century authors, one that found immediate reception from readers who were slowly awakening to a new social order. Shortly after its publication the book was translated into French, German, Italian, Russian, and Greek.

### *The Story:*

When Phineas Fletcher and his father, Abel, first saw John Halifax, they were immediately struck with his honest face and worthy character. For although the boy was only fourteen and an orphan, he would accept help from no one. Instead, he preferred to make his own way, even though it meant that he was always half-starved. Phineas, just sixteen, and an invalid, would have enjoyed having John for a companion, but Abel Fletcher, a wealthy Quaker, put the boy to work in his tannery. Although Abel was a real Christian and wanted to help others, he knew that the boy would be better off if he helped himself. Then, too, there was a class distinction between



Phineas and John that even Abel could not entirely overlook.

Phineas and John became good friends, the orphan being the only friend Phineas ever loved as a brother. John rose rapidly in the tannery because of his honesty and his willingness to work at any job. He also had the ability to handle men, an ability ably proved when a hungry mob would have burned down the Fletcher home and the mill which the Quaker owned. John arranged to have the workers get wheat for their families, and from then on they were loyal to him through any crisis.

When they were in their early twenties, Phineas and John took a cottage in the country so that Phineas might have the advantage of the country air. While there they met a lovely girl, Ursula March, who had taken her dying father to the same spot. John was from the first attracted to the modest girl, but since she was a lady he felt that he could not tell her of his feelings. After the death of her father, it was learned that she was an heiress, and to John even more unattainable. However, John knew himself to be a gentleman, even if others did not, and at last circumstances brought him an opportunity to let her know his heart. When Ursula saw his true character and gladly married him, everyone was shocked but Phineas. Ursula's kinsman, a dissolute nobleman, refused to give her her fortune, and John would not go to court to claim the fortune, as was his legal right as Ursula's husband.

After the death of Abel Fletcher, Phineas lived with John and Ursula and their children, the oldest of whom was a lovely blind girl. Abel had made John a partner in the tannery, and since John did not like the tan-yard and also since it was losing money, he sold it and put the money into the operation of the mill. Times were often hard during the next few years, but finally, for political reasons Ursula's kinsman released her fortune to John. After settling a large amount on his wife and children, he

used the rest to lease a new mill and expand his business interests. His hobby was a steam engine to turn the mill, and before long he began to see his project materialize. The family moved to a new home in the country and lived many long years there in peace and happiness. John, becoming influential in politics, used his power by choosing honorable men for office. He made some powerful enemies too, but his concern was only for the right. During this time his income grew until he was a very wealthy man. He continued to use his money to help others.

The steam engine, built and put into operation, gave John new advantages, but he provided generously for his workmen so that they would not suffer because of the machine. Then tragedy struck the family. Shortly after the birth of their last child, a daughter, the blind child was taken by death. It was a sorrow from which John never completely recovered. The years brought other troubles to his household. Two of his sons loved the same girl, the governess of their little sister. The brothers had a bitter quarrel, and the loser, who was the oldest son, Guy, left home and went abroad, almost breaking his mother's heart. After two or three years they learned that Guy had almost killed a man in Paris and had fled to America. From that time on, Ursula aged, for Guy was her favorite son.

Shortly afterward, John learned from Lord William Ravenel that that nobleman was in love with the youngest daughter, Maud. Lord Ravenel was not only the son of a worldly family; he himself had led a useless and sometimes wild life. John would not listen to the man's pleas, and Lord Ravenel, agreeing that he was unworthy of her, left without telling Maud of his love. But John was to revise his opinion somewhat when, after the death of his father, Lord Ravenel gave up his inherited fortune to pay his father's debts. After this incident Lord Ravenel was not heard from for many years. Maud did not marry. Her parents

knew that she had never lost her affection for Lord Ravenel, although she did not know that he had returned her feelings.

Years passed. The married children gave John and Ursula grandchildren. John could have had a seat in Parliament, but he rejected it in favor of others. He continued to do good with his money and power, even when suffering temporary losses. And always he longed for his lost blind child, just as Ursula longed for her missing oldest son. Their own love grew even deeper as they reached their twilight years. John often suffered attacks that left him gasping in pain and breathlessness, but in order to spare his family any unnecessary worry he kept this information from all but Phineas.

Then came wonderful news: Guy was coming home. All of the family rejoiced, Ursula more than any other. They had six anxious months when he did not appear and his ship was not accounted for, but at last he arrived. He had been

shipwrecked and lost, but had eventually made his way home. With him was Lord Ravenel, who had gone to America after being rejected by John. Both men had done well there, but had lost everything in the shipwreck. In their happy reunion, the money seemed of little importance. John knew now that Lord William Ravenel had proved himself worthy of Maud, and the two lovers were at last allowed to express their love for each other. Guy, too, began to show interest in a childhood friend, and another wedding in the family seemed likely.

John felt that his life was now complete, his peace and happiness being broken only by longing for his dead child. He was soon to join her. One day he sat down to rest, and so his family found him in the peaceful sleep of death. That night, as she sat by her husband's body, Ursula must have felt that she could not lose him, for the children and Phineas found her lying dead beside her husband. They were buried side by side in the country churchyard.

## JOHN INGLESANT

*Type of work:* Novel

*Author:* Joseph Henry Shorthouse (1834-1903)

*Type of plot:* Historical-philosophical romance

*Time of plot:* Seventeenth century

*Locale:* England and Italy

*First published:* 1881

### *Principal characters:*

JOHN INGLESANT, an Englishman interested in spiritual affairs

EUSTACE INGLESANT, his materialistic twin brother

FATHER ST. CLARE, a Jesuit and John's mentor

CHARLES I, King of England, who used John's services as an agent

LAURETTA CAPECE, John's Italian wife

CARDINAL CHIGI, John's Italian patron

### *Critique:*

*John Inglesant*, a philosophical and historical romance, was done, according to its author, in the style of the great American writer of romances, Nathaniel Hawthorne. In all literature there is probably no better picture of the complicated political and ecclesiastical affairs in England during the stormy years of the reign of

Charles I and the ensuing Civil War. In this novel many of the historical personages of the time—King Charles, Archbishop Laud, John Milton, Thomas Hobbes, and others—make their appearance, adding to the realism of the story and demonstrating the parts they played in seventeenth-century England. While

Shorthouse, in his author's introduction to the second edition, laid the greatest emphasis on the philosophical content of the novel, the modern reader is likely to find the historical aspects considerably more important and certainly more interesting than the nebulous philosophical gropings adumbrated in the story.

### *The Story:*

The family of Inglesant had long been loyal to the British crown, which had conferred lands and honors upon it, and yet the family also had strong leanings toward the Roman Catholic Church. Such inclinations were dangerous during the sixteenth and seventeenth centuries, when the whole of England was forced to change religions several times, according to the monarch who sat on the throne. In 1622 two sons were born to the family, twins whose mother died at their birth. One was named Eustace, after his father; the other, born a few minutes later and therefore the younger son of the family, was named John.

In boyhood the twins saw little of one another. Eustace, the older, was given a worldly training, for his father, outwardly conforming to the Anglican Church under James I and Charles I, wished him to make a place for himself at court. The younger son, John, was given bookish training in the classics and philosophy by various tutors. At the age of fourteen, John was placed under the tutelage of Father St. Clare, who was in England on a political and ecclesiastical mission for his order. The priest saw in the highly intelligent and cultured young lad the prospects of a fine instrument that his order might use; in addition, he felt that the boy deserved the training which would make him fitted for that unquestioning discipline of the highest order, as the Jesuits saw it: the discipline that is enforced from within the individual but controlled from without.

After several years of study and training, John Inglesant became a page in the train of the queen at the court of Charles

I. Father St. Clare had sent him to court that he might come to the attention of the Roman Catholic nobles and serve to further the interests of the Roman Church in England.

As the country became more and more troubled, and civil war threatened because of rivalry between the Puritans and the adherents to the crown and the Anglican Church, the Roman Catholics felt themselves in a rather strong position with the king and everyone loyal to him. It was the dream of Father St. Clare, as a member of the Society of Jesus, to return England to the domination of Rome. With that end in view, he did all he could to aid the crown against the Puritans. Because John Inglesant, who came from a family long noted for its loyalty to the king, was active as an agent between Roman Catholic leaders and the crown, he was often employed on secret missions by the king. Father St. Clare, who saw Inglesant as having greater value as an Anglican communicant with papist leanings, advised the young man against conversion to the Roman Church. Inglesant, puzzled, followed his mentor's wishes.

When fighting broke out between the Cavaliers and the Puritans, Inglesant spent much of his time on missions for the king and Father St. Clare. Eustace Inglesant, after marrying a rich woman some ten years his senior, believed the king's cause doomed to failure and left England for France. John Inglesant was sent on a secret mission to Ireland, where Lord Glamorgan was attempting to raise an Irish army to aid the royal cause in England. From Ireland, young Inglesant was sent to bear tidings of imminent relief to the royal garrison at Chester, which was under siege.

Inglesant reached Chester and gave his message to Lord Biron, the commander. Weeks went by, but the relief did not appear. At last the garrison learned that the king had been forced to deny any part in the plan for an Irish invasion of England, because of popular outcry against the project. Chester was given up to the Puri-



tans, and Inglesant, wishing to protect his monarch, permitted himself to be sent to London as a prisoner charged with treason.

Weeks turned into months; still Inglesant languished in prison. Meanwhile the Puritans were trying to implicate the king in the charge against Inglesant. Finally the king's forces were utterly defeated and Charles I was taken prisoner. In an effort to make him give evidence against the king, Inglesant was condemned and actually taken to be executed, but, true to his Jesuit training, he remained steadfast.

Through the good offices of Father St. Clare, Inglesant was released after the beheading of Charles I. One day Eustace Inglesant, who had returned to England under the protection of his wife's Puritan kinsmen, brought his brother's pardon to the Tower of London. Immediately, the two brothers set out for the estate of Eustace's wife.

Eustace, in the meantime, had been warned by an astrologer that his life was in danger, and he was murdered during the journey by an Italian, an enemy whom he had encountered while traveling in Italy years before. John Inglesant, after a period of sickness and recuperation spent at his sister-in-law's estate, left for France, where he hoped to find Father St. Clare and to gather information about his brother's murderer, whom he had resolved to kill in revenge.

Arriving in France, he was not immediately successful in finding Father St. Clare. In the interval he tried to evaluate his spiritual life. A Benedictine acquaintance tried to encourage him to enter that order, but Inglesant felt that his spiritual answers did not lie in that direction. He believed that somehow he had been singled out by heaven to find salvation more independently. When he finally found Father St. Clare, the priest told him to go to Rome and there continue his spiritual search under the protection of the

Jesuits, who were indebted to him for the many missions he had undertaken in their cause.

On the way to Rome, a journey taking several months, Inglesant stopped many times. He spent several weeks in Siena as a guest of the Chigi family. One of the Chigis was a cardinal who had hopes of being elected pope when the incumbent died. From Siena, Inglesant journeyed to Florence. There he met Lauretta Capece, with whom he fell in love.

After his eventual arrival in Rome, Inglesant was sent to the Duke of Umbria on a mission by influential Jesuits who wished the nobleman to turn his lands over to the Papal See after his death. His mission accomplished, Inglesant married Lauretta Capece. He returned to Rome as a temporary aide to Cardinal Chigi during the conclave to elect a new pope. The cardinal was elected. Inglesant retired to an estate given to him by the Duke of Umbria.

Inglesant and his wife lived in Umbria for several years, until a great plague broke out in Naples. Inglesant went to that city in an effort to save his brother-in-law, who had been in hiding there. In Naples, also, he found his brother's murderer; the man had become a monk after having been beaten and blinded by a mob. Now, with his brother's murderer in his power, Inglesant had lost his desire for revenge. In company with the blind monk, he continued his search and finally discovered his dying brother-in-law. After the sick man had died, Inglesant returned home, only to learn that his family had been wiped out by the plague.

Once again he journeyed to Rome in search of spiritual consolation, but because of his independent attitudes he got into serious trouble with the Inquisition. Because of Jesuit influence, he was not condemned to prison or death. Instead, he was sent back to England, where he lived out his days in philosophical contemplation.

## JONATHAN WILD

Type of work: Novel

Author: Henry Fielding (1707-1754)

Type of plot: Social criticism

Time of plot: Late seventeenth century

Locale: England

First published: 1743

*Principal characters:*

JONATHAN WILD, a "great man"

LAETITIA, his wife

LA RUSE, a rogue

HEARTFREE, a good man

MRS. HEARTFREE, his good wife

### *Critique:*

Although *The History of Jonathan Wild the Great* is possibly the least known of Fielding's novels, it is the one likely to appeal most to those who enjoy barbed satire and pure irony. Jonathan was a "great man"—not a good man. Fielding makes it quite clear that greatness and goodness are never to be found in one person. A "great man" is a pure villain, with none of the minor virtues with which ordinary villains are endowed. The characters are vivid; the plot is sure and swift. *Jonathan Wild* is, in all ways, a delightful book.

### *The Story:*

Jonathan Wild was prepared by nature to be a "great man." His ancestors were all men of greatness, many of them hanged for thievery or treason. Those who escaped were simply shrewder and more fortunate than the others. But Jonathan was to be so "great" as to put his forefathers to shame.

As a boy he read about the great villains of history. At school he learned little, his best study being to pick the pockets of his tutors and fellow students. When he was seventeen, his father moved to town, where Jonathan was to put his talents to even better use. There he met the Count La Ruse, a knave destined to be one of the lesser "greats." La Ruse was in prison for debt, but Jonathan's skill soon secured his friend's freedom. Together they had many profitable ventures,

picking the pockets of their friends and of each other. Neither became angry when the other stole from him, for each respected the other's abilities.

Jonathan, for unknown reasons, traveled in America for seven or eight years. Returning to England he continued his life of villainy. Since he was to be a truly "great" man, he could not soil his own hands with too much thievery because there was always the danger of the gallows if he should be apprehended. He gathered about him a handful of lesser thieves who took the risks while he collected most of the booty. La Ruse joined him in many of his schemes, and the two friends continued to steal from each other. This ability to cheat friends showed true "greatness."

Jonathan admired Laetitia Snap, a woman with qualities of "greatness" similar to his own. She was the daughter of his father's friend, and she too was skilled in picking pockets and cheating at cards. In addition, she was a lady of wonderfully loose morals. But try as he would, Jonathan could not get Laetitia to respond to his passion. The poor fellow did not at first know that each time he approached her she was hiding another lover in the closet. Had he known, his admiration would have been even greater.

Jonathan's true "greatness" did not appear until he renewed his acquaintance with Mr. Heartfree, a former schoolmate. Heartfree would never be a "great" man

because he was a good man. He cheated no one, held no grudges, and loved his wife and children. These qualities made him the sort of person Jonathan liked to cheat. Heartfree was a jeweler who by hard work and honest practices had become moderately prosperous. With the help of La Ruse, Jonathan was able to bring Heartfree to ruin. They stole his jewels and his money and hired thugs to beat him unmercifully, all the time convincing the good man that they were his friends.

La Ruse approached the greatness of Jonathan by leaving the country after stealing most of their booty. Poor Heartfree was locked up for debt after the two scoundrels had ruined him. Then Jonathan performed his greatest act. He had also a strong passion for Mrs. Heartfree, a good and virtuous woman, and he persuaded her that her husband had asked him to take her and some remaining jewels to Holland until her husband could obtain his release. So cleverly did he talk that the woman did not even tell her husband goodbye, though she loved him dearly. Instead, she put her children in the hands of a faithful servant and accompanied the rogue on a ship leaving England immediately.

When a severe storm arose, Jonathan was sure that death was near. Throwing caution aside, he attacked Mrs. Heartfree. Her screams brought help from the captain. After the storm subsided, the captain put Jonathan adrift in a small boat. The captain did not know that Jonathan was a "great" man, not destined to die in ignoble fashion. After a while he was rescued. He returned to England with tall tales of his adventure, none of which were the least bit true.

In the meantime Heartfree had begun to suspect his friend of duplicity. When Jonathan returned, he was for a time able to persuade Heartfree that he had done everything possible to help the jeweler. He told just enough of the truth to make his story acceptable, for in "greatness" the lie must always contain some

truth. But Jonathan went too far. He urged Heartfree to attempt an escape from prison by murdering a few guards. Heartfree saw his supposed friend as the rogue he was and denounced Jonathan in ringing tones. From that time on Jonathan lived only to bring Heartfree to complete destruction.

While Jonathan was plotting Heartfree's trip to the gallows, Laetitia's father finally gave his consent to his daughter's marriage to the rogue. It took only two weeks, however, for his passion to be satisfied; then the couple began to fight and cheat each other constantly.

After his marriage Jonathan continued in all kinds of knavery, but his most earnest efforts were directed toward sending Heartfree to the gallows. At last he hit upon a perfect plan. He convinced the authorities that Heartfree himself had plotted to have his wife take the jewels out of the country in order to cheat his creditors. Mrs. Heartfree had not returned to England. Although Jonathan hoped she was dead, he thought it better to have her husband hanged at once in case she should somehow return. Before Heartfree's sentence was carried out, however, Jonathan was arrested and put in jail. He was surprised by a visit from Laetitia. She came only to revile him. She, having been caught picking pockets, was also a prisoner. Her only wish was that she could have the pleasure of seeing Jonathan hanged before her turn came to die on the gallows.

On the day that Heartfree was to be hanged his wife returned. After many adventures and travel in many lands, she came back in time to tell her story and to save her husband from hanging. She had brought with her a precious jewel which had been given to her by a savage chief she met on her travels. Heartfree was released and his family was restored to prosperity. It was otherwise with Jonathan, whose former friends hastened to hurry him to the gallows. On the appointed day he was hanged, leaving this world with a curse for all mankind. His



wife and all his friends were hanged, save one. La Ruse was captured in France and broken on the wheel. Jonathan Wild

was a "great" man because he was a complete villain.

## JORROCKS' JAUNTS AND JOLLITIES

*Type of work:* Tales

*Author:* Robert Smith Surtees (1803-1864)

*Type of plot:* Comic romance

*Time of plot:* The 1830's

*Locale:* England and France

*First published:* 1838

*Principal characters:*

JORROCKS, a grocer and sportsman

MR. STUBBS, a Yorkshireman

THE COUNTESS BENVOLIO

### *Critique:*

This volume of Jorrocks' adventures differs from the others in that there is no connecting plot; the work is simply a series of tales given unity by the irrepressible and immortal Jorrocks. The satire here is double-edged; first there is the pretentious cockney aping his aristocratic betters; second, sporting life comes in for uncomfortably keen depiction. The wealth of detail furnishes us with a good contemporary account of town and country life in Victorian England.

### *The Story:*

When they went out to hunt, the members of Jorrocks' Surrey fox hunt did not always keep their minds on the sport. As they gathered, their talk included shouts to the dogs and quotations on the price of cotton, advice on horses, and warnings of bank policies. While waiting for the dogs to run the fox closer, they all eagerly pulled out bread and meat from their capacious pockets.

One morning a swell joined the veteran Surrey hunters. He was plainly an aristocrat. While the others were paunchy and stooped, he was thin and straight. His handsome mount contrasted sharply with their skinny nags. They all watched him enviously. He was new in Surrey evidently, for he drove his horse at a fast clip through the bottom lands, heedless of the numerous flints. The riders were glad

when he had to retire from the chase with a lame horse.

As he left, Jorrocks rushed up with the news that the stranger was no less a personage than a Russian diplomat. The whole hunt joined in heartily wishing him back in Russia for good.

In town Jorrocks ran into agreeable Mr. Stubbs, a footloose Yorkshireman and invited him to go to the hunt on Saturday morning. So long as Jorrocks paid the bills, the Yorkshireman was glad for any entertainment. On the appointed foggy morning Jorrocks was on time. He was riding his own bony nag and leading a sorry dray horse for his guest. The fog was so thick that they bumped into carriages and sidewalk stands right and left. The Yorkshireman would have waited for the fog to lift, but doughty Jorrocks would countenance no delay. Mrs. Jorrocks had a fine quarter of house-lamb for supper and her husband had been sternly ordered to be back at five-thirty sharp. Jorrocks was never late for a meal.

On the way Jorrocks' horse was nearly speared by a carriage pole. The resourceful hunter promptly dismounted and chaffered a bit with a coach driver. When he remounted, he had a great coach lamp tied around his middle. Thus lighted, the two horsemen got safely out of town.

The hunt that day held an unexpected surprise for both of them. Thinking to

show off a little for his younger friend, Jorrocks put his horse at a weak spot in a fence. He wanted to sail over in good time and continue after the fox. Instead, he landed in a cesspool. His bright red coat was covered with slime and mud for the rest of the day. But the Yorkshireman noted that Jorrocks carried on till the end of the hunt and got home in time for his house-lamb.

As usual, Jorrocks went hunting in Surrey on a Saturday. When his horse went lame, he stopped at the smith's shop for repairs, and his five-minute delay made him lose sight of the pack. Consequently, he lost out on a day's sport. As he sat in a local inn nursing a grouch and threatening to withdraw his subscription to the Surrey hunt, in came Nosey Browne. Jorrocks was delighted to see his old friend and willingly accepted an invitation to a day's shooting on Browne's estate.

A few days later he collected the Yorkshireman and set out eagerly for the shooting. He was dashed to find that Nosey's big estate was little more than a cramped spot of ground covered with sheds and other outbuildings. Squire Cheatum, learning that Nosey was a bankrupt, had forbidden his neighbor to hunt in his woods, and so Jorrocks was forced to hunt in the yard behind sheds. Soon he saw a rabbit. In his excitement he took a step forward and shot the animal. As he was about to pick up his prize, a gamekeeper arrived and accused him of trespassing. After an extended argument it was shown that Jorrocks' toe had indeed at the moment of shooting been over the line on Squire Cheatum's land; and so the wrathful Jorrocks was fined one pound one.

He was no man to accept calmly a fine so obviously unfair. He hired a lawyer and appealed the case to the county court. On the day of the trial Jorrocks beamed as his own attorney pictured him as a substantial citizen with a reputation for good works. He squirmed as the squire's lawyer described him as a cockney grocer who was infringing on the rights of country-

folk. At the end the judges woke up and sustained the fine.

After the fox-hunting season ended, Jorrocks accepted an invitation to a stag hunt. The Yorkshireman came to breakfast with him on the appointed morning. Jorrocks led him down into the kitchen, where the maid had set out the usual fare. There were a whole ham, a loaf of bread, and a huge Bologna sausage. There were muffins, nine eggs, a pork pie, and kidneys on a spit. The good Betsy was stationed at the stove, where she deftly laid mutton chops on the gridiron.

As the two friends ate, Mrs. Jorrocks came in with an ominous face. She held up a card, inscribed with a woman's name and address, which she had found in her spouse's pocket. Jorrocks seized the card, threw it into the fire, and declared it was an application for a deaf and dumb institute.

The men set out for the hunt in Jorrocks' converted fire wagon. Ahead of them was a van carrying a drowsy doe. They were shocked to learn on arriving that their "stag" was that same tame deer imported for the day. She had to be chased to make her stop grazing on the common. Jorrocks' disappointment was complete when he learned that he had been invited only for his contribution to the club fund.

Abandoning the hunt for a while, Jorrocks took a boat trip to Margate with the Yorkshireman. That expedition was also a failure, for he left his clothes on the beach when he went for a swim and the tide engulfed them. The unhappy grocer was forced to go back to London in hand-me-downs.

Seeing numerous books for sale at fancy prices, Jorrocks determined to write a four-volume work on France that would sell for thirty pounds. With little more ado he collected the Yorkshireman and set out for Dover.

He was charmed with Boulogne, for the French were gay and the weather was sunny. On the coach to Paris he met the Countess Benwolio, as Jorrocks, in cockney

fashion, called her. She was quite receptive to the rich grocer. The countess seemed a beautiful, youthful woman until she went to sleep in the coach and her teeth dropped down. Once in Paris, Jorrocks was snugly installed as the favored guest in her apartment. He began to collect information for his book.

The countess was avid for presents, and before many days Jorrocks began to run short of money. He tried to recoup at the races, but the Frenchmen were too shrewd for him. Finally he offered to race fifty yards on foot, with the Yorkshireman perched on his shoulders, against a fleet French baron who was to run a hundred

yards. Jorrocks took a number of wagers and gave them to the countess to hold. He won the race easily. When he regained his breath and looked about for the countess, she had disappeared.

With little money and no French, the Englishmen were quite some time getting back to the countess' apartment. By the time they arrived, a gross Dutchman was installed as her favorite. When Jorrocks tried to collect his wagers, she presented him with a detailed board bill. Pooling his last funds with the Yorkshireman's hoard, he was barely able to pay the bill. Chastened by his sojourn among the French, Jorrocks returned to England.

## JOURNEY'S END

*Type of work:* Drama

*Author:* Robert C. Sherriff (1896- )

*Type of plot:* Impressionistic realism

*Time of plot:* March, 1918

*Locale:* A battlefield in France

*First presented:* 1929

*Principal characters:*

CAPTAIN DENNIS STANHOPE, a British company commander

LIEUT. OSBORNE, Stanhope's middle-aged second-in-command

LIEUT. RALEIGH, Stanhope's school friend, his fiancée's brother

2ND LIEUT. HIBBERT, a cowardly officer in Stanhope's company

### *Critique:*

Originally Robert Sherriff had no literary ambitions, and *Journey's End* was written to be used by a group of amateurs who were interested in dramatics. At that time Sherriff was an insurance claims adjuster. The play grew out of letters Sherriff had written to his family during World War I, when he served as an officer in the British Army. On a chance suggestion, *Journey's End* was sent to George Bernard Shaw, who helped to get the play produced. It was an immense success; at one time there were nine companies playing it in the United States and England. The play made the author famous, and he became a professional writer. Although he has written other plays and novels, none has been as successful as *Journey's End*.

### *The Story:*

Captain Stanhope's infantry company entered the front lines on Monday, March 18, 1918, at a time when the Allied Powers were expecting a strong German attack near St. Quentin. Lieutenant Osborne, a middle-aged officer who had been a schoolmaster in civilian life, met Lieutenant Raleigh, a new officer, when the latter arrived at the headquarters dugout. Discovering that Raleigh was an ardent hero worshiper of Captain Stanhope, who was absent at the time, Osborne tried to make the new officer realize that Stanhope's three years in the lines had made a different man of him.

Raleigh could barely realize just how much his friend had changed. Stanhope had become a battle-hardened, cynical infantry officer who drank whiskey inces-

JOURNEY'S END by Robert C. Sherriff. By permission of the publishers, Coward-McCann, Inc. Copyright, 1929, by R. C. Sherriff.



santly in order to keep his nerves together.

After supper that evening Stanhope confided to Osborne that he was fearful of young Raleigh's opinion, and he declared that he meant to censor all the young officer's mail, lest Raleigh reveal to his sister the kind of man Stanhope, her fiancé, had become. Stanhope was bitter that Raleigh had landed in his company when there were so many others in France to which he might have been assigned. He was also concerned over Lieutenant Hibbert, another officer who was malingering in an effort to get sent home to England. Stanhope, who hated a quitter, resolved that Hibbert should be forced to stay.

The following morning the company prepared for the expected German attack. Stanhope sent out parties to put up a barbed wire enclosure in case neighboring units were forced to withdraw. Stanhope, having received orders to stand, meant to do so. During the morning Raleigh and Osborne had a long talk and became very friendly. After their talk Raleigh went to write a letter to his sister. When he finished, Stanhope made him hand it over for censoring. Raleigh, after some bitter words, did so. Stanhope, angry with himself for insisting, could not bring himself to read the letter. Osborne, anxious to keep harmony in the company, read it and reported to Stanhope that Raleigh had written only praise of the captain to his sister.

That afternoon word from regimental headquarters reported that the German attack was sure to occur on Thursday morning, and Stanhope hurried up preparations for the expected attack. As he finished a conference with his sergeant major, the colonel commanding the regiment stepped into the company headquarters for a conference. He had come because the matter was a serious one; he wanted Stanhope to send a raiding party to capture prisoners, from whom the colonel expected to gain information about the Germans' disposition for the attack. The raid would be a dangerous one be-

cause it had to be made in daylight.

The officers selected to lead the raid were Osborne, because of his experience, and Raleigh, because of his youthful vitality. Stanhope hated to send either, for he needed Osborne and he was afraid that Raleigh was too inexperienced. Above that, there was the possibility that they would never return.

After the colonel had gone, Hibbert told Stanhope that he was going to the doctor to be relieved from duty. Stanhope, realizing that the man was feigning illness, threatened to shoot him if he left. Having bullied the man into behaving himself, Stanhope, to show that he held no ill will, promised to stand duty with Hibbert that night.

Later in the afternoon Osborne and Raleigh were told the details of the proposed raid. Osborne was quiet, knowing what they were in for; Raleigh, not knowing how dangerous the raid would be, took the assignment as a great adventure.

By the next afternoon preparations for the raid had been completed. A gap had been made in the barbed wire between the lines by trench mortars. The Germans, to let the British know they realized what was coming, had gone out and hung red rags on the gap, and they had zeroed in their machine guns on the gap. Stanhope tried to get the raid called off, but the colonel insisted that it was necessary. The mortars laid down a barrage of smoke shells to hide the rush of the raid. While Osborne and his party went to the German parapet and kept the way clear, Raleigh and another group of men clambered into the trench to capture a prisoner.

The raid went as well as could be expected. Raleigh and his men returned with a prisoner from whom they obtained valuable information on the disposition of German troops. Osborne and several of his enlisted men had been killed by the Germans, and Raleigh was crushed by the death of his newly made friend. The other officers, trying to pass off the incident, had a chicken dinner with

champagne that night to celebrate the success of the raid. Raleigh, thinking them barbarous in their conduct, remained away from the dugout. He could not see that the other officers were simply trying to forget what had happened; any one of them might be killed during the next raid.

After the dinner Stanhope gave Raleigh a violent tongue-lashing for his conduct and tried to explain to the young officer why it had been necessary for the living to celebrate, even though Osborne had been killed.

The next morning the German attack began. During the first bombardment

several men in the company, including Raleigh, were wounded. Stanhope ordered Raleigh to be brought into the dugout, where the captain tried to comfort him with word that the wound was serious enough to require evacuation to England for treatment and convalescence. For the first time since Raleigh's arrival at the company the two were able to meet as friends. Their renewed friendship was short-lived, however, for Raleigh was wounded so severely that he died within a few minutes. Stanhope, turning his back on his friend's body, went out to direct the defense against the Germans.

## JULIUS CAESAR

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Romantic tragedy

*Time of plot:* 44 B.C.

*Locale:* Rome

*First presented:* 1601

### *Principal characters:*

JULIUS CAESAR, dictator of Rome

MARCUS ANTONIUS, his friend

MARCUS BRUTUS, a conspirator against Caesar

CAIUS CASSIUS, another conspirator against Caesar

PORTIA, wife of Brutus and Cassius' sister

CALPURNIA, Caesar's wife

### *Critique:*

Actually, *The Tragedy of Julius Caesar* tells the story of Brutus rather than that of Caesar. At Shakespeare's hands the mighty dictator of Rome emerges as little more than a braggart whose chief activity, at least in this play, is a consistent refusal to read the handwriting on the wall. Brutus himself is a forerunner of Hamlet. Since Cassius, the so-called villain of this play, is presented rather sympathetically, some of our respect for Brutus is lost near the end of the play.

### *The Story:*

At the feast of Lupercalia all Rome rejoiced, for the latest military triumphs of Julius Caesar were being celebrated during that holiday. Yet tempers flared and jealousies seethed beneath this public

gaiety. Flavius and Marallus, two tribunes, coming upon a group of citizens gathered to praise Caesar, tore down their trophies and ordered the people to go home and remember Pompey's fate at the hands of Caesar.

Other dissatisfied noblemen discussed with concern Caesar's growing power and his incurable ambition. A soothsayer, following Caesar in his triumphal procession, warned him to beware the Ides of March. Cassius, one of the most violent of Caesar's critics, spoke at length to Brutus of the dictator's unworthiness to rule the state. Why, he demanded, should the name of Caesar have become synonymous with that of Rome when there were so many other worthy men in the city?

While Cassius and Brutus were speak-

ing, they heard a tremendous shouting from the crowd. From aristocratic Casca they learned that before the mob Marcus Antonius had three times offered a crown to Caesar and three times the dictator had refused it. Thus did the wily Antonius and Caesar catch and hold the devotion of the multitude. Fully aware of Caesar's methods and the potential danger that he embodied, Cassius and Brutus, disturbed by this new turn of events, agreed to meet again to discuss the affairs of Rome. As they parted Caesar arrived in time to see them, and suspicion of Cassius entered his mind. Cassius was not contented-looking; he was too lean and nervous to be satisfied with life. Caesar much preferred to have fat, jolly men about him.

Cassius' plan was to enlist Brutus in a plot to overthrow Caesar. Brutus himself was one of the most respected and beloved citizens of Rome; if he were in league against Caesar, the dictator's power could be curbed easily. But it would be difficult to turn Brutus completely against Caesar, for Brutus was an honorable man and not given to treason, so that only the most drastic circumstances would make him forego his loyalty. Cassius plotted to have certain false papers denoting widespread public alarm over Caesar's rapidly growing power put into Brutus' hands. Then Brutus might put Rome's interests above his own personal feelings.

Secretly, at night, Cassius had the papers laid at Brutus' door. Their purport was that Brutus must strike at once against Caesar to save Rome. The conflict within Brutus was great. His wife Portia complained that he had not slept at all during the night and that she had found him wandering, restless and unhappy, about the house. At last he reached a decision. Remembering Tarquin, the tyrant whom his ancestors had banished from Rome, Brutus agreed to join Cassius and his conspirators in their attempt to save Rome from Caesar. He refused, however, to sanction the murder of Antonius, planned at the same time as the assassination of Caesar. The plan was to kill Caesar on

the following morning, March fifteenth.

On the night of March fourteenth, all nature seemed to misbehave. Strange lights appeared in the sky, graves yawned, ghosts walked, and an atmosphere of terror pervaded the city. Caesar's wife Calpurnia dreamed she saw her husband's statue with a hundred wounds spouting blood. In the morning she told him of the dream and pleaded that he not go to the Senate that morning. When she had almost convinced him to remain at home, one of the conspirators arrived and persuaded the dictator that Calpurnia was unduly nervous, that the dream was actually an omen of Caesar's tremendous popularity in Rome, the bleeding wounds a symbol of Caesar's power going out to all Romans. The other conspirators then arrived to allay any suspicion that Caesar might have of them and to make sure that he attended the Senate that day.

As Caesar made his way through the city, more omens of evil appeared to him. A paper detailing the plot against him was thrust into his hands, but he neglected to read it. When the soothsayer again cried out against the Ides of March, Caesar paid no attention to the warning.

At the Senate chamber Antonius was drawn to one side. Then the conspirators crowded about Caesar as if to second a petition for the repealing of an order banishing Publius Cimber. When he refused the petition, the conspirators attacked him, and he fell dead of twenty-three knife wounds.

Craftily pretending to side with the conspirators, Antonius was able to reinstate himself in their good graces, and in spite of Cassius' warning he was granted permission to speak at Caesar's funeral after Brutus had delivered his oration. Before the populace Brutus, frankly and honestly explaining his part in Caesar's murder, declared that his love for Rome had prompted him to turn against his friend. Cheering him, the mob agreed that Caesar was a tyrant who deserved death. Then Antonius rose to speak. Cleverly and forcefully he turned the temper of



the crowd against the conspirators by explaining that even when Caesar was most tyrannical, everything he did was for the people's welfare. Soon the mob became so enraged over the assassination that the conspirators were forced to flee from Rome.

Gradually the temper of the people changed, and they became aligned in two camps. One group supported the new triumvirate of Marcus Antonius, Octavius Caesar, and Aemilius Lepidus. The other group followed Brutus and Cassius to their military camp at Sardis.

At Sardis, Brutus and Cassius quarreled constantly over various small matters. In the course of one violent disagreement Brutus told Cassius that Portia, despondent over the outcome of the civil war, had killed herself. Cassius, shocked by this news of his sister's death, allowed himself to be persuaded to leave the safety of the camp at Sardis and meet the enemy on the plains of Philippi. The night before the battle Caesar's ghost appeared to Brutus in his tent and announced that

they would meet at Philippi.

At the beginning of the battle the forces of Brutus were at first successful against those of Octavius. Cassius, however, was driven back by Antonius. One morning Cassius sent one of his followers, Titinius, to learn if approaching troops were the enemy or the soldiers of Brutus. When Cassius saw Titinius unseated from his horse by the strangers, he assumed that everything was lost and ordered his servant Pindarus to kill him. Actually, the troops had been sent by Brutus. Rejoicing over the defeat of Octavius, they were having rude sport with Titinius. When they returned to Cassius and found him dead, Titinius also killed himself. In the last charge against Antonius, the soldiers of Brutus, tired and discouraged by these new events, were defeated. Brutus, heartbroken, asked his friends to kill him. When they refused, he commanded his servant to hold his sword and turn his face away. Then Brutus fell upon his sword and died.

## KING JOHN

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Historical chronicle

*Time of plot:* Early thirteenth century

*Locale:* England and France

*First presented:* c. 1594

### *Principal characters:*

JOHN, King of England

PRINCE HENRY, his son

ARTHUR OF BRETAGNE, the king's nephew

WILLIAM MARESHALL, Earl of Pembroke

GEFFREY FITZ-PETER, Earl of Essex

WILLIAM LONGSWORD, Earl of Salisbury

HUBERT DE BURGH, Chamberlain to the king

ROBERT FAULCONBRIDGE, an English baron

PHILIP FAULCONBRIDGE, his half-brother, and natural son of King Richard I

CARDINAL PANDULPH, papal legate

LOUIS, Dauphin of France

ELINOR, King John's mother

CONSTANCE, Arthur's mother

BLANCH OF CASTILE, King John's niece

### *Critique:*

*The Life and Death of King John*, is unknown, has as its strongest feature based on a play of which the authorship the depiction of character. In a number of

long, unbroken scenes, this aspect of the play is achieved by the stream-of-consciousness presentation. Mother-love plays a major part in this superficial plot of political vacillation. *King John*, one of the earliest histories by Shakespeare, is one of his weaker dramas.

### *The Story:*

King John sat on the throne of England without right, for the succession should have passed to Arthur of Bretagne, the fourteen-year-old son of King John's older brother. John and Elinor, his mother, prepared to defend England against the forces of Austria and France, after Constance of Bretagne had enlisted the aid of those countries to gain the throne for her son Arthur.

As John and Elinor made ready for battle, Philip Faulconbridge, the natural son of Richard the Lion-Hearted by Lady Faulconbridge, was recruited by Elinor to serve John's cause in the war. The Bastard, weary of his half-brother's slights regarding his illegitimacy, willingly accepted the offer and was knighted by King John.

The French, Austrian, and British armies met at Angiers in France, but the battle was fought with words, not swords. To John's statement that England was ready for war or peace, King Philip of France answered that for the sake of right-doing France would fight for Arthur's place on the throne. When Elinor accused Constance of self-aggrandizement in seeking the throne for her son, Constance accused her mother-in-law of adultery. The Bastard and the Archduke of Austria resorted to a verbal volley.

Louis, the Dauphin of France, halted the prattle by stating Arthur's specific claims, which John refused to grant. The citizens of Angiers announced that they were barring the gates of the city to all until they had proof as to the actual kingship. The leaders prepared for a battle.

After excursions by the three armies, heralds of the various forces appeared to announce their victories to the citizens of

Angiers, but the burghers persisted in their demands for more definite proof. At last the Bastard suggested that they batter the walls down and then continue to fight until one side or the other was conquered. Arrangements for the battle brought on more talk, for the citizens suggested a peace settlement among the forces and promised entrance to the city if Blanch of Castile were affianced to the Dauphin of France.

John gladly offered certain provinces as Blanch's dowry, and it was agreed the vows should be solemnized. The Bastard analyzed John's obvious motives: it was better to part with some parcels of land and keep the throne than to lose his kingdom in battle.

Constance, displaying the persistence and tenacity of a mother who wished to see justice done her child, doubted that the proposed alliance would succeed; she wished to have the issue settled in battle. Her hopes rose when Cardinal Pandulph appeared to announce John's excommunication because of his abuse of the Archbishop of Canterbury. John, unperturbed by the decree of excommunication, denounced the pope. The alliance between France and England, the outgrowth of Louis' and Blanch's marriage, could not stand, according to Pandulph, if France hoped also to avoid excommunication. King Philip wisely decided that it would be better to have England as an enemy than to be at odds with Rome.

His change of mind made war necessary. The battle ended with the English victorious. The Bastard beheaded the Archduke of Austria. Arthur was taken prisoner. When Hubert de Burgh pledged his unswerving support to the king, John told him of his hatred for Arthur; he asked that the boy be murdered.

Grieved by her separation from Arthur, Constance lamented that she would never see her son again. Even in heaven, she said, she would be denied this blessing because Arthur's treatment at the hands of the English would change him from the gracious creature he had been.

Pandulph, unwilling to let John have easy victory, persuaded Louis to march against the English forces. The cardinal explained that with Arthur's death—and news of French aggression would undoubtedly mean his death—Louis, as Blanch's husband, could claim Arthur's lands.

In England, Hubert de Burgh had been ordered to burn out Arthur's eyes with hot irons. Although Hubert professed loyalty to John, he had become attached to Arthur while the boy was in his charge. Touched by Arthur's pleas, he refused to carry out King John's orders. After hiding Arthur in another part of the castle, he went to tell John of his decision. On his arrival at the palace, however, he found Pembroke and Salisbury, in conference with the king, pleading for Arthur's life. The people, they reported, were enraged because of John's dastardly action; they threatened to withdraw their fealty to the cruel king. John's sorrow was increased by the information that a large French army had landed in England and that Elinor was dead.

The Bastard, who had been collecting tribute from monks, appeared with Peter of Pomfret, a prophet. When Peter prophesied that John would lose his crown at noon on Ascension Day, John had Peter jailed and ordered his execution if the prophecy were not fulfilled.

Told of Hubert de Burgh's refusal to torture Arthur, the king, overjoyed, sent his chamberlain in pursuit of Pembroke and Salisbury to tell them the good news. But Arthur, fearful for his welfare, had attempted escape from the castle. In jumping from the wall, he fell on the stones and was killed. When Hubert overtook the lords and blurted his tidings, he was confronted by information and proof that

Arthur was dead. Pembroke and Salisbury sent word to John that they could be found with the French.

Harried at every turn—deserted by his nobles, disowned by his subjects, attacked by his former ally—John, on Ascension Day, surrendered his crown to Cardinal Pandulph, thus fulfilling Peter's prophecy. He received it back only after he had acknowledged his vassalage to the pope. In return, Pandulph was to order the French to withdraw their forces. Opposed to such arbitration, however, the Bastard secured John's permission to engage the French. King Louis rejected Pandulph's suit for peace. His claim was that officious Rome, having sent neither arms, men, nor money for France's cause in opposing John's hereticism and deviltry, should remain neutral.

Under the direction of the Bastard, the English made a strong stand against the French. The defaulting barons, advised by Melun, a dying French lord, that the Dauphin planned their execution if France won the victory, returned to the king and received his pardon for their disloyalty. But John's graciousness to his barons and his new alliance with Rome brought him only momentary happiness. He was poisoned at Swinstead Abbey and died after intense suffering.

After his death Cardinal Pandulph was able to arrange a truce between the English and French. Prince Henry was named King of England. King Louis returned home to France. The Bastard, brave, dashing, vainglorious, swore his allegiance to the new king. His and England's pride was expressed in his words that England had never been and would never be at a conqueror's feet, except when such a position might lead to future victories.

## KING LEAR

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Romantic tragedy

*Time of plot:* First century B.C.

*Locale:* Britain

*First presented:* c. 1605



*Principal characters:*

LEAR, King of Britain  
KING OF FRANCE  
DUKE OF CORNWALL  
DUKE OF ALBANY  
EARL OF KENT  
EARL OF GLOUCESTER  
EDGAR, Gloucester's son  
EDMUND, natural son of Gloucester  
GONERIL,  
REGAN, and  
CORDELIA, Lear's daughters

*Critique:*

Despite the 300-year-old debate regarding the lack of unity in the plot of *King Lear*, it is one of the most readable and gripping of Shakespearean dramas. The theme of filial ingratitude is so keenly present in the depiction of two different families, although circumstances do eventually bring the families together to coordinate the plot for unity, that *King Lear* is not only an absorbing drama but a disturbing one as well. The beauty of diction and the overwhelming pathos of the treatment given to innocence and goodness add to the tragic sadness of this poignantly emotional play. Like the great tragic dramas, the story of Lear and his folly purges the emotions by terror and pity.

*The Story:*

King Lear, in foolish fondness for his children, decided to divide his kingdom among his three daughters. Grown senile, he scoffed at the foresight of his advisers and declared that each girl's statement of her love for him would determine the portion of the kingdom she would receive as her dowry.

Goneril, the oldest and the Duchess of Albany, spoke first. She said that she loved her father more than eyesight, space, liberty, or life itself. Regan, Duchess of Cornwall, announced that the sentiment of her love had been expressed by Goneril, but that Goneril had stopped short of the statement of Regan's real love. Cordelia, who had secretly confided that her love was more ponderous than her tongue, told her father that because her love was in her heart, not in her mouth, she was willing

to sacrifice eloquence for truth. Lear angrily told her that truth alone could be her dowry and ordered that her part of the kingdom be divided between Goneril and Regan. Lear's disappointment in Cordelia's statement grew into a rage against Kent, who tried to reason Cordelia's case with his foolish king. Because of Kent's blunt speech he was given ten days to leave the country. Loving his sovereign, he risked death by disguising himself and remaining in Britain to care for Lear in his infirmity.

When Burgundy and France came as suitors to ask Cordelia's hand in marriage, Burgundy, learning of her dowerless fate, rejected her. France, honoring Cordelia for her virtues, took her as his wife, but Lear dismissed Cordelia and France without his benediction. Goneril and Regan, wary of their father's vacillation in his weakened mental state, set about to establish their kingdoms against change.

Lear was not long in learning what Goneril's and Regan's statements of their love for him had really meant. Their caustic comments about the old man's feebleness, both mental and physical, furnished Lear's Fool with many points for his philosophical recriminations against the king. Realizing that his charity to his daughters had made him homeless, Lear cried in anguish against his fate. His prayers went unanswered, and the abuse he received from his daughters hastened his derangement.

The Earl of Gloucester, like Lear, was fond of his two sons. Edmund, a bastard, afraid that his illegitimacy would deprive

him of his share of Gloucester's estate, forged a letter over Edgar's signature, stating that the sons should not have to wait for their fortunes until they were too old to enjoy them. Gloucester, refusing to believe that Edgar desired his father's death, was told by Edmund to wait in hiding and hear Edgar make assertions which could easily be misinterpreted against him. Edmund, furthering his scheme, told Edgar that villainy was afoot and that Edgar should not go unarmed at any time.

To complete his evil design, he later advised Edgar to flee for his own safety. After cutting his arm, he then told his father that he had been wounded while he and Edgar fought over Gloucester's honor. Gloucester, swearing that Edgar would not escape justice, had his son's description circulated so that he might be apprehended.

Edmund, meanwhile, allied himself with Cornwall and Albany to defend Britain against the French army mobilized by Cordelia and her husband to avenge Lear's cruel treatment. He won Regan and Goneril completely by his personal attentions to them and set the sisters against each other by arousing their jealousy.

Lear, wandering as an outcast on the stormy heath, was aided by Kent, disguised as a peasant. Seeking protection from the storm, they found a hut where Edgar, pretending to be a madman, had already taken refuge. Gloucester, searching for the king, found them there and urged them to hurry to Dover, where Cordelia and her husband would protect Lear from the wrath of his unnatural daughters.

For attempting to give succor and condolence to the outcast Lear, Gloucester was blinded when Cornwall, acting on information furnished by Edmund, gouged out his eyes. While he was at his grisly work, a servant, rebelling against the cruel deed, wounded Cornwall. Regan killed the servant. Cornwall died later as the result of his wound. Edgar, still playing the part of a madman, found his father

wandering the fields with an old retainer. Without revealing his identity, Edgar promised to guide his father to Dover, where Gloucester planned to die by throwing himself from the high cliffs.

Goneril was bitterly jealous because widowed Regan could receive the full attention of Edmund, who had been made Earl of Gloucester. She declared that she would rather lose the battle to France than to lose Edmund to Regan. Goneril's hatred became more venomous when Albany, whom she detested because of his kindness toward Lear and his pity for Gloucester, announced that he would try to right the wrongs done by Goneril, Regan, and Edmund.

Cordelia, informed by messenger of her father's fate, was in the French camp near Dover. When the mad old king was brought to her by faithful Kent, she cared for her father tenderly and put him in the care of a doctor skilled in curing many kinds of ills. Regaining his reason, Lear recognized Cordelia, but the joy of their reunion was clouded by his repentance for his misunderstanding and mistreatment of his only loyal daughter.

Edgar, protecting Gloucester, was assisted by Oswald, Goneril's steward, on his way to deliver a note to Edmund. After Edgar had killed Oswald in the fight which followed, Edgar delivered the letter to Albany. In it Goneril declared her love for Edmund and asked that he kill her husband. Gloucester died, feeble and broken-hearted after Edgar had revealed himself to his father.

Edmund, commanding the British forces, took Lear and Cordelia prisoners. As they were taken off to prison, he sent written instructions for their treatment.

Albany was aware of Edmund's ambition for personal glory and arrested him on a charge of high treason. Regan, interceding for her lover, was rebuffed by Goneril. Regan, suddenly taken ill, was carried to Albany's tent. When Edmund, as was his right, demanded a trial by combat, Albany agreed. Edgar, still in dis-

guise, appeared and in the fight mortally wounded his false brother. Learning from Albany that he knew of her plot against his life, Goneril was desperate. She went to their tent, poisoned Regan, and killed herself.

Edmund, dying, revealed that he and Goneril had ordered Cordelia to be hanged and her death to be announced as suicide because of her despondency over her father's plight. Edmund, fiendish and diabolical always, was also vain. While he lay dying he looked upon the bodies of Goneril and Regan and expressed pleasure

that two women were dead because of their jealous love for him.

Albany dispatched Edgar to prevent Cordelia's death, but he arrived too late. Lear refused all assistance when he appeared carrying her dead body in his arms. After asking forgiveness of heartbroken Kent, whom he recognized at last, Lear, a broken, confused old man, died in anguish.

Edgar and Albany alone were left to rebuild a country ravaged by bloodshed and war.

## THE KING OF THE GOLDEN RIVER

*Type of work:* Fairy tale

*Author:* John Ruskin (1819-1900)

*Type of plot:* Heroic adventure

*Time of plot:* The legendary past

*Locale:* Stiria

*First published:* 1851

### *Principal characters:*

SCHWARTZ, and

HANS, evil brothers

GLUCK, their good brother

THE SOUTH-WEST WIND

THE KING OF THE GOLDEN RIVER

### *Critique:*

First written for the enjoyment of a little girl and not intended for publication, *The King of the Golden River, Or, The Black Brothers, a Legend of Stiria* has become one of the most popular of Ruskin's works. The plot is not new: the good youngest brother triumphs after the evil older brothers fail and are punished. But just as the stories of Cinderella and Aladdin are always new, so is this story of ancient Stiria and Treasure Valley.

### *The Story:*

In the ancient country of Stiria, there lay a beautiful and fertile valley called Treasure Valley. Surrounded on all sides by high mountainous peaks, the region never knew famine. No matter what droughts or floods attacked the land beyond the mountains, Treasure Valley produced bountiful crops of apples, hay,

grapes, and honey. Above the valley beautiful cataracts fell in torrents. One of these shone like gold in the sunlight and thus was named the Golden River.

Treasure Valley was owned by three brothers, Schwartz, Hans, and Gluck. Schwartz and Hans, the older brothers, were stingy and mean. They farmed the valley and killed everything that did not bring them money. They paid their servants nothing, beating them until the servants could stand no more and then turning them out without wages. They kept their crops until they were worth double their usual value in order to sell them for high profits. Gold was stacked up on the floors, yet they gave never a penny to charity. Often people starved at their doorstep without receiving even a morsel of food. Neighbors nicknamed them the Black Brothers.



The youngest brother, Gluck, was a good and honest lad of twelve. Although his heart was filled with pity for the poor, he was helpless against his brothers. He did all their scrubbing and cooking, getting nothing for his pains but an educational cuffing or kicking. One year, when all the country was flooded and only the brothers had a harvest, Schwartz and Hans left Gluck alone one day to turn the roast. A terrible storm was raging. Suddenly Gluck was startled to hear a knock at the door. Investigating, he saw the most peculiar little man imaginable, a creature only about four feet six inches tall, dressed in queer, old-fashioned clothing, who begged to come in out of the rain. Gluck, knowing what his brothers would do if they returned and found a stranger using their fire for warmth, was afraid to open the door. But his heart was so good and tender that he could not long refuse the stranger. The little man dripped so much water that he almost put out the fire. When he asked for food, Gluck feared to give him any. However, his brothers had promised him one slice of the mutton, and he prepared to give the stranger that piece. Before he could finish cutting it, the brothers came home. Furious, they attempted to throw the stranger out, but when Schwartz struck at him, the stick was thrown from his hand. Each of the evil brothers attempted to strike the old man, only to be thrown back upon the floor. Wrapping his long cloak about him, the old man told them that he would come back at midnight, and then never call again.

That night the evil brothers awoke to hear a terrible storm. The roof was gone from their room, and in the darkness, bobbing around like a cork, was the old man. He told them that they would find his calling card on the kitchen table. At dawn they went downstairs to find that the whole valley was in ruin; everything had been flooded and swept away. Their cattle, crops, and gold were all gone. On the table they found a card. Their caller had been the South-West Wind.

He was true to his word. Neither he nor the other winds blew again to bring rain to the valley. The land became a desert, the brothers penniless, and at last they left the valley and went to the city to become goldsmiths, taking with them all that was left of their inheritance, some curious pieces of gold plate. When they mixed copper with the gold to fool the public, the people would not buy the substitute. What little they did make they spent for drink, and soon there was no money left. At last their only possession was a drinking mug belonging to Gluck. On the mug was a face which seemed to peer at whoever was looking at the mug. It broke Gluck's heart when his brothers told him to melt down the mug, but he knew better than to refuse. After they left him to go to the tavern, Gluck put his mug into the furnace. To his surprise he heard a voice speak to him from the flames. Gluck had thought aloud that it would be wonderful if the Golden River really turned to gold, but the voice told him that it would not be good at all. Opening the furnace, Gluck saw the face on the mug emerge on another little man. When the man came out of the furnace, he told Gluck that he was the King of the Golden River. Imprisoned on the mug by a rival, he was now free because of Gluck. Then he told Gluck that whoever should climb to the top of the mountain and cast three drops of holy water into the Golden River would turn the river to gold. But the first attempt must succeed, and should anyone cast unholy water into the river, he would be turned to a black stone. So saying, the king evaporated.

The brothers returned and beat Gluck unmercifully for losing the last of the plate. When he told them the story, however, they decided to try their luck, and they got into a terrible fight to see who should go first. The constable, hearing the noise, went to arrest them. Hans escaped, but Schwartz was carried off to prison. Then Hans stole some holy water, for no priest would give any to such

a scoundrel, and journeyed to the mountain. There he found almost impossible obstacles, but he climbed on. Three times he stopped to drink some of the holy water, for he was about to die of thirst. Each time, as he started to drink, a child or an old man or a dog appeared on the path and begged for a few drops of water, for each was dying of thirst. But Hans scorned them and drank the water himself. At last he reached the top and threw the water into the river. Instantly he was turned to a black stone.

Back home, good Gluck worked to pay his brother's fine. When he was freed, Schwartz also left for the Golden River. He bought holy water from a bad priest. Like his brother, he was beset with many difficulties. And like his brother, he met the three who begged a few drops of water; but he passed on, keeping the water for himself. Then he reached the top and threw his three drops into the stream. He too was turned to black stone.

When Schwartz did not come back, Gluck decided to try his luck. A priest gladly gave him holy water, for he was a good boy. The mountain was even more difficult for him than it had been for his brothers, for he was young and weak. But when he stopped to drink and the old man appeared and asked for water, Gluck shared with him. His way grew lighter. He stopped again and saw the

child lying in the path. Again he shared his water, and again the way became less difficult. When he had almost reached the top, he saw the dog gasping for breath, needing water. He had very little left and at first thought he would pass by, but then he looked into the beast's eyes and his heart was moved. He poured the remaining drops into the dog's open mouth. Then the dog disappeared and in his place stood the King of the Golden River. He told Gluck that his brothers had been turned to stone because their water had been unholy through their refusal to help the weak and the dying. Then the king plucked a flower containing three drops of dew and told Gluck to cast them into the river. As he did so the king disappeared. At first Gluck was disappointed because the river did not turn to gold. Instead, it began to disappear. Descending into the valley, as the king had told him to do, he heard the water gurgling under the ground. Green grass and plants began to grow as if by magic. Then Gluck understood that the river had turned to gold by making the land fertile and valuable again. He went to live in the valley and prospered. The poor were always welcomed at his door. To this day the people point out the spot where the river turned into the valley, a place still bordered by the two black brothers.

## THE KING OF THE MOUNTAINS

*Type of work:* Novel

*Author:* Edmond François About (1828-1885)

*Type of plot:* Adventure romance

*Time of plot:* Mid-nineteenth century

*Locale:* Greece

*First published:* 1856

### *Principal characters:*

HERMANN SCHULTZ, a botanist

JOHN HARRIS, a fellow lodger and friend

PHOTINI, a Greek girl

DMITRI, a Greek boy who loves Photini

HADGI-STAVROS, a Greek bandit

MRS. SIMONS, an Englishwoman

MARY ANN, her daughter

### *Critique:*

Practically unknown in this country, About's novel deserves to be more widely read, for it is ingenious, clever, and witty. Edmond About, who was well-known and honored in his own country, is the equal of many French writers whom we consider great. It would be difficult to find a book by any of his contemporaries that is so completely enjoyable as this one.

### *The Story:*

While the German botanist, Hermann Schultz, was lodging with a Greek family in Athens, he learned of a notorious Greek bandit so powerful that the government could not destroy his band and so cruel that he had decapitated two young girls he had been holding for ransom. Hadgi-Stavros, the King of the Mountains, was greatly feared, but he was also greatly admired by many of his countrymen. John Harris, an American who was Hermann's fellow lodger, snorted in disgust as the landlord recited with admiration all the exploits of the bandit. Harris was so indignant he was unaware that when he spoke Photini, a young Greek girl who came to the house in order to learn foreign languages from the lodgers, looked at him with love in her eyes.

The newspapers announced the defeat of Hadgi-Stavros and his brigands, and Hermann believed it safe to leave Athens in order to continue his botanical research. Unfamiliar with the territory, however, he lost his way. Finally he met the landlord's son, Dmitri, who was acting as guide for two Englishwomen, Mrs. Simons and her daughter Mary Ann. Hermann joined their party. When Mrs. Simons, arrogant and querulous, demanded that they stop to eat, Dmitri told her they could find food at the next village. But when they arrived there, the village was deserted; everyone had fled. Dmitri said they could stop at a monastery, only a ten-minute walk away. At the monas-

tery a monk told them that bandits were in the district and he advised them to flee for their lives.

A few minutes later the brigands appeared and surrounded them, despite Mrs. Simons' indignant assertion that she was English. They were led to the hide-out of the chief, where Hadgi-Stavros was sitting dictating letters to business firms, to clients, to his daughter who was away at school. When he was through, he ordered food for the captives and Mrs. Simons felt much better.

By clever questioning, Hadgi-Stavros learned that Mrs. Simons was extremely wealthy, and he ordered that she should be held for ransom. When Hermann protested that he was without money or influential friends, Hadgi-Stavros said that he could take Mrs. Simons' note back to Athens. But when the bandit learned that Hermann was a scientist, a learned man, he decided to hold him for ransom as well.

Mrs. Simons insisted that she would pay nothing, that the soldiers would follow and rescue them. Hermann was discouraged, for he knew that the soldiers would do nothing of the kind. One day a troop of soldiers appeared, and the leader, Captain Pericles, was received with affection. While the bandits went off on a raid, Pericles kept guard over the prisoners. Pretending that he had rescued them, he collected as evidence against the bandit the valuables of the two women. When Hermann protested, he was put under guard. Only after the brigands had returned and were seen in friendly activity with the soldiers was Mrs. Simons convinced that Captain Pericles was in league with Hadgi-Stavros.

Hermann planned to escape by going down a ravine and across a stream, but the plan was abandoned because he could help only one of the women down the steep slope to safety. Later he had another idea. He had heard Hadgi-Stavros dictate to his English bankers, the com-



pany owned by Mrs. Simons and her brother. He had Hadgi-Stavros sign two receipts, one for the ransom of Mrs. Simons and Mary Ann, another for his own. The idea was that the banker would deduct the sum from Hadgi-Stavros' account and by the time the bandit discovered that he had been swindled they would be far away. The plan worked, except that Mrs. Simons' brother did not honor the receipt for the botanist. Hermann was condemned to stay. But Mrs. Simons, who had hinted at matrimony for her daughter and Hermann, told him that surely he could escape. She insisted that the first thing he must do when he returned to Athens was to call on her.

Hermann's opportunity to escape came a few days later, when the bandit allowed him, in company with two guards, to go out looking for plants. Hermann ran away from the guards and would have outdistanced his pursuers if his suspenders had not broken. He was recaptured and put under guard. Then he succeeded in getting his guard drunk and escaping across the ravine. Coming face to face with one of the dogs guarding the camp, he fed it some of the arsenic he carried in his specimen box. In his escape he had accidentally drowned his drunken guard, and when the man's body was discovered the bandits set out in pursuit. Hermann was captured once more. Hadgi-Stavros ordered Hermann struck twenty times across the toes and twenty times across the fingers. In anger and pain Hermann told Hadgi-Stavros that he had been duped in the payment

of the ransom money. The bandit was furious. Hermann had robbed him, ruined him, he declared.

He offered a reward to any of his men who would devise horrible tortures for Hermann. Meanwhile the prisoner had his hair plucked from his head; later he was put near an open fire to roast. While there, he succeeded in putting arsenic into the food. Then Dmitri arrived in the camp with a letter from John Harris. Hadgi-Stavros read it and turned pale. Harris was holding his daughter as a hostage aboard a ship until Hermann was released, and the daughter was the homely Photini who had loved Harris since she met him at the boarding-house. In anxiety for his daughter, Hadgi-Stavros ordered Hermann to be treated for his wounds and then set free. Before Hermann left the camp, however, Hadgi-Stavros and those who had eaten fell ill, poisoned by the arsenic.

Fighting broke out among the bandits. Some wished to kill the unconscious king and Hermann as well. Those loyal to Hadgi-Stavros defended their leader while Hermann attempted to cure the sick bandit. The fighting ended when Harris and some friends arrived to rescue Hermann and the king.

Hadgi-Stavros went back to Athens and Photini. At a ball Harris and Hermann saw Mrs. Simons and Mary Ann, but Mrs. Simons treated Hermann with icy politeness. The next day Harris and Hermann went to call on them, but the women had left suddenly for Paris. Hermann gave up all hopes of marriage with the beautiful Mary Ann.

## KING PARADOX

*Type of work:* Novel

*Author:* Pío Baroja (1872-1956)

*Type of plot:* Social satire

*Time of plot:* Early twentieth century

*Locale:* Spain, Tangier, and the imaginary Bu-Tata, in Uganga, Africa

*First published:* 1906

*Principal characters:*

SILVESTRE PARADOX, a modern adventurer

AVELINO DIZ, his skeptical friend

ARTHUR SIPSOM, an English manufacturer of needles  
EICHTHAL THONELGEBEN, a scientist  
HARDIBRÁS, a crippled soldier  
UGÚ, a friendly Negro  
BAGÚ, a jealous medicine man

### Critique:

Pío Baroja y Nessi believes that fiction must parallel life. Therefore his writing is abrupt, episodic, simple, unrevised, with a wealth of unselected details. His Basque temperament shows in his underlying melancholy and pessimism. At the same time he has deep sympathy for the underdog and the disinherited; he has written a great deal about the needy and the oppressed. His plots, lacking proportion, are not unified or well rounded, and his ideas often become the chief protagonists in his books. Three times he stops *King Paradox* with interludes which, like classical Greek choruses, tie the story together, and in frequent soliloquies he points out that life is a commonplace, monotonous melody played before a limitless horizon. Even in his imaginary Utopia it is impossible to escape the evils of contemporary culture and civilization. Except for a series of twenty-two volumes called *Memories of a Man of Action*, the story of a nineteenth-century soldier of fortune related to the author, Baroja conceived most of his books as trilogies. One of the nine he has written is *The Fantastic Life*, of which *Paradox Rey* is the third and best volume.

### The Story:

After many adventures Dr. Silvestre Paradox, a short, chubby man of about forty-five, settled in a small Valencian town. Tiring at last of his quiet life, he announced one morning to his friend, Avelino Diz, his intention of taking a trip to Cananí, on the Gulf of Guinea. A British banker, Abraham Wolf, was setting out on his yacht *Cornucopia* with a party of scientists and explorers for the purpose of establishing a Jewish colony

in Africa, and he had invited Paradox to go with him. Paradox suggested that Diz join the expedition.

In Tangier they met several other members of the party, including General Pérez and his daughter Dora, and a crippled, scarred soldier named Hardibrás. They drank to the success of the venture in whiskey. When one of the company fed whiskey to a rooster, the fowl broke into human speech and deplored what humans drink. Paradox declared that only Nature is just and honorable. He was eager to go where people lived naturally.

They boarded the yacht, Hardibrás swinging himself aboard by the hook he wore in place of his lost hand. There Paradox and Diz met others of the expedition: Mingote, a revolutionist who had tried to assassinate the King of Portugal; Pelayo, who had been Paradox's secretary until his employer fired him for crooked dealings; Sipsom, an English manufacturer; Miss Pich, a feminist writer and ex-ballet dancer, and "The Cheese Kid," a former French cancan dancer. Wolf himself was not on board. He was conferring with Monsieur Chabouly, a French chocolate king who was also Emperor of Western Nigritia, in an attempt to establish peaceful diplomatic relations between Chabouly's domain and the new state of Cananí.

The yacht put out to sea. On the third day stormy waves washed the captain overboard. Because the mate and the crew were drunk, Paradox and two others were forced to take over the yacht. Paradox, alone at the wheel, conversed with the wind and the sea, who told him that they had wills of their own. Yock, his dog, admired his master's resolution

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and strength, and declared that he was almost worthy of being a dog.

The storm increasing in fury, the mast broke and crashed upon the deck. Paradox called the passengers together and suggested that one of them, Goizueta, be made captain because of maritime experience he had had. Goizueta was elected. His first act, after saving one bottle of brandy for medicine, was to throw the rest overboard.

For a week they sailed through heavy fog that never lifted to reveal their position. At last the coal gave out and they drifted. One night some of the passengers and crew, Miss Pich, Mingote, and Pelayo among them, stole the only lifeboat and deserted the ship.

When the fog lifted, the passengers saw a beach not far away. The yacht struck a rock, but all were able to save themselves on rafts which they loaded with supplies from the ship. The next morning the yacht broke up, leaving the party marooned on a desert island.

It was then proposed that Paradox be put in charge. After modestly protesting, he accepted and assigned jobs to all the survivors. But he failed to make provisions for their defense. The next night a band of Negroes came in two canoes, surprised the sleepers, and took them bound to Bu-Tata.

The first demand Prime Minister Funangué made was for rum. One of the party, Sipsom, explained that they could provide rum only if they were allowed to return to their base of supplies. In his greed Funangué decided to ignore the advice of Bagú, the medicine man, who wanted all the whites slain. A friendly native, Ugú, was assigned to instruct the prisoners in tribal language and customs. From Ugú the captives learned Bagú's prejudices and superstitions. When the witch doctor later appeared, Sipsom declared that one of the prisoners was a wizard fated to die on the same day as Bagú. If Bagú sided with them, however, the white magician would help the medi-

cine man to marry Princess Mahu, King Kiri's daughter. Bagú agreed.

King Kiri, engaged in his favorite pastime of killing subjects whom he disliked, paused in his diversion long enough to receive the prisoners. After a conversation about vested interests, he ordered that their lives be spared. Giving them permission to get supplies from their camp, he dispatched them under guard in two canoes. During the trip the prisoners, having lulled the suspicions of the guards, were about to take their guns and free themselves, but Paradox objected. He said that he had other plans. Diz scoffed at the way his friend put on airs.

After damaging one canoe, the prisoners used the delay to impress the Negroes with their white superiority by working magic tricks. A Frenchman in the party led a discussion on the rights of man. The scheme worked. After two weeks the Negroes agreed to desert their king and accompany the whites to Fortunate Island, a defensible plateau suggested by Ugú. Although Paradox preached the virtues of life out of doors, the others built Fortune House, a communal dwelling.

When King Kiri's army appeared, Paradox's machine gun quickly repulsed them and a searchlight finally put the natives to flight. Peace having come to Fortune House, the Negroes built huts and spent their evenings at magic-lantern shows. The *Fortune House Herald* began publication.

Prime Minister Funangué and two attendants, appearing under a flag of truce, brought King Kiri's appeal for help. The Fulani were attacking Bu-Tata. Paradox and Thonelgeben, the engineer, returned to the capital with the Negroes. At Paradox's suggestion, the river was dynamited to turn Bu-Tata into an island. Bagú objected to such interference with nature and discussed the change with fish, serpents, and frogs. Only the bat refused to voice an opinion.



One day warriors from Bu-Tata appeared at Fortune House with the head of King Kiri and begged one of the whites to become their ruler. At a meeting all debated monarchical theories. When they failed to agree, Sipsom showed Paradox to the natives and announced that he had been chosen by popular vote. All returned to Bu-Tata for a coronation feast.

But by that time Paradox, reconciled to the advantages of civilization over life close to nature, was tired of Africa. At a session of Congress he argued against state support of art and criticized formal education.

Pelayo and Mingote, captured by Moors after the storm, arrived in Bu-Tata. Miss Pich had been violated by savages. The others had been eaten.

Political life continued. Two couples of the whites got married. Sipsom held law court and gave judgment in complicated cases. Then the French captured Bu-Tata and burned it. The whites were released at the request of "The Cheese Kid." Bagú was shot.

Three years later an epidemic filled the Bu-Tata Hospital. French doctors declared the outbreak the result of civilization, for one of the doctors had unknowingly taken smallpox to a native village while fighting another epidemic. Civilization had also driven Princess Mahu to dancing nude in a night club. As an enterprising journalist stated in *L'Echo* of Bu-Tata, the French army had brought civilization to that backward country.

## THE KING, THE GREATEST ALCALDE

*Type of work:* Drama

*Author:* Lope de Vega (Lope Félix de Vega Carpio, 1562-1635)

*Type of plot:* Tragi-comedy

*Time of plot:* Sixteenth century

*Locale:* Spain

*First presented:* 1635

### *Principal characters:*

SANCHO, a poor laborer

NUNO, a farmer

ELVIRA, his daughter

DON TELLO DE NEIRA, a nobleman

FELICIANA, his sister

PELAYO, a swineherd

DON ALFONSO VII, King of Leon and Castile

### *Critique:*

Today we would call *The King, the Greatest Alcalde*, a social drama, for it portrays vividly the struggle of the peasantry against the nobility. The power is on the side of the aristocracy, but honor on the side of the poor. There is tragedy here, the tragedy of honor lost in spite of bitter fighting to retain it. But there is comedy also, Pelayo being one of the best clowns in all literature. That Lope de Vega loved the common people is evident throughout the play. Justice triumphs in the end, but

too late to save the honor of the virtuous Elvira. The playwright intended that his audience should weep for her and for all the poor of his country, even while rejoicing at the happy conclusion of the story.

### *The Story:*

Sancho, a poor peasant, was in love with an equally poor girl, Elvira, the daughter of Nuno, a farmer. When the old man gave Sancho permission to wed

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his daughter, he insisted that Sancho secure also the consent of Don Tello, master of all the surrounding lands, and of Don Tello's sister, Feliciana. In obedience to Nuno, Sancho went with Pelayo, a swineherd, to the castle to ask his lord's approval of the marriage. Both Don Tello and his sister Feliciana readily gave their consent and their blessing, and declared that they themselves would attend the wedding.

But when Don Tello saw the beautiful Elvira, he was filled with such passion for her that he decided to postpone the wedding, take Elvira to satisfy his own lust, and then give her to Sancho for his wife. Dismissing the priest, he told the assembled guests that the wedding must wait until the next day. Sancho and Elvira felt themselves already married, however, since the priest had heard them declare their true love for each other, and Sancho planned to go to Elvira's room that night. When Elvira opened her door, she confronted not her lover but Don Tello and his attendants, all masked, who carried her off to the castle.

Sancho and Nuno, learning of this betrayal, were ready to die. Nuno cautioned Sancho not to despair, however, for he knew his daughter would die rather than lose her honor. Nuno knew his daughter well. Although Don Tello pleaded with her and threatened her, she would not give herself to him. Feliciana begged him to remember his good name and his honor and not to force the girl.

Sancho and Nuno, going to Don Tello, pretended that they had heard but could not believe that he had stolen Elvira away. Don Tello pretended also that he was outraged at such a story and would have whipped those who told such lies to defame his honor. But when Elvira entered the room, Don Tello flew into a rage and ordered Sancho and Nuno beaten to death. They fled for their lives. Don Tello then vowed that he would force Elvira to submit to him or be killed. Again Sancho wanted to die, but once more Nuno persuaded him that there was still hope. He

sent Sancho and Pelayo to the court of Alfonso, King of Castile, for the king was a good man and well-known for his justice in dealing with high and low alike.

When the king heard Sancho's story, he immediately wrote a letter to Don Tello, ordering him to release Elvira at once. Don Tello ignored the letter and declared that on his own land his people would do only his will. Pelayo assured Sancho that Don Tello had not yet possessed Elvira, for he would have obeyed the king had his lust been satisfied. Sancho and Pelayo went again to the king, to tell him that Don Tello had not obeyed his orders. The king promised to go in person to Don Tello and force him to return Elvira to her father and husband-to-be. He intended to go in disguise, taking with him only two attendants.

Don Tello, filled with wild rage and passion at Elvira's refusal to accept him, swore that he would take her by force. Nuno spoke with her through the bars of the room where she was confined and told her that Sancho had gone for help, and she promised again to die rather than lose her virtue. When Sancho and Pelayo returned with word that the king was sending help, Nuno was not much encouraged, for he knew that Don Tello kept his castle well guarded and could not be overcome by just three men. What Nuno did not know was that the king himself was coming, even though Pelayo was hard put to it to keep the secret.

When King Alfonso arrived, he questioned Nuno's servants and was convinced that Sancho and Nuno told the truth. Then he went in disguise to Don Tello's castle. There he was rudely received by that haughty nobleman. At last the king revealed himself and ordered Elvira brought before him. Elvira told her story, of her pure love for Sancho, of obtaining her father's and Don Tello's permission, of her seizure by Don Tello and his men, and finally of her lost honor. For Don Tello had carried out his vow. He had ordered her taken into a wood and there, even though she fought until she was

weak, he had ravished her. She declared that she could never know joy again, for her honor was lost forever.

The king ordered Don Tello beheaded, both for his treatment of the innocent girl and for his failure to obey the king's command sent in his earlier letter. Although Feliciana pleaded for her brother, the king refused to be moved by her tears. Don Tello confessed that he deserved the penalty, for he had sinned twice, against

his own honor and against the king. Then the king pronounced his final sentence. He would wed Elvira to Don Tello, then execute him. As his widow Elvira would inherit half his lands and gold. These would be her dowry when she married Sancho. Feliciana he would take to court, to wait on the queen until a noble husband could be secured for her. The peasants blessed the king's wisdom and actions, for he had righted all their wrongs.

## KINGS IN EXILE

*Type of work:* Novel

*Author:* Alphonse Daudet (1840-1897)

*Type of plot:* Political romance

*Time of plot:* Nineteenth century

*Locale:* Paris

*First published:* 1879

*Principal characters:*

CHRISTIAN II, exiled King of Illyria

FREDERICA, Queen of Illyria

PRINCE LEOPOLD, their son

ELYSÉE MÉRAUT, the prince's tutor

SÉPHORA LEVIS, Christian's mistress

### *Critique:*

More tragic than its successors, *Kings in Exile* is a forerunner of the highly imaginative and popular Graustarkian romance. As a novel, this book is interesting and satisfying. Daudet's style is a marvelous combination of the simple and the grand, the archaic and the new.

### *The Story:*

When a revolution broke out in Illyria, King Christian II and Queen Frederica fought bravely against the rebels, and after the story of the siege of Ragusa became known throughout Europe much was said about the wonderful bravery of the king. In reality, most of the credit for the defense of the city should have gone to Frederica, who was in every way a queen. Christian was a king who had never had any great desire to wear the crown or occupy the throne.

At last the deposed rulers fled to Paris, where they took rooms in a hotel. There they were greeted by the Duke of Rosen,

his son, and his daughter-in-law. Three years before, the duke, a former Illyrian minister, had been deposed by the king to placate the liberal elements of the country. Now he had come to offer his services to his sovereign once more. They were accepted.

The monarchs thought that their stay in Paris would be brief, that the new republic would soon collapse and the monarchy be restored. Accordingly, Frederica refused to unpack anything. There was an air of the temporary and transitory about their lodgings.

Later it became clear that the republic would last and that the monarchy was doomed. Frederica resigned herself to a long exile from Illyria. The royal family purchased a house and settled down to wait. As time passed, Christian became more and more a frequenter of Parisian theaters and cafés until his activities were known all over the city and the subject of much conversation and scandal. The



Duke of Rosen's daughter-in-law became his mistress.

Following the recommendations of two priests, the queen had engaged a tutor for the young prince. He was Elysée Méraut, who was supposed to teach the prince all that he would need to know to be a good sovereign. But the prince was not particularly intellectual. Furthermore, his father did not encourage the lessons, for he had given up all hope of ever regaining his lost throne; in fact, he was glad to escape the responsibilities of the crown.

Although the Duke of Rosen tried to do his best with the royal finances, the monarchs were, in reality, bankrupt. Elysée discovered that fact when he learned that the king was selling decorations, citations, and military orders to cover his debts. When the queen learned of the situation, she consulted the duke, who admitted that he had been using his own funds to support the monarchs in a regal style. She forbade him to continue his expenditures and the household took on an air of austerity.

In the meantime the king had given up his mistress and had become enamored of Séphora Levis, the wife of Tom Levis, a broker who posed as an Englishman and who had made a fortune out of catering to the whims and needs of exiled royalty. Séphora did not love the king. She promised him, however, that she would become his mistress after he had abdicated his throne. She wished to show him, she insisted, that she loved him for himself and not for his title. In reality, Séphora, Levis, and one of the king's councillors were involved in a plot to profit handsomely by Christian's abdication, for the Illyrian diet had offered the king a large private fortune if he would renounce the throne for himself and his descendants.

At first the king was unwilling to abdicate because he enjoyed too much the privileges of royalty without being willing

to assume the responsibilities of his position. But at last he gave Séphora a title and promised her that he would give up his claim to the throne. Elysée, learning of his intention, notified the queen. She and Leopold went at once to the king's room, where he had just signed the act of renunciation. After informing him of a plan to invade Illyria, a plot hitherto kept from the pleasure-loving monarch, Frederica threatened to jump from the window with her child unless Christian destroyed the document he had signed. The king yielded to her desperate demands.

But the invasion attempt failed, for the Illyrian authorities had been warned in advance of the conspirators in Paris. Frederica came to the conclusion that there was only one course for Christian to take; he should abdicate in favor of his son. The king signed an act of abdication by which the young prince became King Leopold V of Illyria and Dalmatia.

Meanwhile a feeling very close to love had grown up between the neglected queen and the loyal tutor. One day, while the prince and Elysée were shooting at a mark in the garden, Leopold was accidentally wounded in one eye. The queen, in sorrow and anger, banished the tutor, and he went back to his dingy apartment.

Frederica took her son to consult a famous Parisian oculist. The doctor told her that the prince had lost the sight of one eye, that he would certainly lose the sight of the other eye, and that an operation was impossible because it would imperil his life. The queen was in despair.

A short time later she heard that Elysée Méraut was dying. As he lay on his deathbed, he heard the door open. Then there came to him a familiar voice—the voice of the young King Leopold, whom the loyal monarchist had loved. Frederica had brought him to see his old tutor. Elysée Méraut died a happy man.

## KIPPS

Type of work: Novel

Author: H. G. Wells (1866-1946)

Type of plot: Domestic romance

Time of plot: Early twentieth century

Locale: England

First published: 1905

### Principal characters:

ARTHUR KIPPS, a simple soul

ANN PORNICK, a neighbor girl

HELEN WALSINGHAM, a "lady"

MR. CHITTERLOW, Kipps' friend

### Critique:

When H. G. Wells gave Kipps a subtitle, *The Story of a Simple Soul*, he summarized the novel briefly and concisely. Kipps was certainly simple, but he was also delightful. His rise in the world brought little change in his character, although he tried valiantly to make the change. Thus his downfall caused him little heartache and in one sense brought him happiness, for he could be himself at last.

### The Story:

Young Arthur Kipps knew there was something mysterious about his birth, but his memories of his mother were so vague that they were all but meaningless. He knew only that she had gone away, leaving him in the care of his aunt and uncle and providing a small sum for his education. His was a bleak childhood spent in a wretched school in which he learned nothing. His vacations were dominated by his aunt's notions of what was proper. His unhappy childhood was lightened somewhat, however, by his friendship with a boy of "low" class and the boy's sister, Ann Pornick. One day he and Ann tore a sixpence note in two, each keeping a half. This was Kipps' first venture in love, but it was short-lived. When he finished school he was apprenticed to a draper. Soon afterward the Pornicks moved away and Ann went into domestic service.

His life as an apprentice was as dull as his childhood. After seven years he was given a position in the firm at twenty pounds a year. He was engaged several times, that being the custom among his friends. But his next real infatuation, after Ann, was for Miss Helen Walsingham, a lady in the true sense. She taught woodcarving in a class he attended for self-improvement. Kipps felt keenly his ignorance about the ways of the world. Helen was so far above him in station that he could only stare at her in awe, for he could neither talk nor act in any way other than clumsily.

But Kipps' fortunes were soon to change. Through an accident he made the acquaintance of Mr. Chitterlow, a would-be playwright and actor. Because Chitterlow poured whiskey into Kipps at an alarming rate, the young man got drunk and stayed away from his residence, which was also his business address, all night, and he found himself the next morning with a month's notice. As he cursed himself for a fool, Chitterlow burst upon him again with news that a person answering Kipps' description was being advertised for by a solicitor. When Kipps investigated, he found that he had inherited a fortune, twelve hundred pounds a year and a handsome house, to be exact. He learned then that he had been the illegitimate son of a gentleman whose father would not let

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him marry Kipps' mother. Both his parents were dead, as was his grandfather. The old gentleman had relented before his death and left his fortune to his unknown grandson.

Bewildered by his new wealth, Kipps could do nothing constructive for some time. He felt a great need for knowledge of things of which he was dismally ignorant. He was besieged by requests for charity and by salesmen of all descriptions. Chitterlow persuaded him to buy a quarter interest in a play which he was writing, and his uncle invested money for him in all sorts of bargains in antiques which might one day be valuable.

Soon after he became wealthy Kipps met Helen Walsingham again. He felt as unsure of himself as ever, but there was a definite change in her attitude. Formerly she had been aloof; now she was warm and friendly. Before long she had maneuvered him into a proposal and agreed to teach him the things he needed to know in his new position. Kipps found himself scrutinized and instructed on every move he made, for Helen attempted to change his speech, his habits of dress, his social manners, and his attitudes. At first he was grateful, but although he was not aware of it, his infatuation was changing to gloom. Helen even persuaded him to change solicitors and to give his business to her brother, who had a short time before opened an office.

While visiting his aunt and uncle, Kipps met Ann Pornick again. She was not aware of his new fortune, even though he had recently seen her brother and told him the news. Pornick had turned Socialist, and his contempt for Kipps' new wealth, coupled with jealousy, had prevented his telling Ann of his old friend's good luck. Ann, acting naturally with Kipps, made him yearn for the simple life he had once known. The fact that she was in service bothered his new feeling of class superiority, however, and he tried to put her out of his mind. When he met her again, as a

servant in the house in which he was a guest, he could control himself no longer. He threw caution and caste to the winds and asked her to marry him. She, having now learned of his position, protested feebly at the difference in their stations, but soon succumbed to his pleas and married him.

Their married life settled into the humdrum made necessary by idleness. He had let his fine house, and they prepared to build a home. Ann wanted a small house in which she could do her own work, but Kipps planned a larger one of about six rooms. But by the time the architect and Kipps' uncle finished with him, he found himself committed to a house of eleven bedrooms. Ann felt so inferior to him and longed so much for a simpler life that she often wept. Kipps felt the same longings but, convinced that he ought to live well and in society, did not identify them as such.

An abrupt change took place in their lives when he learned from Helen Walsingham that her brother had used Kipps' money for speculation and had lost everything before fleeing the country. Expecting to be penniless again, Kipps and Ann were satisfied when they learned that they still had about four thousand pounds, perhaps more. He fulfilled an ambition of some duration by opening a little bookshop. He knew nothing about books but he prospered enough to meet their now simple wants. The unfinished mansion was sold, and the happy couple settled down to a simple life that pleased them both. Then Chitterlow hit a stroke of luck and sold his play in which Kipps had bought a quarter interest. The play was a huge success, and Kipps collected many times his original investment of one hundred pounds.

When Ann presented him with a son, Kipps' joy was overflowing. Although he was almost as rich as he had been when he had his twelve hundred a year, he longed no more for self-improvement. He thought himself the happiest man alive. Who knows? Perhaps he was.



## THE KNIGHT OF THE BURNING PESTLE

Type of work: Drama

Author: Francis Beaumont (1584?-1616)

Type of plot: Mock-heroic comedy

Time of plot: Early seventeenth century

Locale: England and Moldavia

First presented: c. 1607

### Principal characters:

GEORGE, a London greengrocer

NELL, his wife

RALPH, an apprentice to George

VENTUREWELL, a London merchant

JASPER MERRYTHOUGHT, his apprentice

MASTER HUMPHREY, a slow-witted youth

LUCE, Venturewell's daughter

MERRYTHOUGHT, a carefree old gentleman

### Critique:

Francis Beaumont, the son of a knight, could well have been cruel in a dramatic treatment of the workaday citizens of London, but in *The Knight of the Burning Pestle*, he reveals, beneath the hilarious burlesque of the plot, a warm sympathy for and a large understanding of the London lower middle classes, as represented by George, the greengrocer, his wife Nell, and Ralph, their apprentice. An outstanding feature of the play is the farcical audience participation. This device, a startling innovation in 1607, survives to the present day in semi-dramatic situations of broad humor. *The Knight of the Burning Pestle* was probably written under the influence of the keen interest taken by the literate of James I's time in Spanish prose fiction; surely Beaumont had heard of, if he had not read, Cervantes' *Don Quixote*, echoes of which mark the play.

### The Story:

A production in a London theater was abruptly interrupted when George, a greengrocer, declared that he wanted to see a new kind of play, one in which the common man of London was glorified. Sitting beside him in the audience, George's wife Nell further suggested that there be a grocer in the play and that he kill a lion with a pestle. The indulgent speaker of the prologue agreed to these

demands after George had offered his own apprentice, Ralph, to play the part of the commoner-hero. So the play began.

For presuming to love Luce Venturewell, the daughter of his master, apprentice Jasper Merrythought was discharged. Old Venturewell had chosen Master Humphrey, a foolish young citizen, for his daughter, but Luce, in league with Jasper, told the gullible Humphrey that to win her love he must abduct her and take her to Waltham Forest, where she planned to meet Jasper. (In the audience, Nell, the grocer's wife, commented that Humphrey was a fine young man.)

In a grocer's shop Ralph read a chivalric romance and, yearning for the olden times, determined himself to become a knight-errant. He enlisted his two apprentices, Tim and George, to be his foils; the one, his squire; the other, his dwarf. Dubbing himself *The Knight of the Burning Pestle*, Ralph explained the rules of knight-errantry to his amused followers. (Nell, pleased with Ralph's first appearance on the stage, clamored for his immediate return.)

In the meantime Jasper went home and collected his patrimony—all of ten shillings—from his indigent but carefree father, old Merrythought. Mrs. Merrythought, sick of hard times, packed her few valuables into a small chest and, with her younger son, Michael, left home to

seek a better fortune. (In the pit, George and Nell grew impatient for the reappearance of Ralph, their prodigious apprentice.)

Simple-minded Humphrey told old Venturewell of Luce's whimsical conditions for their marriage, and the old man consented to the plan.

Mrs. Merrythought and Michael, traveling afoot, arrived in Waltham Forest. While resting, they grew frightened and ran away when Ralph, as the Knight of the Burning Pestle, appeared with his retainers. (George and Nell, from their places at the edge of the stage, shouted a welcome to Ralph.) Ralph, assuming that Mrs. Merrythought had fled from some evil knight, followed her in order to rescue her from her distress. Jasper, arriving in the forest to meet Luce, picked up the casket containing Mrs. Merrythought's valuables. (Nell, scandalized, declared that she would tell Ralph what Jasper had done.)

When Mrs. Merrythought reported her loss to Ralph, he, in extravagantly courteous language, promised to assist her in regaining her valuables. (George and Nell commended themselves for having trained such a polite and virtuous apprentice.)

Humphrey and Luce came also to the forest, where they found Jasper waiting. Jasper, after thrashing Humphrey soundly, departed with Luce. (George and Nell, sorry for Humphrey, offered to call back Ralph to fight Jasper. The protests of the theater boy notwithstanding, the grocer and his wife wanted to change the plot to see Jasper properly punished.) Ralph immediately abandoned his search for Mrs. Merrythought's valuables and set out after the runaways. Overtaking them, he challenged Jasper in the language of knight-errantry. (Nell, at this juncture, exhorted Ralph to break Jasper's head.) Jasper, taking Ralph's pestle from him, knocked down the Knight of the Burning Pestle. (George tried to explain Ralph's defeat by saying that Jasper was endowed with magical powers.)

Ralph, his retainers, Mrs. Merry-

thought, and Michael put up for the night at the Bell Inn in Waltham. When they mistook the inn for a castle, the innkeeper indulgently joined them in their make-believe.

Humphrey, meanwhile, had returned to old Venturewell, to whom he complained of his treatment at the hands of Jasper. Irate, Venturewell went to old Merrythought and threatened to kill Jasper. (George and Nell at this point were so taken with the plot of the play that they believed it to be real.) Old Merrythought, carefree as usual, paid no heed to Venturewell's vengeful threats.

That night, while Luce was asleep in Waltham Forest, Jasper decided to test her love for him. Drawing his sword, he aroused the girl with threats that he intended to kill her because her father had discharged him. (Nell excitedly urged George to raise the London watch, to prevent what appeared to her to be certain violence.) As Luce trustingly submitted to Jasper's threats, Venturewell, Humphrey, and their men appeared and rescued her. Jasper, hopeful that he might somehow explain his behavior to Luce, followed them.

Next morning, at the Bell Inn, Ralph, unable to pay the reckoning, was threatened by the landlord. (George gave Ralph twelve shillings so that he could pay.) Mrs. Merrythought and Michael, disenchanted, went home. But Ralph, still in search of romantic adventure, was directed by the innkeeper to a barber shop in the town, where, he said, a giant named Barbaroso committed enormities every day. (At this point Mrs. Merrythought returned to the stage, only to be dragged off by George and Nell, who could not wait to see Ralph's fight with the barber.)

Ralph, after challenging the barber to mortal combat, knocked him down. While he begged for mercy, Ralph directed his retainers to liberate the barber's victims. One was a knight whose face was covered with lather. Another was a man on whom the barber had done minor surgery.

As other victims appeared, the barber was spared on the condition that he no longer subject humans to such indignities. (George and Nell beamed with pride at Ralph's conquest of the giant Barbaroso, and Nell allowed Mrs. Merrythought and Michael to appear on the stage.)

Mrs. Merrythought despaired because she was unable to get old Merrythought to have a serious thought. (Nell, furious at the old man's carefree indifference, ordered a beer to calm her temper. Then the action of the play became somewhat too pedestrian for the tastes of George and Nell. The couple next requested that Ralph be involved in a truly exotic adventure.)

Ralph suddenly found himself an honored guest at the court of Moldavia. Courteously rejecting Princess Pompiana's favors, he declared that he was promised to Susan, the daughter of a cobbler in London. (George gave Ralph a handful of small coins to distribute as largess to the royal household. Nell commended Ralph's loyalty and patriotism in preferring a London girl to a princess of a foreign land.)

Luce, meanwhile, was confined to her room with the prospect of marriage to Humphrey in three days' time. Mrs. Merrythought sought aid, unsuccessfully, from old Venturewell. Venturewell received a letter of repentance from Jasper, allegedly written by the youth as he lay dying of a broken heart, with the request that his body be conveyed to Luce. Hard upon the letter came a coffin, which was carried to Luce's room. Jasper, quite alive, sprang from the coffin, made explanations to Luce, placed her in the coffin, and had

it removed from the room. He hid in the closet. Venturewell, still vengeful, ordered the coffin to be delivered to old Merrythought, who by that time was penniless, although still merry. (George, no respecter of plot, demanded that Ralph appear again.) Ralph, in the guise of Maylord, presented the month of May to the city of London.

Jasper, meanwhile, covered his face with flour and, appearing as a ghost, told old Venturewell that he would never see his daughter again. Thoroughly frightened and repentant of his past actions, the old man thrashed Humphrey, who had come to see Luce, and sent him away. (George and Nell, their interest flagging, demanded diversion in which Ralph would be the center of attention.) Ralph appeared as a highly efficient captain leading a parade of London volunteers.

The coffin containing Luce was delivered to old Merrythought, who continued to be indifferent. When Jasper appeared and revealed Luce's presence, the young people prevailed upon old Merrythought to take back Mrs. Merrythought and Michael. Venturewell, still mindful of Jasper's ghost, told old Merrythought that he forgave all Jasper's transgressions. Jasper and Luce then confronted Venturewell, who offered them his blessings. (George and Nell, unaware of dramatic proprieties, asked for the stage death of Ralph so that the play could end properly.) Ralph, with a forked arrow through his head, delivered an absurd speech about Princess Pompiana and Susan. (Highly pleased with the sad ending, Nell invited the audience to partake of tobacco and wine at her house.)

## THE LADY FROM THE SEA

*Type of work:* Drama

*Author:* Henrik Ibsen (1828-1906)

*Type of plot:* Psychological realism

*Time of plot:* Nineteenth century

*Locale:* A small town in northern Norway

*First presented:* 1889

*Principal characters:*

DOCTOR WANGEL, a physician

ELLIDA, his second wife



BOLETTA, and  
HILDA, his daughters by a former marriage  
ARNHOLM, a schoolmaster  
LYNGSTRAND, a sculptor  
A STRANGER

### *Critique:*

*The Lady from the Sea* was the first of the psychological dramas written by Ibsen, who had formerly devoted himself almost entirely to social criticism. Here the characters are not merely part of a class, for they are strongly and finely drawn in their own right. Also, there are two subplots, another departure from the great dramatist's usual style. Technically, the play does not measure up to the perfection of the social dramas, largely because the treatment of his material was new to Ibsen. The story is intensely moving, however, and worthy of the attention of all readers. The drama was published in 1888, prior to its first presentation.

### *The Story:*

There was no real affection between Ellida Wangel and her two stepdaughters, Boletta and Hilda. She had married their father, Doctor Wangel, several years before, soon after the death of his first wife. He had met Ellida in the seacoast town in which she lived, a town she loved because it was near the sea. In fact, the sea seemed to dominate her whole life, and she felt stifled in her new home, which was surrounded by mountains.

Arnholm, Boletta's former tutor, paid a visit to the Wangel home. He had known and loved Ellida before her marriage to Doctor Wangel, but she had refused his suit because, as she told him, she was betrothed to another. As the two former friends talked, a traveling sculptor, Lyngstrand, stopped to tell them of a group he hoped to model. Lyngstrand had been at sea and there had met a sailor who told him a strange story. The sailor had married a woman who had promised to wait for him, but three years ago he had read that his wife had married another man. The sailor had told Lyngstrand that his

wife was still his, that he would have her even though she had broken her vows.

This strange tale moved Ellida, seemed even to frighten her. Her moodiness following the telling of the story made her husband believe she was unhappy because she was away from the sea, and he offered to move his family to the seashore so that Ellida could regain her peace of mind. But Ellida knew that this move would not bring her happiness, while it would make him and the girls unhappy to leave their home. And so she told him the real cause of her misery.

Some years before she had come under the spell of a sailor whose ship was in port for only a few days. He too loved the sea and seemed to be part of it. Indeed, he and Ellida seemed to be animals or birds of the sea, so closely did they identify themselves with the vast waters. Then the sailor murdered his captain, for a reason unknown to Ellida, and he was forced to flee. Before he left, he took his ring and one from her hand, joined them together, and threw them into the sea. He told her that his act joined them in marriage and that she was to wait for him.

At the time she seemed to have no will of her own in the matter, but to be completely under his spell. Later she regained her senses and wrote to tell him that all was over between them, that the joining of the rings was not a lasting bond. But he ignored her letters and continued to write that he would come back to her.

Ellida told her husband that she had forgotten the sailor until three years ago, when she was carrying the doctor's child. Then, suddenly, the sailor seemed very close to her. Her child, who lived only a few months, was born—or so she believed—with the eyes of the stranger. She had

felt such guilt that from that time on she had not lived with her husband as his wife. The anguish she had suffered was affecting her mind and she feared that she would go mad. She loved her husband, but she was drawn to the man of the sea whom she had not seen in ten years.

Doctor Wangel, trying to comfort his wife, was also worried about her sanity. One day a Stranger appeared in their garden. He was the sailor, come to claim Ellida. He told her that he had come to hold her to the vow she had taken years before. Ellida said that she could never leave her husband, but the Stranger would not listen. Then the doctor told the Stranger that he would never allow his wife to leave him, that the Stranger could not force her to go against her will. The Stranger said that he would never force her, but she would come to him of her own free will. Those words, of her own free will, seemed to fascinate Ellida. She repeated them over and over and gained strength from them. The Stranger left, saying that he would return for her answer the next night and telling her that if she refused to join him, she would never see him again.

Ellida begged her husband to save her from the Stranger. He tried to persuade her that her mind had been conditioned by the story of the sailor and his unfaithful wife that Lyngstrand had told her. He reminded her also that the sailor did not even look as she had remembered him. But Ellida would not be comforted. She told her husband that there was only one way she could ever make the right decision and save her sanity. The doctor must release her from her marriage vows, not by divorce but only by a verbal release. Then she would be free to choose between her husband and the Stranger. She said that she had never been free. First she had been under the will of the Stranger, then under the will of her husband.

The doctor refused her request because he thought he must save her from the Stranger and from herself. He felt that

the Stranger had an evil influence over his wife, and he wanted to save her from disaster. He promised her, however, that after the Stranger left, he would release her from her vow to him and give her the freedom she wished.

The next night the Stranger came again, as he had promised, and Ellida and her husband met him in the garden. When the Stranger asked Ellida to come with him of her own free will, the doctor ordered the Stranger to leave the country or be exposed as a murderer. The Stranger showed them a pistol which he said he would use to take his own life rather than give up his freedom.

Then Ellida told her husband again that he must release her from her marriage vows, for although he could keep her body tied in this place he could not fetter her soul and her desires. Seeing that she was right and that his refusal would drive his wife out of her reason, the doctor told her that he would release her from her bargain with him. She saw that he loved her enough to put her happiness above his own. She turned to the Stranger, who was pleading with her to leave with him on the ship standing offshore, and told him that now she could never go with him. The Stranger, realizing that there was something between these two that was stronger than his will, left them after promising never to return again.

Ellida assured her husband that her mind was whole once more and that she would never again long for the Stranger or the sea. The unknown no longer had a power over her, for at last she had made a decision of her own free will. Because she had been free to choose or reject the fascination of the Stranger, she had found the will to reject him. Now she could go with her husband and live again as his wife. She knew too that she could win his daughters to her and think of them as her own. Ellida would never again feel like the wild, eager birds of the sea. She would bind herself forever to the land, and in her bondage she would find freedom.

## THE LADY OF THE LAKE

*Type of work:* Poem

*Author:* Sir Walter Scott (1771-1832)

*Type of plot:* Semihistorical romance

*Time of plot:* Sixteenth century

*Locale:* Scottish Highlands

*First published:* 1810

### *Principal characters:*

JAMES OF DOUGLAS, a banished nobleman

ELLEN DOUGLAS, his daughter

MALCOLM GRAEME, loved by Ellen

RODERICK DHU, a rebel Highland chief

JAMES FITZ-JAMES, a nobleman of royal birth

ALLAN-BANE, a minstrel

### *Critique:*

As the poet of Scottish history and legend Sir Walter Scott stands in a class alone. His poetry is in a sense painting, for his descriptions are so vivid and intense that his readers cannot fail to see the scenes he reveals to them. It is obvious that he loved the locale he described and understood the people who inhabited the wild Highlands. In *The Lady of the Lake* he delved into Gaelic history, to retell a legend that had been popular for generations. The result was one of his best-known poems, loved by readers of all ages.

### *The Story:*

As he followed a stag during a hunt, James Fitz-James became lost in the Highlands. He wandered around until he came to Loch Katrine, a beautiful lake surrounded by steep mountains. There he met the lovely Ellen, who told him that his coming had been foretold by Allan-Bane, an ancient minstrel who served her father. When she offered the hunter food and shelter for the night, Ellen did not volunteer to tell him her name or anything of her family history, and courtesy forbade his asking questions. Fitz-James was disturbed, however, because she bore such a marked resemblance to members of the Douglas clan, a family banished by the king. When he departed the next morning, he still knew nothing about the young girl whose beauty and grace had deeply touched his heart.

Fitz-James was correct in his fear that Ellen was of the Douglas clan. Her father was James of Douglas, once a powerful friend of the king, but now hunted and with a price on his head. He and Ellen and his sister were protected by Roderick Dhu, a rebel against the king and the leader of a large and powerful Highland clan. Roderick Dhu wanted Ellen's hand in marriage, but although she honored him for the aid he gave her father she detested him for his many cruel and merciless deeds. He killed and plundered at will, trying to avenge himself on the king and the Lowlanders who he felt had robbed him and his people of their land and wealth. Among the men he hated was Malcolm Graeme, a young nobleman, Ellen's former suitor, whom she loved. After Ellen's refusal of his proposal, Roderick Dhu called his clan together to fight Malcolm and the other supporters of the king. His excuse was that he feared Malcolm would lead the king to the hiding place of Douglas.

Like lightning, burning beacons and swift-riding messengers carried through the Highlands word that the clan was gathering. Young men left their brides at the church door and mere boys replaced fathers who had died since the last gathering. The women and children were placed on a lonely and protected island for safety, for a fierce and dangerous battle was to be fought. A hermit monk prophesied that the party who spilled the first



foe's blood would be the victor. The prophecy suited Roderick Dhu, whose men had seen a spy lurking in the mountains and even now had lured the stranger into paths which would lead him into a trap. He would be killed by Roderick Dhu's men and thus the Highlanders would be assured of victory.

James of Douglas left Ellen. Although he did not tell her his destination, she knew that he had gone to give himself up to the king in order to prevent the bloodshed of a great battle. Allan-Bane tried to cheer Ellen by telling her that his harp sang of glad tidings, but she would not hear him. As she sat grieving, Fitz-James appeared again. Ellen knew that he had been tricked by Roderick Dhu's men, for no one could gain entrance to a place so hidden and secret without their knowledge. But Fitz-James, refusing to heed her warning, asked her to return to the court with him. She refused, telling him of her love for Malcolm Graeme. Then Fitz-James gave her his ring which had been given to him by the king. He said the king owed him a favor and would grant any request made by the bearer of the ring. It would also promise a safe journey through the Lowlands to anyone wearing it. Fitz-James placed the ring on Ellen's finger and then departed quickly.

His guide led him through the mountain paths until they came upon a crazed woman who sang a warning song to Fitz-James. The guide thrust his sword into her. Fitz-James then killed the guide and returned to the side of the crazed woman who, before she died, told him that Roderick Dhu had killed her lover and caused her to lose her sanity. Fitz-James vowed that he would meet Roderick Dhu and avenge the woman. Having been warned by her as well as by Ellen, he was traveling cautiously when he stumbled on a guard stationed by a watch fire. The sentry called him a spy, wanted by Roderick Dhu, but offered him rest and safety, for the laws of the clansmen demanded courtesy even to one's enemy. The guard, after promising to lead Fitz-

James safely through Roderick Dhu's lines, kept his word, even though Fitz-James called Roderick Dhu a coward and a murderer. When they reached a place of safety, the sentry revealed himself as Roderick Dhu. His promise fulfilled, he then challenged Fitz-James to a duel. In personal combat Roderick Dhu proved the stronger, but Fitz-James, who was more skilled, overcame the rebel. Then Fitz-James blew his horn and called his men to carry Roderick Dhu to a prison cell.

In the meantime James of Douglas went to the court to give himself up. First, however, he took part in some games being staged that day and won every event he entered. The whisper went through the crowds that only a Douglas could possess such skill and strength. Then Douglas offered himself to the king as a ransom for his friends and clansmen. When the king ordered him thrown into prison, the people sided with Douglas and would have risen against the king. Douglas quieted them, for he would not act against his monarch, and allowed himself to be taken. The king sent messengers to the Highlanders with word that there was no need to fight; Douglas had surrendered and Roderick Dhu was a prisoner.

Ellen and Allan-Bane went to the court to seek the release of her father. The ring given her by Fitz-James afforded her safety along the way. Before news came that a truce had been arranged, Allan-Bane went to Roderick Dhu's cell and sang to him of a fierce battle that had been fought. Roderick Dhu died with a smile, for he believed that his clansmen had fought bravely.

Ellen prepared for her audience with the king. Fitz-James went to her quarters to conduct her to the court, but when they arrived she noted that everyone bowed before Fitz-James. It was not until then that she knew Fitz-James was in reality the king. He told her to claim the favor promised by the ring, but there was nothing she could ask. The king had

already restored her father to favor and Roderick Dhu was dead, so that she could not plead mercy for him. She tried to stammer something about Malcolm Graeme, but the king read her heart and called

Malcolm to her side. He forgave Malcolm for trying to aid the rebels and redeemed the ring Ellen wore by joining her with her beloved.

## THE LADY'S NOT FOR BURNING

*Type of work:* Drama

*Author:* Christopher Fry (1907- )

*Type of plot:* Poetic comedy

*Time of plot:* About 1400

*Locale:* The small market town of Cool Clary

*First presented:* 1948

### *Principal characters:*

RICHARD, an orphaned clerk

THOMAS MENDIP, a discharged soldier

HEBBLE TYSON, mayor of Cool Clary

MARGARET DEVIZE, his sister

NICHOLAS, and

HUMPHREY, her sons

ALIZON ELIOT, betrothed to Humphrey

JENNET JOURDEMAYNE, a witch

### *Critique:*

A poetic drama set in the late Middle Ages, *The Lady's Not for Burning* is a strange mixture of comedy and poetry. The excellent humor is in the lines of the play, however, as much as in the development of situation and plot. The discharged soldier, egoist and misanthrope, is a character whom Shaw might have created, but the situation into which he projects himself is one of un-Shavian whimsy and symbolism. The play has been successful here and abroad. Christopher Fry has restored poetry and humor to the modern stage.

### *The Story:*

Thomas Mendip wanted to be hanged, but he could get no one to take an interest in his case because everyone in Cool Clary was interested in a witch who was accused of having turned old Skippis, the rag and bone man, into a dog. Thomas begged the mayor's clerk, Richard, to get him an audience with the mayor so that he could confess his crime. But Rich-

ard had other things on his mind. The mayor's nephew, Humphrey Devize, had been betrothed to Alizon Eliot, and the girl was due to arrive any minute. No one had time for a fool who wanted to be hanged.

Alizon was one of six daughters whose father feared he had too many girls to marry off. He had placed Alizon in a convent, but after he had got rid of his other daughters easily enough he changed his mind about her and promised her to Humphrey. Humphrey's brother Nicholas had read in the stars that Alizon belonged to him, however, and so he knocked his brother down, hoping to kill him and take Alizon for himself. Humphrey, although he was not dead, lay still. He had not knocked himself down and so he would not pick himself up. Their mother, Margaret Devize, sister of the mayor, sometimes thought motherhood was too much for any woman. Since the boys had become untidy from lying in the rain and mud, she

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feared Humphrey's unclean linens might discourage Alizon.

When Mayor Hebble Tyson found Thomas waiting to be hanged, he was very much upset. Hebble was a little tired of strangers dropping into town with such ridiculous requests. It was all very irregular. Suspecting that someone was making a mockery of his authority, he threatened to have Thomas tortured if he did not go away and stop his bother. But Thomas held out for hanging or nothing. He confessed to killing old Skipps and a worthless pander. He did not expect to get the favor of hanging for nothing; he knew the rules, all right.

Thomas' interview with Hebble was interrupted by the announcement from Nicholas that a witch was waiting to see the mayor. Poor Hebble, upset at that news, insisted that he would not have his honor toyed with.

The witch was young and beautiful. Her name was Jennet Jourdemayne, a wealthy young orphan whose property would be confiscated if she were condemned for witchcraft. Jennet thought the accusations a joke, for she had been accused of turning old Skipps into a dog and of doing other evil deeds besides. She had come to Hebble for the protection of his laughter at the crimes of which the mob outside accused her. Hebble, not amused, sent for the constable to arrest her. Thomas tried to divert attention from her to himself by insisting that he had murdered Skipps and the pander, but no one paid the least attention to him. He even told all assembled that the end of the world would come that night. All he got for his pains was to be thrown into the cellar with Jennet, to await her burning on the morrow.

Hebble and his associates had a problem on their hands. Jennet would admit nothing and Thomas would not stop confessing. Thomas was a poor ex-soldier and Jennet had property; she had to be the guilty one. At last Hebble had an idea. They would leave the two together while he and the others listened at an

open door. The two were brought forth from the cellar, Thomas still wearing thumb screws to make him stop confessing. Jennet told Thomas of her father, a scientist who had given his life to his dreams. She would have no such nonsense. Facts and facts alone would rule her life—until tomorrow, when she would be burned. Fancy and imagination, she said, had caused her present trouble. Overhearing this conversation, Hebble was convinced that Jennet was a witch. At any rate she was wealthy, and her property would go to the city when she was burned.

From the conversation Hebble also learned that Thomas wanted to be hanged because he found life mean and dull. Therefore his punishment was to spend the night in joy and revelry at the party which would announce the betrothal of Humphrey and Alizon. Thomas would not agree to attend until Jennet was allowed to go to the party with him. Dressed in one of Margaret's old gowns, she was sent to the party, where Humphrey, the bridegroom-to-be, no longer wanted Alizon. Since Humphrey would not claim her, neither would Nicholas. Unknown to them, Alizon had found that she loved Richard and that Richard returned her love. They slipped away and were married by the priest who had found Richard in the poor box when he was just a tiny baby.

Unhappily for Thomas, he had fallen in love with Jennet and she with him. He had no wish to be in love; life was miserable enough. Jennet, on the other hand, did not want to renounce her factual world for one of love and fancy. But Jennet knew now that Thomas had not committed murder, that he had heard the mobs accusing her of turning Skipps into a dog and said he murdered the ragman only to divert suspicion from her. Then Humphrey went to Jennet and offered to get her free from the charge of witchery if she would entertain him in her cell that night. Although her body loved the thought of living, her



mind and heart rebelled, and she turned down his offer. She loved Thomas too much to take life at such a price.

Fortunately for all, old Skippis was found alive. Hebble, still coveting Jennet's property, would not be satisfied, but

a soft-hearted justice allowed Thomas and Jennet to slip out of town in the dark. Thomas hated to face living again, but he decided to forego the pleasure of dying for another fifty years and spend his time of waiting with Jennet.

## L'AIGLON

*Type of work:* Drama

*Author:* Edmond Rostand (1868-1918)

*Type of plot:* Historical romance

*Time of plot:* 1830-1832

*Locale:* Austria

*First presented:* 1900

### *Principal characters:*

FRANZ, Duke of Reichstadt and Napoleon's son, called L'Aiglon

EMPEROR FRANZ, his grandfather

MARIE-LOUISE, Duchess of Parma, his mother

COUNTRESS CAMERATA, his cousin

THE ARCHDUCHESS, his aunt

PRINCE METTERNICH, an Austrian statesman

SERAPHIN FLAMBEAU, one of Napoleon's soldiers

COUNT SEDLINSKY, director of police

THÈRESE OF LORGET, a French exile whom Franz loved

FANNY ELSSLER, a dancer

### *Critique:*

Edmond Rostand's sympathetic treatment of sensitive people is as evident in his portrait of Napoleon's idealistic but hesitant son as it is in that of his ugly but unselfish Cyrano de Bergerac. *L'Aiglon* is a verse drama in six acts, much of which must be cut, because of time limitations, when the play is presented on the modern stage. Either way, in print or on the stage, *L'Aiglon* is an impressive play. Perhaps the reason *Cyrano de Bergerac* is better known is that the historical feeling is not there so binding, whereas in *L'Aiglon* the character presented will always be known in history as the weak son of a dominant father.

### *The Story:*

Marie-Louise, daughter of the Emperor Franz of Austria, had rented a villa at Baden, near Vienna, for herself, her retinue, and her son Franz. Franz had

been given the title of Duke of Reichstadt by the Austrians as a sop to his feelings when they all but imprisoned him in that country to keep him from arousing the French to follow Napoleon's son as they had followed Napoleon himself.

Marie-Louise pretended a greater sorrow for her husband's death than she truly felt; actually she would have been happy enough living again at the Austrian court if it had not been for Franz, whose sorrow was so deep that he took no interest in anything his mother suggested.

Count Metternich was Franz's official jailer, though such a term was never used. It was he who arranged the police guard, under Count Sedlinsky, to spy on every move L'Aiglon made. Metternich allowed Franz to ride his horses where he would, but always there was an unseen guard along. Metternich also pro-

L'AIGLON by Edmond Rostand. Translated by Louis N. Parker. By permission of the publishers, Harper & Brothers. Copyright, 1900, by Robert Howard Russell. Renewed. All rights reserved.

vided tutors for the lad, but they were warned never to speak Napoleon's name. Even the boy's history lessons were given without mention of Napoleon's exploits.

L'Aiglon was then a frail, blond lad of eighteen. He was not strong, his cough leaving him strength only to ride the horses he loved and to find a way to learn his father's history. But there were many people in Austria who were willing to back his bid to return as François, Emperor of France. The Austrian soldiers in his regiment admired his spirit and were known to cry out, "Long live Napoleon!" against the orders of those who wanted them to call out only, "Long live the duke!" The French exiles, hoping against hope, noted in reports from Paris that all the theaters were running plays about Napoleon, and that there was a cry going up to take his ashes back to Paris. The tailor and the fitter L'Aiglon's mother brought from Paris turned out to be Bonapartists, the fitter being his cousin, the Countess Camerata. But the real history of his father he learned from a little dancer, Fanny Elssler, who memorized the stories of Napoleon's campaigns and recited them to him.

A year later, after he had found a cache of books on Napoleon in Franz's room at Schoenbrunn, Metternich allowed Franz to read all the books he pleased, but he set the guards even stronger around the young duke. For a while he deprived Franz of Prokesch, a Bonapartist friend, but Franz's aunt, the arch-duchess, persuaded Metternich to let Prokesch come back. In return she exacted a promise from Franz that he would ask the emperor, his grandfather, to let him go back to France before he made any other plans with his friends.

Franz and Prokesch began plotting, however, using wooden soldiers on a table top to map battle strategy. The soldiers, which had been in Austrian colors heretofore, were now painted in French uniforms, exact to the last button. Metternich surprised the boys while they planned their battles and had the sol-

diers thrown away. At the same time Franz realized that the lackey who had guarded him most was also a friend, a man who had been a foot soldier in Napoleon's army for seventeen years. He had repainted the wooden soldiers and he raised the most hope in Franz's heart. Though Franz himself knew he was like a child with his nose pressed against a glass wishing for things in a store window, Flambeau, the lackey, gave him enough confidence to vow that he would return to France.

In the meantime Emperor Franz, having come to Schoenbrunn, held an audience for his subjects. In a grandfatherly way he granted many requests including one from his disguised grandson, who asked to go to his father's land. When Franz threw off his Tirolean disguise, the emperor closed the audience chamber. Just as Franz had persuaded his grandfather to let him go back to France as emperor, Metternich appeared. He seemed to agree that Franz might rule in France, but he set up so many obstacles that Franz realized he had been tricked.

That night Franz left one of his father's old tricorn hats on his table as a signal to Flambeau that he would enter the plot to return to Paris. Overjoyed at seeing the hat, Flambeau took off his lackey's suit to show his old French uniform beneath. Metternich, having come into the room with his private key, was almost persuaded by Flambeau that Napoleon himself was sleeping in the next room. The shock of seeing the slender, trembling Franz instead of his heavy-set father appear was nearly as bad for Metternich as it was for Flambeau. Flambeau escaped through a window.

Then Metternich tore Franz's pride to ribbons as he stood the boy in front of the mirror and pointed out how weak he looked, how feeble his brow and hands were, how like the Hapsburgs—but not at all like Napoleon.

Metternich gave a fancy dress ball in the Roman ruins in the park at Schoen-

brunn. Among the costumed crowds it was easy for Franz's confederates, Flambeau and Fanny Elssler, to have him change cloaks with his cousin, the Countess Camerata, who was dressed in a uniform exactly like L'Aiglon's. While the ever-vigilant guards followed her, Franz went with Flambeau to Wagram Field, where horses were to be waiting for their escape.

But they were early and the horses were not ready. Then, as Franz was getting into his saddle to ride for the border, he heard of a plot against him. Realizing that the killers would find the countess in his place, he started to turn back. The countess herself, having escaped, came up begging him to flee. Too late he realized that the police had caught up with him. His fellow conspirators crept away, except for Flambeau, who killed himself rather than face a firing squad. As he was dying, Flambeau thought he was back in the thick of the battle fought on Wagram Field many years before. Franz, carrying on the pretense, told him where each regiment stood, which advanced, which won, how Napoleon raised his hand in sign of victory. As Flambeau breathed his last, voices of Napoleon's long-dead troops sounded across the field. Franz realized he would

have to make a great sacrifice to match those the French soldiers had made there long ago.

A short time later, as Franz lay on his deathbed, his family tried to keep from him the seriousness of his condition. He realized something was wrong when the archduchess got up from her own sickbed to see him. When Franz and his aunt went into a smaller room for mass, the Austrian royal family gathered quietly in his bedroom; it was the Austrian custom for the whole family to be present at a royal death. Prokesch came with the countess, bringing Thèrese, the little French exile Franz loved. An old general, who had been the duke's aide, watched at the door to see when Franz would partake of the Holy Bread. Then he opened the door quietly so the family could see the lad for the last time. A sob, escaping from Thèrese, reached the duke's ears and he realized that his time had come.

After sending away the Austrian family, but keeping the Frenchmen with him, François, Prince of France, had the old general read to him the account of the christening in Paris of Napoleon's son. With the *Te Deum* following that account, François died.

## THE LAST ATHENIAN

*Type of work:* Novel

*Author:* Viktor Rydberg (1829-1895)

*Type of plot:* Historical romance

*Time of plot:* Fourth century

*Locale:* Athens

*First published:* 1859

*Principal characters:*

CHRYSANTEUS, archon of Athens, a pagan and a philosopher

HERMIONE, Chrysanteus' daughter

PETER, Bishop of Athens, enemy of Chrysanteus

ANNAEUS DOMITIUS, Roman proconsul at Athens

CHARMIDES, a young Epicurean, lover of Hermione

CLEMENS, a young priest, foster son of Bishop Peter

*Critique:*

Rydberg has been translated into English more than any other Swedish novelist of the nineteenth century. In addition

to this historical novel dealing with the early history of Christianity, he wrote several non-fictional volumes about the



Church Fathers and the history of Christianity. The obvious doctrine of this novel is a strong plea for freedom of religious conscience and worship. While it is a glorification of the Greek ideals of reason, wisdom, truth, and harmony, it is not an anti-Christian novel directed against the principles and ideals of Christianity. It is really a thesis against bigotry, cruelty, and intolerance, as personified in the early leaders of the Church in Athens.

### *The Story:*

Athens in the fourth century, during the reign of the Roman Emperor Constantius, was divided by three factions. Dominant among the three was one Christian faction headed by Bishop Peter of Athens. Opposing them, though less in number, was the faction which adhered to the heresy of Athanasius. The third faction was the group which still clung to the gods of ancient Greece and the reasonable philosophy of Plato. The last group was headed by Chrysanteus, archon of Athens and its richest citizen. Representing Rome in the city was Annaeus Domitius, the proconsul, who by traveling a middle path hoped to keep some semblance of order in and about the city. His efforts were hindered by the fact that Julian the Apostate was about to succeed Constantius as the emperor of Rome; Constantius, a Christian, had favored the non-Athanasian Christians, but Julian, who was a pagan, favored the people who clung to the old gods.

Under the favor of Constantius, Bishop Peter and his followers practically ruled Athens and dictated orders to the proconsul. When the Athanasians were accused of killing Bishop Peter's father, a hermit who lived at the top of a pillar, Domitius turned over the troops of Rome to the bishop and discreetly left Athens to evade responsibility for what might happen. He did not want to take sides in the quarrel, and he feared that the hatred of the Christians might be turned against the pagans, including Chrys-

teus. Domitius knew that if Constantius succeeded in retaining the empire, Chrysanteus' death would be of little moment; but if Julian were to succeed in becoming emperor, his old tutor, for Chrysanteus had been that, would be a very important person, one whom the proconsul did not want as a corpse about his neck.

As Domitius feared, riot and slaughter broke out in Athens, for Bishop Peter turned the troops and his followers against the heretic Christians and against the pagans. Word came to Domitius at his country villa, however, that Julian was emperor, Constantius having died. Domitius immediately went back to Athens with the news, arriving in time to prevent a Christian mob from entering Chrysanteus' dwelling to pillage and murder. Within a few hours the Roman troops, returned to the proconsul's command, restored quiet in Athens and published Julian's order that freedom of worship and belief were to be accorded all men. Bishop Peter and his Christian faction were reduced, to all appearances, to a position no better than that of any other group. They were ordered to restore to the pagans all the temples they had taken over and to replace treasures they had plundered and destroyed.

Actually, the bishop was more dangerous than ever. He had many spies within and without the city; he had, in addition, a large body of devoted and obedient fanatics at his call. Furthermore, he had as his foster son a young man who was actually Chrysanteus' long-lost son, Clemens. Reared as a Christian, the boy had become a priest. Through Clemens, Bishop Peter plotted to destroy Chrysanteus. The bishop also plotted to convert Hermione, Chrysanteus' daughter, to Christianity, not through any pious motives but simply to undermine the position of Chrysanteus and to secure his immediate wealth.

Fate seemed to go against Bishop Peter when Chrysanteus discovered, quite by chance, that Clemens was his son and

that Bishop Peter was an escaped slave who had once belonged to the household of Chrysanteus. The bishop was thrown into prison by the archon and Clemens was restored to his father's home. But Clemens was so fanatic a Christian that he soon left his father's house and became a hermit, dwelling in a cave on the outskirts of the city.

In the meantime Charmides, an Epicurean betrothed to Hermione, fell into the bad graces of both Hermione and her father because of his profligate habits. He also fell prey to a Jewish broker, to whom he owed large sums of money, for the Jew became his enemy when he learned that his daughter was in love with Charmides. At the moment of his greatest despair, he was befriended by Bishop Peter, whose followers had succeeded in securing his release from prison. Bishop Peter saw in Charmides another tool in his battle against paganism and Chrysanteus. Upon Charmides' promise to turn Christian, the bishop interceded with the Jew, showing the Jew that a reformed Charmides would still have an opportunity to marry Chrysanteus' daughter. The Jew, seeing a chance to recoup all the money he had lent to the penniless Charmides, agreed to the bishop's plan.

The plan worked smoothly. Charmides, reformed, was received again by Chrysanteus and Hermione, and a date was set for the wedding. Nothing was said of the fact that Charmides had been baptized as a Christian. But on his wedding night Charmides was killed, murdered by a young Jew who had discovered that Charmides had seduced the usurer's daughter, to whom the assassin had been betrothed. After the death of Charmides, much to Chrysanteus' discomfiture, the Christians claimed the body of Charmides for burial and proved by documents that the dead man had been one of their number.

Further disaster overtook pagan Chry-

santeus when his son went mad after being attacked by another hermit. As if that were not enough, Julian the Apos-tate was killed in a battle with the Persians. The new emperor, Jovian, was not only a Christian, but also an adherent to that branch of the Church represented by Bishop Peter. The bishop, supported by Roman troops and the proconsul, was again the real ruler of Athens.

Immediately upon hearing of Julian's death, Chrysanteus and Hermione fled to the mountains, where they were befriended by another small sect of Christians, a group that had been declared heretics by the bishop and consequently had no love for him. Learning that Chrysanteus and Hermione had taken asylum with the outcasts, Bishop Peter, still avaricious for Chrysanteus' great wealth, prevailed upon the proconsul to lead a crusade into the mountains against the heretics. Domitius was willing to do so, hoping thereby to win acclaim and honors from the new emperor. There was a short but bloody campaign. In it, Chrysanteus was killed and Hermione taken prisoner. Hermione was forced to submit to baptism. Rather than remain alive as a Christian under those circumstances, she killed herself immediately. Her death left the wealth of Chrysanteus in the hands of Bishop Peter. A short time later his reasons for desiring the wealth became known; with it he intended to buy the bishopric of Rome, which even then was regarded as the seat of the Church. His superior at Constantinople suspected that Bishop Peter must intend to turn heretic, for the bishopric of Rome had turned to the beliefs of the Athanasians.

These suspicions being confirmed by agents sent to Athens, orders were sent to Bishop Peter's fellow priests to kill him. He was given a draught of poison which did not cause immediate death; he lived, ironically enough, to receive emissaries from Rome who offered him the coveted bishopric just before he died.

## THE LAST CHRONICLE OF BARSET

*Type of work:* Novel

*Author:* Anthony Trollope (1815-1882)

*Type of plot:* Domestic realism

*Time of plot:* Mid-nineteenth century

*Locale:* "Barsetshire," England

*First published:* 1867

### *Principal characters:*

MR. CRAWLEY, Curate of Hogglegstock

MRS. CRAWLEY, his wife

GRACE CRAWLEY, their daughter

MR. PROUDIE, Bishop of Barchester

MRS. PROUDIE, his wife

HENRY GRANTLY, Grace's suitor

LILY DALE, Grace's friend

JOHN EAMES, Lily's suitor

### *Critique:*

To readers who are familiar with Trollope's novels the shire of Barset undoubtedly exists and should be shown on the maps. Barchester and its towers, Plumstead Episcopi, and Hogglegstock seem as real as if they had actually stood for a thousand years. Mrs. Proudie, the Thornes of Ullathorne, Archdeacon Grantly and his wife, and the weak Quiverfuls are among Trollope's characters who make up an ever-living community. The genius of Anthony Trollope lies in his understanding of human wisdom and human ignorance.

### *The Story:*

In the community of Hogglegstock the citizens were upset because Mr. Crawley, the curate, had been accused of stealing a check for twenty pounds. In Archdeacon Grantly's home, where there was concern lest Henry Grantly might marry Grace Crawley, the curate's schoolteacher daughter, feeling was high.

Bishop Proudie and his wife were set against the unfortunate Crawley. Mrs. Proudie, who exerted great power over her husband, persuaded the bishop to write a letter forbidding Mr. Crawley to preach in his church until the case should have been settled one way or another. Mr. Crawley refused the injunction. Mr. and Mrs. Proudie quarreled over the answer, and Mr. Proudie sent for Mr. Crawley to

attend him in the bishop's palace at once. When Mr. Crawley arrived, he was hot and tired from walking. He repeated what he had stated in his letter and left the bishop and his wife amazed at his boldness.

Mr. Crawley was not kept from performing his duties on Christmas morning. Since he could not recall how he had come into possession of the money in question, he informed his wife that he had but two choices—either to go to jail or to bedlam.

At last Henry Grantly decided to ask Grace Crawley to marry him, even though he should be going against his parents' wishes. At the same time Lily Dale, Grace Crawley's friend, was being wooed by young John Eames, a clerk in the Income Tax Office in London and a suitor, once rejected, whom Lily's mother favored. Eames was the friend of a London artist named Conway Dalrymple, who was painting a portrait of Miss Clara Van Siever, a mutual friend, in the sitting-room of Mrs. Dobbs Broughton. Meanwhile the aged Mrs. Van Siever was engaged in forcing Dobbs Broughton to pay money he owed to her.

Not long afterward John Eames met Henry Grantly. Neither liked the other at first. John, meeting Lily in Lady Julia de Guest's home, where Grace was also a guest, discussed his unfavorable meeting



with Henry Grantly in front of Grace. When Henry proposed to Grace, she refused him and returned home to be with her father during his trial. Lily told John that she planned to die an old maid, her heart having been broken by Adolphus Crosbie, a former suitor.

Mr. Toogood, a distant relative, was to defend Mr. Crawley. John Eames was brought into the Crawley case by Mr. Toogood, who wanted John to go to Florence and attempt to persuade Mr. Arabin, an influential clergyman, to come to Mr. Crawley's rescue. There was another reason why Arabin should return to England. Mrs. Arabin's father, Mr. Harding, was ailing and growing weaker each day.

Conway Dalrymple worked on Miss Van Siever's picture, which was still a secret from Dobbs Broughton, in whose house it was being painted. Although Broughton had ordered the artist out of his house, Mrs. Broughton wanted the picture painted, regardless of her jealous husband's reactions.

The clerical commission summoned by Bishop Proudie reached no decision concerning Mr. Crawley. It was resolved that nothing should be done until the civil courts had decided his case.

Archdeacon Grantly tried to engage the help of Lady Lufton to prevent the marriage of his son to Grace Crawley, but Lady Lufton refused. The archdeacon finally promised that he would no longer oppose the marriage if Mr. Crawley should be found innocent of any crime.

Dobbs Broughton was being pressed hard for money by old Mrs. Van Siever. Clara Van Siever was to marry Musselboro, Broughton's former partner. Dalrymple, still hoping to marry Clara, was putting the last touches to the canvas when Mrs. Van Siever entered the Broughton house. At her word he destroyed the portrait. Over Clara's objections, Mrs. Van Siever announced that her daughter was to marry Musselboro.

After the Van Sievers left, Musselboro arrived with news that Dobbs Broughton had killed himself that morning. Clara and Dalrymple resolved to face Mrs. Van Siever's wrath together.

Mrs. Proudie continued her fight to have Mr. Crawley removed. After a quarrel between the bishop and Mrs. Proudie, she retired to her room and there died of a heart attack. True to the resolution imposed upon him by Mrs. Proudie before her death, Mr. Crawley preached a final sermon in his church and never again entered it as the curate.

On the continent John Eames learned from Mrs. Arabin the cause of Mr. Crawley's troubles. Mrs. Arabin, who had received the check from a tenant, had turned it over to Mr. Crawley without telling her husband, the dean, of the transaction. She had only recently heard of the charges and she was hurrying home to England to do what could be done to straighten out the matter. In the meantime Mr. Toogood traced the theft of the check to the tenant who had forwarded it to Mrs. Arabin.

Mr. Toogood and Henry Grantly took the good news to Mr. and Mrs. Crawley. When she heard their story, Mrs. Crawley, who had defended her husband from the beginning, broke into tears. The messengers had to explain the situation carefully to Mr. Crawley, who could not at first believe that his innocence was about to be proved. Then Mr. Harding, the aged incumbent in St. Ewold's, died. Archdeacon Grantly offered the living to Mr. Crawley as a recompense for all he had suffered. In midsummer Grace Crawley became Mrs. Henry Grantly.

John Eames did not marry Lily Dale after all, for Lily was unable to make her decision, but Dalrymple married Clara Van Siever as he had planned. Musselboro, who had lost Clara, proceeded to marry the widow of his old partner and thus Mrs. Broughton's sorrows were brought to an end.

## THE LAST OF SUMMER

Type of work: Novel  
Author: Kate O'Brien (1897- )  
Type of plot: Naturalism  
Time of plot: 1939  
Locale: Eire  
First published: 1943

### Principal characters:

ANGÈLE MAURY, an actress  
HANNAH KERNAHANS, her aunt  
TOM KERNAHANS, and  
MARTIN KERNAHANS, Hannah's sons  
NORRIE O'BYRNE, in love with Tom

### Critique:

Against a background of imminent war, Angèle Maury struggled against the iron will of the aunt who had never admitted her existence and who was determined to keep this stranger out of her family and her life. The story is a dramatic one, tense and stark, but told with great restraint and simplicity. The personal struggle between Angèle and Hannah seems only to reflect the greater struggle between those peoples who wanted to be free and the political despots who would not let go their hold.

### The Story:

Angèle Maury was an actress, half French, half Irish, who had taken her mother's name as her stage name in preference to Kernahans, her Irish father's name. Both her parents were dead. On an impulse she stopped to visit her father's people when her company toured Ireland. She found her aunt, Hannah Kernahans, strangely hostile to her and learned that Aunt Hannah had never told her three children of their uncle's marriage or of his daughter.

It was obvious that Aunt Hannah was fiercely jealous of any intruders from the outside world. She loved all her children, but Tom, the oldest son, was tied to her by a silver cord so strong it seemed unlikely the bond would ever be broken. Tom had long been loved by Norrie

O'Byrne, but he was not sensitive to her love. Martin, the second son, had grown up quite independent. A student, he had traveled all over Europe on scholarships and had lived wildly at times. His mother either could not or did not care to tie him to her so closely.

What none of the children knew, and Angèle did not learn, was that her father and their father had both loved Aunt Hannah. She had accepted Angèle's father, but before the wedding he had discovered her steel will and had asked to be released from the engagement. She then married his brother, giving the impression that it was she who had changed her mind. But she never forgave Angèle's father for embarrassing her, and she would never forgive Angèle for being her father's child. She sensed in Angèle an enemy to the isolated life she lived with Tom.

Soon after her arrival Martin told Angèle that he wanted her and offered her anything but marriage; he was not yet ready for those ties. Angèle, not taking him seriously, thought that she was only someone new whom he would soon forget. The fact that they were first cousins also stood in the way of a serious proposal. But Martin brooded over her treatment of him and worried also about the impending war. Hitler, having taken Czechoslovakia, stood on the threshold

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of Poland. Ireland was neutral, but Martin knew that he could not stand idly by while the world blew up under his feet. Only Martin and Angèle took the war seriously. Knowing that her mother's people would be deeply affected by the war, she was annoyed to see Aunt Hannah brush aside the whole affair with a shrug. Tom refused to see that no one could remain completely neutral when war finally came.

One day Tom told Angèle that he loved her. Unused to strong emotion, he had not recognized his feelings until they were too intense to ignore. Angèle, returning his love, realized that Aunt Hannah would not like their engagement, lest Tom get away from her. Aunt Hannah was clever enough to make Tom believe she was delighted, but she subtly put obstacles in their way. Since they were first cousins, they would have to get special dispensations from Rome. Angèle wanted to return to France on their honeymoon, in spite of the dangers of war. Aunt Hannah used her weapons cleverly, fooling Tom but not deceiving Angèle at all. She sensed that it would take more will power than Tom had ever shown for him to overcome these obstacles and see his mother's hold on him. Angèle's hope was that Tom would shake off his chains and be free and independent.

Martin brought matters to a head. It angered him to hear Angèle talk of returning to France before war broke out, for he realized that Germany would soon march into Poland. If Angèle wanted to see France, to act like a Frenchwoman, she should return to her people and help them in their time of crisis. Aunt Hannah encouraged the idea, all the time acting considerate and loving. She knew that if she could once get Angèle away from Tom, he would come back to the fold easily enough. Martin, of course, hoped for the separation so that he could have time to make Angèle love him. He knew that she could never win against his mother, and he sincerely felt that she

and Tom were not suited to each other.

When Church officials failed to hurry dispensation proceedings, Angèle fretted at the time lost. She even considered going by herself to France. Aunt Hannah tried to goad her into leaving alone, but she did not wish to hurt Tom just to please his mother. Tom kept promising Angèle that he would find a way to hurry matters, but she took little hope; fast action was not in his nature.

Martin, too Irish to sign up with the British, prepared to leave to join the French army. Angèle even wished that she were a man so that she would have to go back to France. Then the issue would be clear, not muddled in emotional reactions. Before he left, Martin told Angèle again that he loved her. He told her too that she did not really love his brother, that she was too strong a person to love anyone as weak as Tom. He warned her that Hannah would win, that she would never let Tom go. Martin begged her to return to France with him the next day. Although she rejected the plan, Angèle thanked Martin for his honesty and allowed him to kiss her goodbye.

In the meantime Hannah made her final play for Tom. Pretending to feel sorry for Angèle because she was so torn between Tom and France, she told him that Angèle and Martin were the same kind, that Martin was desperately in love with his cousin. She said also that Angèle had fallen in love with Tom because he was attractive and because she thought that he and Martin were much alike. Although it hurt her to tell him, Hannah declared, she knew that Angèle would never be happy with Tom in Ireland, and it was only the girl's sense of obligation that made her stick to her promise. Hannah, knowing that she could handle that problem when she got to it, played too on the suitability of Norrie O'Byrne.

Shortly after his talk with his mother Tom saw Martin and Angèle kissing goodbye. He thought then that his mother



had been right, as usual. He went to Angèle, released her from her betrothal to him, and apologized for being a selfish fool in taking her love. Angèle knew then that she was beaten. She told Tom that she really loved him but that she realized their marriage would never work out. It was futile to try to make him see his

mother as she really was.

Angèle also told Aunt Hannah why she was leaving—that she did love Tom but knew she could never fight the bond or restore Tom's confidence in himself. She went away with Martin, to return for good to France, and left Tom lost forever, the silver cord unbroken.

## THE LAST OF THE VIKINGS

*Type of work:* Novel

*Author:* Johan Bojer (1872-1959)

*Type of plot:* Regional realism

*Time of plot:* Early nineteenth century

*Locale:* Norway

*First published:* 1921

### *Principal characters:*

KRISTÅVER MYRAN, owner of the fishing boat *Seal*

LARS, his son

ELEZEUS HYLLA,

HENRY RABBEN,

KANELES GOMON, and

ARNT AWSON, fishermen with Kriståver

PETER SUZANSA, owner of the *Sea-fire*

JACOB DAMNIT-ALL-WITH-A LIMP, owner of the *Sea-bird*

### *Critique:*

*The Last of the Vikings* tells the story of a Lofoten fisherman, Kriståver Myran, as simply as Knut Hamsun tells the story of Isak, the farmer and builder in *Growth of the Soil*. Both types are obsolete in the modern world since the fisherman now goes to sea in a motor-driven ship and the farmer has little new land to break to his plow, but both characters are powerfully drawn. It is hard to forget the rigors of the Lofoten fishing season after reading about Kriståver and his crew. The novel is as simple in design and style as it is compelling in its picture of people, local in time and place, but universal in their qualities of courage and endurance.

### *The Story:*

When Kriståver Myran brought home his own Lofoten boat, his oldest son Lars was tall and strong enough to join the

next fishing trip to the islands off the coast of Norway. Lofoten men thought of their boats as descendants of dragon-prowed Viking ships, and Lars dreamed that he was an early Norseman who would do battle when the time came to sail north.

Kriståver had bought the *Seal* cheaply at auction, though even that low price was more than he could pay without guarantors. People said he must want to die early, to have bought that boat which had capsized during the last three winters. Kriståver was sure he could tame her.

His crew consisted of Lars; Elezeus Hylla, a brother-in-law; Henry Rabben, who was always combing his beard; Kaneles Gomon, boyish except for his yellow mustache; and Arnt Awson, a shoreman who had never before sailed on a Lofoten boat. The boats to travel with them were Peter Suzansa's *Sea-fire*,

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Andreas Ekra's *Storm-bird*, and Jacob Damnit-all-with-a-limp's *Sea-bird*. Kristàver has some trouble keeping the *Seal* up with the other boats as they sailed through the fjord to the open sea. As he and the rest lay in the long bunk on deck after their first day's sailing, he slept, but even in sleep he was working on his problem. Half-awake, he got up and moved some of the cargo back a few yards. The next day the boat, in better humor, pleased Kristàver's crew as she plowed steadily past the other boats. For days they sailed through the snow and anchored at night. The men began to look alike, snow-covered, and to learn to stand wind and cold.

As they passed Helgeland, the Nordland boats came out to join them. Soon the waters were covered with sailing ships and a few steamers. Held over by the weather at Bødø, Jacob was nearly killed in a fight. Henry Rabben carried him on board and the next day Jacob was sailing along with the rest. Whenever the Southlanders met the Nordlanders, there was likely to be a fight in which everybody joined.

One day, across the West Fjord, they sighted Lofoten, a long chain of snow-streaked mountains. At the foot of the mountain wall lay the fishing station from which rose the odor of fish-oil, pitch, and fish. Peter's crew and Kristàver's were to share a hut there for the winter.

When the Inspector raised the signal-flag for the first sea-going day, everybody was ready to head for the banks. It was a great day when they first put out the nets. Each man knew that only plenty of cod in those nets could make it worth while to bear the wind, snow, and sea for months in that frozen place. The first day's catch was poor, and the men were discouraged when bad weather kept them imprisoned at the station. They slept all day. When it was time for supper, each man went to his own chest to take out the flat bread, cheese, and butter his own wife or mother had put in for him; the fishermen felt that they were paying a

short visit home. After the storm they found their nets torn and tangled; a bad beginning.

When the cod came, there was no time for rest. The men pulled on their nets and filled their boats until they lay far down in the water. There was hardly time to rest after cleaning the fish before Kristàver had the men out for the next day's fishing. Even with their big woolen gloves, their hands were rubbed raw, and ice clung to their clothes. But, with fourteen hundred cod in a day, each man figured he would be wealthy by spring. They worked until Saturday night, when they dropped into a heavy sleep that lasted until dark on Sunday. Then, rousing themselves, they called for "Melja," a dish fit for a wedding. They broke flat bread, put boiled fish-liver over it, then grated goat's milk cheese, and long streams of treacle. They had lived on coffee and bread for so long they could not get enough "Melja," and Henry Rabben had to make more and more for them.

Lars was not yet a full-fledged Lofoten man; he was a "scaurie" until he stood treat. To save him embarrassment, his father gave him money to buy French brandy for all who came to the hut. Then he could hold up his head among the fishermen.

As the fishing slackened, the men began to wonder whether this would be a golden year after all. After weeks passed with no cod running, Kristàver listened to the inner voice that had led him right before; this time it told him to turn east. He spoke to Peter about it and then led his men silently down to the *Seal* at night to row away. As dawn came, they saw a host of boats coming out of harbors, all hurrying as though they had news of fish. Then they saw a whale spouting. Where there is a whale, there are herring; where there are herring, there are cod.

After the whale had been driven into a fjord, trouble began because the steamers came and blocked the entrance to keep the fishermen out. The fishermen,

seeing shoals of fish just inside the fjord, were frantic to get them. The cod were gold just outside their reach. Men cannot stand back under such circumstances, and so they began to fight the men on the steamers. Driven back by streams of boiling water from hoses, the fishermen were about to give up when Kaneles swam under the steamer and came up on the other side to turn the hoses on the steamer men. Then the fight started all over the ships until the fishermen drove their little boats past the steamers. Soon the fjord was packed with boats. The fish were so thick that nets filled immediately, but the boats were so close that the nets fouled. Not until the next day, when the Inspector brought law into the fjord, could the fishermen pull in their nets. Then Arnt came into his own. He built a cabin on the shore so that Kristàver's men would not freeze

while they slept at night. Elezeus was nearly frozen that first night and he never recovered, but Henry Rabben gave him the sacrament and he died in peace.

Sailing back to the fishing station, the *Seal* heeled over in a storm. Kaneles was knocked unconscious, but Kristàver held him while the others clung to the keel. Peter Suzansa, in the *Sea-fire*, was swept by them in the storm. Jacob Damnit-all-with-a-limp was able to tack around and drive his boat over the keel while his own men pulled in the survivors, all but Kaneles.

When his boat was recovered after the storm, Kristàver put his new mast four inches farther aft than it had been before. After that he was able to make her stand up. When he sailed home in the fair spring winds, he felt that she was a Viking ship and he a chieftain.

## THE LATE MATTIA PASCAL

*Type of work:* Novel

*Author:* Luigi Pirandello (1867-1936)

*Type of plot:* Psychological realism

*Time of plot:* Early twentieth century

*Locale:* Italy

*First published:* 1904

### *Principal characters:*

MATTIA PASCAL, a young Italian

ROBERTO PASCAL, his brother

ROMILDA PESCARONE, Mattia's wife

MALAGNA, manager of the Pascal estates

ADRIANA, a young girl in love with Mattia

### *Critique:*

Outside of Italy, Pirandello has been much better known for his dramas than for his novels, although his fiction has always been highly regarded in his native land. In this particular case, part of the plot of the novel was also used in a play, as the first part of the novel formed the basis for Pirandello's Sicilian comedy, *Liola*. When the novel appeared, some critics objected to it, saying that the action was impossible in terms of real life.

In 1921, Pirandello wrote a preface to the book in which he pointed out that a similar happening had actually occurred in Buffalo, New York, in that same year. He went on to state that it was his opinion this type of criticism should not be used in evaluating a work of the creative imagination; he said that the novel, like any other medium of art, dealt not with individuals but with mankind and all of the incidents and individuals which make

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up the total composite of man. He felt that the illusion of the present might very possibly be the reality of the future.

### *The Story:*

As boys, Mattia Pascal and his brother Roberto lived an easy life with their wealthy widowed mother. While the boys were growing up, however, the fortune their merchant father had left them was gradually acquired by a dishonest man named Malagna, to whom the mother confided all her business affairs. One by one the farms and city property belonging to the Pascals were mortgaged and then sold. Everyone except the widow Pascal realized how dishonest Malagna was. Her confidence in her agent enabled him to rob her of everything over a period of many years.

When he was in his teens, Mattia Pascal fell in love with a beautiful young girl, Romilda Pescarone. Unfortunately for the affair, Malagna, whose two wives had failed to give him any children, had his eye on Romilda for himself. A bad situation developed when Romilda became pregnant; her mother, a termagant who seized any opportunity to improve her position, saw a chance to capitalize on the evil. She advised Romilda to take Malagna as her lover and let him think the child was his. The mother thought that he would be so happy to have his impotence seemingly disproved that he would at least make Romilda, her mother, and the child very comfortable.

Although Romilda told Malagna the truth, the two kept the whole affair a secret. Malagna's wife discovered, through Mattia Pascal, what had happened. In revenge on her husband, whom she had suspected of playing her false, she in turn became pregnant by Mattia. The husband, realizing what had happened as soon as his wife told him of her pregnancy, was furious. In his anger he refused to help Romilda, saying it was bad enough that he should be compelled to support one of Mattia Pascal's bastards. In a way the prospect pleased him, for

the Pascal fortune he had stolen would now go eventually to Mattia's child by Malagna's wife.

Mattia and Romilda were married, but their marriage was a most unhappy one. Because Malagna had foreclosed on the last bit of property owned by the Pascals, the newlyweds and Mattia's mother were forced to move into the hovel owned by Romilda's mother. Mattia's aunt finally took pity on his mother and took her away, but Mattia, who was unable to find a job, and his wife continued to live with his shrewish mother-in-law. Their situation was relieved somewhat by Mattia's success in getting a political appointment as the caretaker of a municipal library in the town. The post was a sinecure; Mattia spent most of his time reading and catching rats that infested the place.

Mattia's mother and his child both died suddenly and within a day of one another. A few days after his mother's burial Mattia received several hundred lire from his brother, who had married into a rich family. The funeral expenses were already paid for and Mattia put the money away. One day he suddenly decided to travel. He took the money his brother had sent and went to Monte Carlo. There he won a fortune. Although he lost most of it again, he stopped playing after seeing the corpse of a destitute young gambler who had shot himself.

On his way home with the eighty-two thousand lire he had won, Mattia read in a newspaper an account of his death and burial. The people in his village, it appeared, had discovered a body some days after his secret departure, and his relatives had identified it as his. When the shock of the story wore off, Mattia realized how lucky he was: he had been released suddenly from an unhappy marriage and a mountain of debts; in addition, he had enough money in his pockets to live comfortably for many years.

Instead of going back to his native village, Mattia went to Rome and assumed a new identity. He shaved off his beard,

had his hair cut shorter, and called himself Adriano Meis. The only part of his appearance he could not change was a crossed eye; to disguise that identifying characteristic, he began wearing dark glasses.

As Adriano Meis, Mattia rented a room in a private home and spent his days walking and reading. But he gradually discovered that his lack of a past was bothersome; he hated to live a literal lie. He discovered also that without an official record, any proof of identity, he was limited in his activities. He could not even buy a dog, lest he get into trouble in buying a license for it. At the same time he could not afford to have his real identity become known because he would be sent to prison for deserting his wife and evading his debts. Most discouraging of all, he fell in love with the daughter of his landlord, a girl named Adriana. He could not marry her, however, for he could not prove his own existence. His life was that of a shadow in the world of men.

The circumstance which finally convinced him that he could not go on masquerading as Adriano Meis was the theft of twelve thousand lire by his landlord's son-in-law. Everyone knew that the man had taken the money, but the victim was unable to go to the police, for fear they would investigate him and ask embarrassing questions. When he did not go to the police, everyone became suspicious, even the girl who loved him. Mattia took his money one evening and wandered

about town while he tried to decide what to do with himself. He realized that his position was untenable; he could not go on living as he had.

As he was about to leap into the river and commit suicide, Mattia had a brilliant idea. Deciding to die as Adriano Meis and return to his identity as Mattia Pascal, he left his hat and other evidence to make it seem as if Adriano Meis had jumped into the river. Within a day or two the newspapers carried accounts of the suicide of Adriano Meis. Quite happy to regain his original identity, Mattia went to visit his brother Roberto. At his brother's home Mattia learned that Romilda had married a childhood sweetheart and had had a child. Mattia was even more disconcerted to learn that he would have to take his wife and her mother back again. According to the law, his return from the dead voided the second marriage.

Disturbed by that news, Mattia returned to his native village. There he found his wife and her new husband quite happy and his hateful mother-in-law alive. In spite of the law they all decided that it was best for the current arrangements to continue, and so Mattia relinquished unofficially his marital rights and responsibilities. He found himself some rooms in the village and lived there quietly, spending his days reading and preparing an account of his strange adventures, a story which was to be published after what he termed his third and final death.

## THE LAY OF THE LAST MINSTREL

*Type of work:* Poem

*Author:* Sir Walter Scott (1771-1832)

*Type of plot:* Semihistorical romance

*Time of plot:* Mid-sixteenth century

*Locale:* The Scottish Border

*First published:* 1805

*Principal characters:*

LADY BUCCLEUCH, widow of the Lord of Branksome

MARGARET, her daughter

THE MASTER OF BUCCLEUCH, her son

LORD CRANSTOUN, Margaret's lover

SIR WILLIAM OF DELORAINE, a knight in Lady Buccleuch's service  
THE DWARF, an evil magician  
THE GHOST OF MICHAEL SCOTT, a wizard

### *Critique:*

As Scott himself tells us in his introduction to *The Lay of the Last Minstrel*, his purpose was to describe the manners and the scenery of the Scottish Border country during the middle of the sixteenth century. He was concerned more with these than he was with the story itself and often left the narrative for several stanzas in order to portray customs of the Scottish clans. As in his other metrical romances, Scott had here the touch of the artist; the scenes he painted are as real to us as if we were seeing them for ourselves. Scott's ability to tell a picturesque, rousing story in verse is almost as great as his achievement in the novel.

### *The Story:*

As an old minstrel, the last of his kind, wandered through the country, he was treated kindly by a duchess at whose mansion he asked food and shelter. Later he rewarded her by singing a song of days gone by. This is the tale he sang:

Bold Lord Buccleuch had been killed in battle with the English, but his widow and children were well protected in their castle at Branksome by a group of brave knights who had followed their dead leader. Although a truce had been declared, there were skirmishes between the English and the Scots throughout the Border country.

The widow, Lady Buccleuch, was the daughter of a magician; before he died he had taught her to talk with the spirits. One night she heard the spirits predicting that the stars would show no favor to Branksome castle until pride should die and make love free. Lady Buccleuch knew this omen was meant for her, for her daughter Margaret loved the young Lord Cranstoun, who had fought against Lord Buccleuch. But Lady Buccleuch swore that Margaret should never wed a foeman, no matter what the spirits might

say. She sent William of Deloraine to Melrose Abbey, there to secure the mystic book of Michael Scott, a wizard long dead and buried in the abbey crypt. She ordered William of Deloraine not to look into the book on peril of his life.

The monk at the abbey, although he quavered at the request made by Deloraine, obeyed without question Lady Buccleuch's command. Leading him deep into the vaults, he took the knight to the wizard's tomb. Deloraine, bravest of knights in battle, shivered with dread as he looked at the body of the magician. The man lay as if he had not been dead a day, and when the knight took the book from his hand, he seemed to frown. As Deloraine left the vault, he heard noises like the laughter and sobbing of fiends.

On the same day, while Deloraine went to the abbey, Margaret slipped out of the castle to meet her lover, Lord Cranstoun. Cranstoun was accompanied by a Dwarf, who had some time before attached himself to Cranstoun and now would not leave his side. Since the Dwarf served him well, Cranstoun had ceased his efforts to rid himself of the little page. The Dwarf warned the lovers of the approach of a horseman. The traveler was Deloraine, returning from his mission, and while Margaret fled, the two knights battled. Deloraine was seriously wounded. Cranstoun ordered the Dwarf to take Deloraine to Branksome Hall so that his wounds could be properly tended. The Dwarf found the book but could not open it until after he had smeared the cover with the blood of Deloraine, who was almost an infidel. While he was reading one of the spells described in the book, an unseen hand struck him on the cheek and knocked him to the ground. The book snapped shut and could not be opened again. The Dwarf, hiding it under his cloak, proceeded to Branksome



Hall with the wounded Deloraine.

At the castle the Dwarf spied the young Master of Buccleuch. Changing himself and the boy into dogs, he led the child into the woods. There, after they had resumed their real shapes, the child was captured by the English soldiers patrolling the Border. At the castle his absence was not known, for the Dwarf returned there and, taking the child's shape, made mischief for everyone. Lady Buccleuch, busy tending the wounds of her faithful Deloraine, failed to notice the child's strange behavior.

Suddenly watchers in the castle sighted signal fires. Their meaning was clear; the English were gathering to attack the Scots. From the castle messengers were sent hurriedly to summon friendly clans of the Border to the defense of Branksome Hall. In the confusion the Dwarf, still in the form of the Master of Buccleuch, escaped from the knight assigned to watch him.

The English, arriving before the castle, made their demands. They wanted Deloraine turned over to them, for they accused him of murdering the brother of one of their group. They also demanded that two hundred English knights be quartered in Branksome, to prevent the Scotsmen from making raids on the English side of the Border. If these demands were not met, they declared, the castle would be stormed and the young heir of Buccleuch, who was held by the English, would be sent to the English court to serve as a page.

Lady Buccleuch would not meet the demands. She could not send her faithful knight to his doom, though her deed might cost her her son, her castle, and perhaps her life. She proposed that Deloraine meet the brother of the slain man in combat and settle the dispute in that knightly fashion. The English leaders, refusing to accept these terms, were preparing to attack the castle when one of their number brought word that strong Scottish clans were approaching the castle. Fearful of a trap, the English agreed to accept the

proposal for a settlement by mortal combat between the two knights concerned, or by the wronged man and a substitute for Deloraine should his wounds not be healed by the next day. Then English and Scots joined together in feasting and revelry until the time appointed for the combat.

As the time approached, other knights argued over the right to represent Deloraine, who was still weak from his wounds. But at the last minute Deloraine appeared in full armor, ready to defend himself. The fighting was long and fierce, and both knights lost much blood before the Englishman fell wounded. Deloraine, standing triumphantly over his victim, did not remove his visor. Then the spectators saw with amazement that Deloraine was approaching from the castle. Quickly the supposed Deloraine was uncovered. In his place stood young Lord Cranstoun. He had stolen Deloraine's armor so that he might defend the home and save the brother of Margaret. At first Lady Buccleuch would not greet him, but at last she thought of the prophecy of the spirits and knew that she must forget pride and allow love to prevail. Yielding, she gave her daughter to the knight who had been her husband's enemy. She also swore to herself that she would return the book to Michael Scott's tomb.

At the wedding feast the Dwarf continued to make trouble. In order to undo the mischief he caused, all the minstrels sang songs of days gone past. As the last song died away, the banquet hall grew suddenly dark. A great flash of lightning streaked through the room and struck the Dwarf. The evil page was seen no more. Deloraine was terrified, for in the unearthly light he had seen the shape of the dead wizard. Lady Buccleuch renounced forever the magic of her father, and all the knights made pilgrimages to pray for peace and rest for Michael Scott's soul.

Thus ended the song of the ancient minstrel.

## LAZARILLO DE TORMES

Type of work: Novel

Author: Unknown

Type of plot: Picaresque romance

Time of plot: Sixteenth century

Locale: Spain

First published: 1553

Principal character:

LAZARILLO DE TORMES, an adventurer

### Critique:

This early work is the first of many picaresque tales. *The Life of Lazarillo de Tormes* antedates Cervantes, and LeSage in *Gil Blas* drew heavily on this entertaining story of a rogue. The narrator, in a series of brief sketches, gives a vivid picture of the stratagems used by the poor merely to stay alive. Without a trace of self-pity he shows us the humorous side of continual penury and want. The tales are scarcely developed into a unified whole. This novel was once credited to the sixteenth-century writer, Diego Hurtado de Mendoza, but his authorship is now regarded as extremely doubtful.

### The Story:

Lazarillo's surname came from the peculiar circumstance of his birth. His mother happened to stay the night at the mill where his father was employed. Lazarillo was born on the mill floor just over the river Tormes, after which he was named.

He had reached his ninth year when his father was caught taking flour from customers' sacks. After being soundly punished, the father joined an army getting ready to move against the Moors. He became a mule driver for a gentleman soldier and was killed in action.

Lazarillo's mother opened an eating house near a nobleman's estate. The widow soon made the acquaintance of Zayde, a colored groom who frequently visited them. At first Lazarillo was afraid of the black man, but he quickly learned that Zayde's visits meant food and firewood. One consequence was a bit dis-

pleasing: Lazarillo acquired a small, dark brother to look after.

The nobleman's steward began to miss horseshoes and brushes as well as other supplies. When he was asked directly about the thefts, Lazarillo told all he knew of Zayde's peccadillos. Zayde was soundly flogged and boiling fat was poured on his ribs. Lazarillo's mother, to avoid further scandal, set up a new eating house in a different neighborhood.

When Lazarillo was fairly well grown, his mother apprenticed him to a blind man who wanted a boy to lead him about. Though old, the blind man was shrewd and tough. As they were leaving the city, they passed by a stone bull. When the blind man told the boy to put his ear to the statue and listen for a peculiar noise, Lazarillo obeyed. Then the old man knocked the boy's head sharply against the stone, hard enough so his ears rang for three days. Lazarillo was forced to learn a few tricks for himself in order to survive.

The blind man, when they squatted over a fire to cook a meal, kept his hand over the mouth of his wine jug. Lazarillo bored a tiny hole in the jug, and, lying down, let the liquid trickle into his mouth. Then he stopped up the hole with beeswax. But when the suspicious old man felt the jug, the wax had melted and he found the hole. Giving no sign, the next night he again put the jug in front of him and Lazarillo again lay down expecting to guzzle wine once more. Suddenly the blind man raised the jug and brought it down with great force in Lazarillo's face. All the boy's teeth were loosened.

On another occasion Lazarillo seized a roasting sausage from the spit and substituted a rotten turnip. When the blind man bit into his supposed sausage he roared with rage and scratched the boy severely with his long nails. Resolved to leave his master, Lazarillo guided him to the shores of a brook. Telling the blind man he must run and leap, he placed his master behind a stone pillar. The old man gave a mighty jump, cracked his head on the stone, and fell down senseless. Lazarillo left town quickly.

His next master was a penurious priest who engaged him to assist at mass. Unfortunately, the priest watched the collection box like a hawk, and Lazarillo had no chance to filch a single coin. For food, the priest allowed him an onion every fourth day. If it had not been for an occasional funeral feast, the boy would have starved to death.

The priest kept his fine bread securely locked in a chest. Luckily, Lazarillo met a strolling tinker who made him a key. Then to avoid suspicion, he gnawed each loaf to make it look as if rats had got into the chest. The alarmed priest nailed up the holes securely, but Lazarillo made new holes. Then the priest set numerous traps from which Lazarillo ate the cheese. The puzzled priest was forced to conclude that a snake was stealing his bread.

Fearing a search while he was asleep, Lazarillo kept his key in his mouth while he was in bed. One night the key shifted so that he was blowing through the key-hole. The resulting whistle awoke the priest. Seizing a club, he broke it over Lazarillo's head. After his head had been bandaged by a kind neighbor, Lazarillo was dismissed. Thinking to find employment in a larger city, he sought further fortune in Toledo.

One night while his pockets were full of crusts he had begged on the city streets, a careless young dandy, a real esquire, engaged Lazarillo as a servant. Thinking himself lucky to have a wealthy master, Lazarillo followed him to a bare, mean house with scarcely a stick of furniture.

After waiting a long time for a meal, the boy began to eat his crusts. To his surprise his master joined him. So the days went by, both of them living on what Lazarillo could beg.

At last the esquire procured a little money and sent Lazarillo out for bread and wine. On the way he met a funeral procession. The weeping widow loudly lamented her husband and cried out that the dead man was going to an inhospitable house where there was no food or furniture. Thinking they were going to bring the corpse to his esquire's house, Lazarillo ran home in fear. His master disabused him of his fear and sent him back on his errand.

At last the master left town and Lazarillo was forced to meet the bailiffs and the wrathful landlord. After some difficulty he persuaded the bailiffs of his innocence and was allowed to go free.

His next master was a bulero, a dealer in papal indulgences, who was a most accomplished rogue. Rumors began to spread that his indulgences were forged, and even the alguazil accused him publicly of fraud. The wily bulero prayed openly for his accuser to be confounded, and forthwith the alguazil, falling down in a fit, foamed at the mouth and grew rigid. The prayers and forgiveness of the bulero were effective, however, and little by little the alguazil recovered. From that time on the bulero earned a rich harvest selling his papal indulgences. Lazarillo, now wise in roguery, wondered how the bulero worked the trick; but he never found out.

Four years of service with a chaplain who sold water enabled Lazarillo to save a little money and buy respectable clothes. At last he was on his way to some standing in the community. On the strength of his new clothes he was appointed to a government post which would furnish him an income for life. All business matters of the town passed through his hands.

The archpriest of Salvador, seeing how affluent Lazarillo had become, gave him a wife from his own household. The



woman made a useful wife, for the archpriest frequently gave them substantial presents. Lazarillo's wife repaid the holy man by taking care of his wardrobe. But evil tongues wagged, and the archpriest asked Lazarillo if he had heard stories about his wife. Lazarillo disclosed that he had been told that his wife had borne three of the archpriest's children. The archpriest advised him sagely to think of

his profit more and his honor less. So Lazarillo was content, for surely the archpriest was an honorable man.

Lazarillo was now so influential that it was said that he could commit any crime with impunity. His happiness increased when his wife presented him with a baby daughter. The good lady swore that it was truly Lazarillo's child.

## THE LEGEND OF SLEEPY HOLLOW

*Type of work:* Tale

*Author:* Washington Irving (1783-1859)

*Type of plot:* Regional romance

*Time of plot:* Eighteenth century

*Locale:* New York State

*First published:* 1819-1820

### *Principal characters:*

ICHABOD CRANE, a schoolteacher

KATRINA VAN TASSEL, a rustic heiress

ABRAHAM VAN BRUNT, known as Brom Bones

### *Critique:*

Washington Irving, the first professional writer in America, was by inclination an amused observer of people and customs. By birth he was in a position to be that observer. Son of a New York merchant in good financial standing, he was the youngest of eleven children, several of whom helped him to take prolonged trips to Europe for his health and fancy. He was responsible for two trends in American literature: one, toward the local color, legendary tale; the other, toward the historical novel. "The Legend of Sleepy Hollow" belongs to the first trend. It was first published in Irving's *The Sketch Book of Geoffrey Crayon, Gent.*, the book which established his reputation at home and abroad.

### *The Story:*

Near Tarry Town on the Hudson is a little valley which, years ago, was the quietest place in the world. A drowsy influence hung over the place and people so that the region was known as Sleepy Hollow, and the lads were called Sleepy Hollow boys. Some said that the valley

was bewitched. True it was that marvelous stories were told there.

The main figure to haunt the valley was one on horseback, without a head. Some said the specter was the apparition of a Hessian horseman who had lost his head to a cannon ball, but, whatever it was, it was often seen in the valley and adjacent countryside in the gloom of winter nights. The specter was known to all as the Headless Horseman of Sleepy Hollow.

In the valley, years ago, there lived a schoolteacher called Ichabod Crane. He looked like a scarecrow because of his long, skinny frame and his snipe-like nose.

As was the custom in that fertile Dutch countryside, he boarded with the parents of his pupils a week at a time. Fortunately for him the Dutch larders were full and the tables groaning with food, for the schoolmaster had a wonderful appetite. He was always welcome in the country homes because in small ways he made himself useful to the farmers. He was patient with the children, and he loved

to spend the long winter nights with the families of his pupils, exchanging tales of ghosts and haunted places while ruddy apples roasted on the hearths.

Ichabod believed heartily in ghosts, and his walks home after an evening of tale-telling were often filled with fear. His only source of courage at those times was his voice, loud and nasal as it made the night resound with many a psalm tune.

The schoolteacher picked up a little odd change by holding singing classes. In one of his classes he first became aware of a plump and rosy-cheeked girl named Katrina Van Tassel. She was the only child of a very substantial farmer, and that fact added to her charms for the ever-hungry Ichabod. Since she was not only beautiful but also lively, she was a great favorite among the lads in the neighborhood.

Abraham Van Brunt was Katrina's favorite squire. The Dutch first shortened his name to Brom, and then called him Brom Bones when he became known for the tall and powerful frame of his body. He was a lively lad with a fine sense of humor and a tremendous amount of energy. When other suitors saw his horse hitched outside Katrina's house on a Sunday night, they went on their way. Brom Bones was a formidable rival for the gaunt and shaggy Ichabod. Brom would have liked to carry the battle into the open, but the schoolteacher knew better than to tangle with him physically. Brom Bones could do little but play practical jokes on lanky Ichabod.

The whole countryside was invited one fall evening to a quilting-frolic at Mynheer Van Tassel's. For the occasion Ichabod borrowed a horse from the farmer with whom he was then living. The horse, called Gunpowder, was as gaunt as Ichabod himself, but the steed still had a fair amount of spirit. The two of them were a sight as they jogged happily along to the party.

Ichabod was well pleased by every pros-

pect he saw on the Van Tassel farm, the most prosperous holding for miles around. Perhaps Ichabod might be able to sell it and, with the proceeds, go farther west. It was a pretty picture he saw as he passed fields full of shocks of corn and pumpkins, granaries stuffed with grain, and meadows and barnlots filled with sleek cattle and plump fowls.

The party was a merry one with many lively dances. Ichabod was at his best when he danced with Katrina. After a time he went out on the dark porch with the men and exchanged more Sleepy Hollow ghost stories. But the food was best of all. Ichabod did credit to all the cakes and pies, meats and tea.

After the others left, he tried to pay court to Katrina, but it was not long before he started home crestfallen on the gaunt Gunpowder. All the stories he had heard came back to him, and as he rode along in the darkness he became more dismal. He heard groans as the branches of the famed Major André tree rubbed against each other. He even thought he saw something moving beneath it.

When he came to the bridge over Wiley's Swamp, Gunpowder balked. The harder Ichabod urged him on, the more the horse bucked. Then, on the other side of the marsh, Ichabod saw something huge and misshapen.

The figure refused to answer him when he called. Ichabod's hair stood straight on end. Because it was too late to turn back, however, the schoolmaster kept to the road. The stranger—it looked like a headless horseman, but it seemed to hold its head on the pommel—kept pace with him, fast or slow. Ichabod could not stand going slowly and he whipped Gunpowder to a gallop. As his saddle loosened, he nearly lost his grip, but he hugged the horse around the neck. He could not even sing a psalm tune.

When he reached the church bridge, where by tradition the headless specter would disappear in a flash of fire and brimstone, Ichabod heard the horseman

close in on him. As he turned to look, the spirit threw his head at him. Ichabod tried to dodge, but the head tumbled him into the dust.

In the morning a shattered pumpkin was found near the bridge. Gunpowder was grazing at the farmer's gate nearby. But Ichabod was never seen in Sleepy

Hollow again. In the valley they say that Brom Bones, long after he had married the buxom Katrina, laughed heartily whenever the story was told of the horseman who had thrown his head at the schoolteacher during that ghostly midnight pursuit.

## LEGEND OF THE MOOR'S LEGACY

*Type of work:* Tale

*Author:* Washington Irving (1783-1859)

*Type of plot:* Folklore

*Time of plot:* Seventeenth century

*Locale:* Granada, Spain

*First published:* 1832

*Principal characters:*

PEDRO GIL, called PEREGIL, a water carrier

HIS WIFE

A MOORISH SHOPKEEPER

PEDRILLO PEDRUGO, a prying barber

THE ALCADE

A CONSTABLE

### *Critique:*

In 1829, during his first visit to Spain, Washington Irving lived for three months in the Alhambra, the historic fortress from which the Moors had been expelled by Ferdinand and Isabella in 1492. Irving's interest in Spanish history and legend appears in many of his writings, but his Spanish material received its most finished form in *The Alhambra*, published in 1832. The book, a collection of stories drawn from actual history and from folk imagination, includes the well-known "Legend of the Moor's Legacy." Like the more familiar "Rip Van Winkle" and "The Legend of Sleepy Hollow," this tale shows Irving's love of the picturesque and his interest in the fantastic and legendary stories of many lands. The combined qualities of reverie, genial humor, and romantic imagination made him a perfect writer of traveler's tales. This legend undoubtedly goes back beyond its Spanish origins to the unknown storytellers of *The Arabian Nights' Entertainments*.

### *The Story:*

In the Square of the Cisterns, fronting the royal palace in the fortress of the Alhambra, was a deep Moorish well of clear, cold water. So famous was the well throughout all Granada that to it repaired water carriers from every quarter of the city, some bearing great earthen jars on their own sturdy shoulders, others, more prosperous, driving donkeys similarly burdened. The well was also a great place for meeting and gossip. Each day housewives, lazy servants, beggars—idlers of every age and condition—gathered on the stone benches to talk over the doings of their neighbors and to exchange rumors which were afloat in the city.

Among the carriers who drew water from the ancient well of the Alhambra there was once a strong-backed, bandy-legged little fellow named Pedro Gil, called Peregil for short. He had begun his trade with only a single water jar, but since no one in all Granada was more industrious than he, it was not long before he was able to



purchase a donkey to do his carrying for him. All day long he trudged the streets calling his wares, and for every woman, old or young, he had a merry smile and a pleasing compliment. It was not surprising that everyone thought him the happiest of men. But Peregil's heart was often heavy and sad. He had a brood of ragged children who were ravenous as young birds, so that it was all he could do to fill their mouths with food. His wife, grown slatternly and fat, nagged poor Peregil even while she spent his hard-earned money for fripperies they could not afford. Subdued to patience by his matrimonial yoke, Peregil made the best of things and concealed his frequent dejection with merry quips and songs.

Late one summer night he made one last trip to the well in hopes of adding to his small store of coppers for meat to put in the Sunday pot. He found the square empty except for a stranger in Moorish dress. When the man said that he was a traveler taken suddenly ill, Peregil, touched with compassion, gave the stranger a ride back to the city on his donkey. On the way the man confessed that he had no lodgings in the town, and he asked that he be allowed to rest under Peregil's roof. He promised that the carrier would be well repaid.

Peregil had little desire to deal in this manner with an infidel, but in the kindness of his heart he could not refuse aid to the stranger. Ignoring his wife's protests, the carrier spread a mat in the coolest part of his hovel for the sick man. Before long the Moor was seized with convulsions. Knowing that his end was near, he gave Peregil a small sandalwood box and told him that it contained the secret to a great treasure. He died before he could reveal the nature of the secret.

Peregil's wife, afraid that the body would be found in their house and that they would be charged with murder, railed at her husband for his folly. Equally disturbed, the carrier tried to mend matters by taking the dead Moor, under

cover of darkness, to the bank of the river and there burying it.

Now it happened that Peregil lived opposite to a barber named Pedrillo Pedrugo, whose greatest pleasure was to spy on his neighbors and tattle their affairs. Having seen Peregil arriving with the Moor, he was still on watch when the carrier took away the body of the dead man. Following stealthily, he spied on the secret burial. Early the next morning he hurried off to the alcalde, who was one of his daily customers, and told what he had seen.

The alcalde, who put so high a value on justice that he sold it only for gold, sent a constable to bring Peregil before him. Frightened, the water carrier called upon the saints to witness his innocence and frankly related the whole story. When he produced the sandalwood box, the alcalde expected to find it filled with gold or jewels. Instead, it contained only a parchment scroll and the end of a wax taper. Disappointed, he returned the box to Peregil, but kept the carrier's donkey to pay for the trouble the poor wretch had caused.

At home, Peregil became so disgusted with his wife's taunts over the loss of his donkey that he threw the sandalwood box to the floor. When the parchment rolled out, he picked it up and found on it some writing in Arabic. Curious to know what the meaning might be, he took it to a Moorish shopkeeper of his acquaintance. The Moor said that the scroll contained an incantation for the recovery of a treasure hidden under the Alhambra.

At first Peregil was skeptical. Several days later, however, he heard loiterers by the well talking about a treasure supposed to be buried under the Tower of the Seven Floors in the old fortress. Once more he went to the Moor and proposed that they search for the treasure together. The Moor replied that the incantation was powerless without a magic candle to burn while the charm was being read.

Peregil said that the taper was also in his possession.

Later that night he and the Moor went secretly to the Tower of the Seven Floors and descended into the damp, musty vault beneath. There they lit the taper and the Moor began to read the words on the parchment. As he finished, the floor opened with a noise like thunder. Descending the steps thus revealed, they found themselves in another vault, where stood a chest and several great jars filled with gold coins and precious stones, over which two enchanted Moorish warriors stood guard. Amazed and fearful, they filled their pockets with valuables. Then they climbed the stairs and blew out the taper. The floor closed again with a ponderous crash.

Peregil and the Moor hoped to keep their secret safe, but the carrier could conceal nothing from his wife. She bought herself expensive clothing and put on so many fine airs that her neighbors became curious. One day the barber saw her after she had decked herself with some of the jewels Peregil had found. Once more Pedrillo hurried to the alcalde to tell his story. The alcalde, convinced that Peregil had tricked him, ordered the trembling water carrier dragged into his presence.

After Peregil's story had been confirmed by the Moor, the alcalde's greed for gold became almost more than he could bear. That night, taking Peregil and the Moor with them as prisoners,

the alcalde, the constable, and the prying barber went to the tower. With them they took the donkey Peregil had once owned. There in the vault the taper was lighted and the Moor read the incantation. Again the floor rolled aside, revealing the treasure vault beneath. The alcalde and his friends were too frightened to descend, but they ordered Peregil to bring up two immense jars filled with gold and gems and to strap them on the donkey which they had brought to carry away the spoils. When they learned that the vault also contained a chest filled with treasure, the alcalde, the constable, and the barber overcame their fears sufficiently to go down the stairs to secure the riches for themselves. After they had entered the lower vault, the Moor blew out the taper, and the floor closed over the men below, leaving them entombed in darkness. The Moor, assuring Peregil that such was the will of Allah, threw away the magic taper.

Peregil and the Moor divided the treasure equally between them. A short time later the Moor returned to his native city of Tangier. Peregil, with his wife, his brood of children, and his sturdy donkey, went to Portugal, where his wife used his riches to make him a man of consequence, known to all as Don Pedro Gil. As for the greedy alcalde, the constable, and the prying barber, they remain under the Tower of the Seven Floors to this day.

## THE LEGEND OF TYL ULENSPIEGEL

*Type of work:* Novel

*Author:* Charles Théodore Henri de Coster (1827-1879)

*Type of plot:* Historical romance

*Time of plot:* Sixteenth century

*Locale:* The Low Countries

*First published:* 1867

*Principal characters:*

TYL ULENSPIEGEL, the wanderer

CLAES, his father

SOETKIN, his mother

NELE, his wife

LAMME GOEDZAK, his companion

KATHELINE, a midwife  
HANS DUDZEELE, Katheline's betrayer  
PHILIP, King of Spain

*Critique:*

The glorious adventures of Tyl Ulenspiegel and Lamme Goedzak are well-known to readers of most countries of the world. De Coster's book is a heroic epic based on folk legend and history, a story complete with visions, high adventures, traitors, and heroes. Ulenspiegel was the spirit of his native land, and he had been born to deliver her from her oppressors. Always the parallel between him and King Philip is carefully drawn: Philip a destroyer and Ulenspiegel a savior. De Coster preserved the old legends of Flanders, and his account of the Flemish hero maintains its great popularity even today.

*The Story:*

Tyl Ulenspiegel was born with two marks, one the sign of a lucky star, the other the print of the devil's finger. Katheline, the midwife, had a vision in which she saw Ulenspiegel as the incarnated spirit of his native Flanders. At the same time Philip of Spain was born. In her vision Katheline saw Philip as the butcher of Flanders. She was afraid.

As a boy Ulenspiegel roamed the fields of Flanders. His playmate was Nele, illegitimate daughter of Katheline the midwife. But as the children played, gloom gathered over the lowlands. The father of Philip fished in the pockets of the people, and each day new edicts announced torture and death for heretics. The Inquisition was beginning, and neighbor turned against neighbor in order to inherit half his possessions. Katheline was tortured as a witch on the complaint of a neighbor. As a result of this experience the poor woman went mad.

Ulenspiegel, as a young man living by his wits, traveled into many lands. Sometimes he was hard pressed to escape with his life, but his high spirit and great strength served him well. When he returned at last to his homeland he had to put his youthful follies behind him, for

trouble had come to his family. Claes had been convicted of heresy on the testimony of a fishmonger who wanted to inherit part of his wealth. The good man was tortured and burned to slow death. Soetkin and Ulenspiegel wept, helpless to save him. Ulenspiegel took ashes from Claes' heart and wore them in a bag around his neck after swearing eternal vengeance upon the murderers. Because Soetkin and Nele had hidden Claes' money, the searchers looked for it in vain. Then Soetkin and Ulenspiegel were put to torture, but although they were broken on the wheel and burned they would not reveal their secret. Meanwhile Claes' ashes beat against Ulenspiegel's heart.

In spite of their courage the money was lost. Mad Katheline told Hans, her evil lover, and Nele's father, where the money was hidden. Hans and a friend robbed the widow and son of their inheritance. Then Hans, not knowing that mad Katheline watched him, killed his accomplice. Ulenspiegel, meeting the lying fishmonger, threw his enemy into the water. Philip, now King of Spain, robbed and murdered his people and the people of Flanders.

After Soetkin died of her grief and her torture, Ulenspiegel vowed to avenge her and Claes and all of his loved homeland. Mad Katheline conjured up a vision from which Ulenspiegel learned that he could be avenged if he sought and found the Seven. Not knowing who the Seven were, he left Nele to seek them. With him went Lamme Goedzak, a fat buffoon seeking his wife, who had left him because she had been told by a monk to give up lusts of the flesh and enter a nunnery. Lamme drowned his grief in food and wine, but the ashes of Claes burned against Ulenspiegel's heart. Knowing no peace, he looked only for the Seven.

He and Lamme joined the army of William of Orange, leader of the forces against



**Philip and the Inquisition.** They traveled over many lands, sometimes alone and sometimes with Prince William's troops. Often they were in danger of death by torture, but God protected them and kept them safe. Several times Lamme or Ulenspiegel caught glimpses of Lamme's wife, but Lamme could not catch up with her. The two friends saw much blood spilled, until they were weary of war and torture. Still Ulenspiegel looked for the Seven.

Ulenspiegel served Orange well. In spite of all resistance, however, Philip conquered all of the Low Countries and the people suffered and starved. When Hans returned to Katheline for more money, the mad woman, not knowing what she did, accused him of witchery. He was tortured and condemned to slow death by fire. Katheline, too, was given a witch's trial by water. Although she sank to the bottom, proving her innocence, the poor madwoman died three days later from the chill and the shock.

Nele, now an orphan, left Flanders and traveled to Holland. There she saved the life of Ulenspiegel, who was on the gallows for accusing his commander of false promises. The two lovers were married. Together they traveled with Lamme, who continued to seek his wife. Still the robbery and killings went on, and still Ulenspiegel searched for the Seven who could tell him how to avenge his family and save Flanders. William of Orange began to gain victories. Philip, enraged, demanded more and more bloodshed.

Ulenspiegel was placed in command of a ship, with Lamme for his cook. After a battle in which Lamme was injured, they brought on board a captive monk who was fat and lustful. His torture was that he must eat all that Lamme prepared for him, seven times a day, and he must live in a cage just big enough to enclose his great bulk. Before Lamme could get the monk fat enough to burst, Lamme's wound reopened and in his delirious condition he

had to be tied to the ship so that he would not fall into the sea.

One night Lamme's wife came aboard the ship, treated his wound, and cured it. He pursued her as she fled in her boat, caught her, and heard her story. A monk, the one whom Lamme had imprisoned in a cage, had preached to her and ordered her to give up lusts of the flesh and follow him. In her innocence she had deserted her husband and gone away with the monk. Lamme feared that she had given herself to the monk, but when he learned that she had not, he took her again as his wife. The two happy lovers left Ulenspiegel and Nele and went to restore their lost home.

After William of Orange lost his life, his son carried on the battle for liberty and the lowlands were soon freed. In a vision Nele and Ulenspiegel saw at last the Seven that were and the Seven that should be, if their native land was to be free. The Seven that were now were Pride, Gluttony, Idleness, Avarice, Anger, Envy, and Lust. In the vision Ulenspiegel was told to burn the Seven. When he burned them, they were reduced to ashes and blood ran. Then from Pride came forth Noble Spirit; from Gluttony, Appetite; from Idleness, Reverie; from Avarice, Economy; from Anger, Vivacity; from Envy, Emulation, and lastly from Lust sprang forth Love. Then a mighty hand hurled Nele into space and came again and hurled Ulenspiegel into space after her. Nele awoke from the vision, but Ulenspiegel lay as one dead for two days and two nights. When a priest passed by on the way to a burial, he ordered a grave dug that Ulenspiegel might be buried by the church. But Ulenspiegel rose up from the grave and threw off the dirt, for he knew that his motherland was free at last. The new Seven would be her salvation. He knew, too, that Nele was the heart and he was the spirit of the new Flanders, and that they could never die.

## LETTERS FROM THE UNDERWORLD

*Type of work:* Novel

*Author:* Fyodor Mikhailovich Dostoevski (1821-1881)

*Type of plot:* Impressionistic realism

*Time of plot:* Mid-nineteenth century

*Locale:* St. Petersburg, Russia

*First published:* 1864

### *Principal characters:*

THE NARRATOR

SIMONOV, his acquaintance from school days

ZVERKOV, a young Russian officer

LIZA, a prostitute

### *Critique:*

*Letters from the Underworld*, sometimes called also *Notes from Underground*, is actually more than an extended and bitter prose fiction. The first part constitutes a philosophical statement; the second part is the morbid illustration from life of this statement. The "underworld" of the title apparently is the depths of degradation and humiliation to which the too acutely conscious human being can descend because of a perverse human quality, a factor which, according to Dostoevski, scientists will never neatly label. This quality resists fruition, completion, and whatever we tend to call the normal state of happiness. Dostoevski's arrestingly paradoxical affirmation, in the first part of this work, of the stupendous force of individuality in human nature may provide consolation for the present-day man who feels that modern social forces are molding him more and more into an uncomfortable sameness with his neighbors. The book was written after Dostoevski's return from exile in Siberia. It serves as an arrow to point the direction of his later novels.

### *The Story:*

The Narrator, addressing an imaginary group of acquaintances, declared that after many years of life as a rude and spiteful government official, and after many years as a recluse, he was not really bitter in his heart. Something perverse in him,

his acute consciousness, had led him to find pleasure in the pain of humiliating experiences.

From experience, he advised against intellectual acuteness. The intellectual, when faced with revenge, surrounded himself with a legion of doubts; then he would crawl into his self-imposed rat's nest and torture himself with petty spite. The direct man, in wreaking revenge, might with dispatch hit his head against a wall, but he would accept the wall. But the intellectual would not accept the wall. Indeed, he would feel responsibility for the presence of the wall.

The Narrator declared that he had always had to feign taking offense and that he had had, in the face of life's transiency, to pretend to love. Life to him was a colossal bore. He could never avenge wrongs done him because the culprit, the culprit's motives, and the very misdeed itself were all phantoms in his doubting intellect.

Given another chance at life, he would have chosen a career of complete laziness, one in which he might have reveled among good and beautiful things. He declared that even if man knew absolutely what things in life were to his best advantage, he would perversely avoid these things.

The Narrator advanced the idea that man may be destined for creativeness, and for this reason, conscious of his fate, he perversely practiced destruction to in-

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dividuate himself. Perhaps man was fearful of completion, of perfection; perhaps he found final attainment distasteful: life consisted in the attaining, not in the attainment. He concluded his philosophical soliloquy by pointing out that conscious inertia was the ideal state. He provocatively insisted that he did not believe a word he had written, that he had written only because the written word seemed imposing and dignified. He was oppressed by memories which were evoked by the fall of snow outside.

At the age of twenty-four the Narrator had an inchoate character. He talked to no one. His intense self-consciousness caused him to be vain at one moment and self-loathing the next. He tried to look intelligent and feared any eccentricity in himself. This acute awareness of self made him lonely, yet he felt superior to others. He became a recluse. He read voraciously and began to walk the streets at night.

One night he saw a man thrown out of the window of a billiard parlor. In envy, he went into the parlor in the hope that he, too, might be thrown out. He was humiliated when an officer shoved him aside without noticing him. He returned the next night, but, morally fearful that all the fools in the parlor would jeer at his being thrown out, he did not enter. Dedicated to revenge, he followed the officer about for months. He learned the officer's name and wrote a satirical novel in which the officer was the principal character. The novel was rejected; its style was out of date.

Two years passed. He wrote a letter challenging the officer to a duel, but he did not mail the letter. Instead, he began to take regular walks along the river promenade, where he reveled in his resentment. One Sunday he was rudely pushed aside by the officer. Maddened at his weakness, he conceived the idea of not giving way next time. He gloated over his idea. He practiced pushing aside an imaginary officer. His courage had failed him once, but he finally stood his ground when the officer tried again to push him aside.

Actually, the officer did not notice him at all, but he was delirious with happiness in having gained back his self-respect.

The Narrator now began to daydream. In his fantasies, he brought beauty and good to the world. During the fever pitch of his dream life, feeling the need of companionship, he visited his immediate superior, Anton, and sat in silence with Anton's family for hours.

He called on an old schoolmate, Simonov, and found Simonov planning, with two other old schoolmates, a farewell dinner for Zverkov, a fellow student of the direct, not too acutely-conscious type, whom he hated. Zverkov, a wealthy man, was successful in the army. The Narrator, greeted coldly by his boyhood acquaintances, invited himself to the dinner party. The other young men agreed reluctantly; he was obviously not a favorite with them. Later he detested himself for consciously having opened himself up to humiliation, but secretly he rather enjoyed having discomfited his companions.

The next day he dressed for the dinner with doubt and misgiving. He wanted to make a great impression; he wanted to eclipse the popular Zverkov. Yet he knew that he really did not want to do this either. He arrived too early and was humiliated by his wait. During the dinner he antagonized everyone and drank incontinently. Having thoroughly degraded himself, he offered conciliation and sought the love of his companions. When he apologized to Zverkov for insulting him, Zverkov humiliated him by saying that such as he could not possibly insult him. Filled with a wild, unreasonable intention of slapping Zverkov and fighting a duel with him, he followed the others to a brothel.

Here, a young girl was brought into the parlor to him; he was pleased with the prospect of being repulsive to her. He slept off his drunkenness, awoke, and delivered a bookish, insincere sermon to Liza, the prostitute, on the hazards of her profession. He was attitudinizing and he knew it to his shame. He told her of the



importance of human love, something about which he actually knew nothing. Liza, to prove to him that she was not entirely lost, showed him a love letter that she had received from a young gentleman. He gave her his address and left her.

The next day he regretted having given Liza his address. He hated himself for his insincerity with her; he feared her coming. But she did not come. He imagined an idyllic relationship between himself and Liza. He would be her tutor and would mold her into a perfect creature.

When Liza finally came, she was confused by the wretched conditions in the

poor Narrator's rooms. She said that she had left the brothel. Alarmed, he confessed his insincerity and declared that he had sought power over someone because he himself had been humiliated. Liza understood his inner turmoil and took him in her arms.

Liza's intuition soon told her, however, that he was despicable and that he was incapable of love. After she left his rooms, he ran after her to seek her forgiveness, but he never saw her again. He derived some consolation from the thought that her resentment of him would give her pleasure for the rest of her life.

## LIFE IN LONDON

Type of work: Novel

Author: Pierce Egan (1772-1849)

Type of plot: Picaresque romance

Time of plot: Early nineteenth century

Locale: London

First published: 1821

Principal characters:

CORINTHIAN TOM, a man of fashion

JERRY HAWTHORN, his cousin

BOB LOGIC, their friend

### Critique:

*Tom and Jerry* is a title commonly given to Pierce Egan's *Life in London; or the Day and Night Scenes of Jerry Hawthorn, Esq., and his Elegant Friend, Corinthian Tom, accompanied by Bob Logic, the Oxonian, in their Rambles and Sprees Through the Metropolis*. The book is a minor masterpiece. Any student of history who wishes to know of life in Regency London must read it, for it is the best single source of its kind. Pierce Egan, a sporting gentleman who observed keenly the life around him, put into his picaresque narrative a detailed account of boxing, cock fighting, masquerades, and taverns. In this work can be found much of the slang of the day—some of it still seems new—carefully explained in footnotes. At the time of publication the innumerable puns added to the liveliness of the novel, but to most modern readers

the plays on words are often obscure and they can be disregarded. Egan's comic spirit made him a forerunner of Surtees and Dickens.

### The Story:

Corinthian Tom, as he was later known, had been born into a rich family with loving parents, who watched after his welfare and provided for his every want. As he grew older he was a little uneasy at their solicitude, for the gay life in the capital appealed to him; and he would have liked to savor life without restrictions of any kind. Gradually instances of the many different facets of London life came under his observation: the hungry man who counted the trees in St. James's Park to while away the dinner hour; the rake who crossed the street to avoid his tailor; the pawnshop

customers. As Tom's knowledge increased, his impatience to savor the whole of life became keener.

He became very friendly with Bob Logic, a one-time student at Oxford. That merry fellow, with a comical face and an aptitude for puns, was rich, and he had already been orphaned. With no strictures of purse or parents, Bob's life was one long prank. For a time Tom envied him.

Tom's mother died first, and when his father also passed away, Tom's grief was genuine. With rare tact, Bob left him to face his sorrow alone, but after a decent wait he turned up again with his usual jests and puns. Tom then embarked on the life he most desired under Bob's shrewd tutelage. In short order Corinthian Tom was known at boxing matches, the society parades, the opera, and in slum dens. His career was crowned by the acquisition of the most desirable mistress in town, lovely and talented Catherine. As their connection became known, inevitably she was called Corinthian Kate.

His gay life was halted, temporarily, when Tom fell ill. He called in Doctor Pleas'em, a knowing doctor with the perfect approach for gay young blades. Doctor Pleas'em prescribed a country rest for his weary patient. Searching through his invitations, Tom found one from an uncle who lived at Hawthorn Hall, and immediately he set out to visit him.

At the hall Tom met his young cousin Jerry, a strong and quick lad who was dazzled by his city relative. Soon country life worked its wonders, and on the last day of his stay Tom accompanied Jerry on a twenty-six mile fox hunt. Both young men were in at the kill. That afternoon, when an agreeable party met to say their farewells to Tom, it was decided that Jerry should return to London with his cousin to acquire a city polish.

Jerry, much impressed by the appointments of Corinthian House, was a willing pupil in learning social graces. The first step was to call in a good tailor.

Tom's man was Mr. Primefit, who was the most accomplished tailor in town. Mr. Primefit had built up his vast custom by never pressing for a bill; in return, the young blades never questioned the amount of a bill when they finally paid it. In his new clothes Jerry saw his first panorama of society when Tom took him riding in Rotten Row and Hyde Park.

With Tom and Bob as guides, Jerry saw the gambler, the tradesman, the sharper—all decked in finery well beyond their purses. The lively Lady Wanton and her sister, Miss Satire, were attracted by Jerry's fresh face and manly bearing. When Miss Satire made an unkind remark about Jerry's lack of polish, Lady Wanton warmly defended Jerry. The most beautiful woman they saw was the dazzling Duchess of Hearts. With his happy felicity for knowing everyone, Tom introduced Jerry to her. Jerry was struck dumb: her lovely face, her intelligent eyes, her warm heart were too much for him to comprehend.

Another person they met was Trifle, the thinnest and slightest dandy in London. To Jerry he seemed an absolute oddity. Then a calm older woman, warm of smile and respectable of appearance, drove by with three bewitching girls. Jerry hoped for an introduction to the charming family, for they spoke to Bob. But he learned that introductions were not in order; the woman, madam of a select bawdy house, was advertising three of her most recent acquisitions.

Jerry's rusticity wore off quickly. Every afternoon and evening Bob and Tom took him out. They attended gatherings of all sorts. One afternoon Tom proposed an evening visit to the theater. Jerry assented eagerly, but Bob begged off; the theater was a bit high-toned for him. That evening Tom and Jerry went to Drury Lane. There Tom took a quick look at the stage and a longer one at the audience. Seeing few friends, the two cousins went on to Covent Garden, where the company seemed more con-

genial. After a glance at the play, they pushed into the Saloon. Jerry was struck by the crowds of laughing girls who were so very friendly. Tom had to tell him that the girls were on the lookout for customers.

Although Jerry was reluctant to leave the Saloon, Tom induced him to visit a coffee house. There the raffish hangers-on decided to have a bit of fun with the two swells. In the fight that followed Tom and Jerry were acquitting themselves well when the watch broke up the riot. Unfortunately, the cousins continued to battle the watch. They were finally subdued and hauled off to jail. Released on bail, they had to appear before a magistrate the next day. Their fine was supposed to pay the watch for the damage they had done.

In turn Tom, Jerry, and Bob went to a boxing establishment, a fencing salon, the dog fights, the condemned yard at Newgate. A highlight was a masquerade supper at the opera. Jerry, attracted by a coquettish woman dressed as a nun, was importunate in trying to learn her name. Finally the nun wrote an acrostic to supply the information. With Bob's help, Jerry finally learned that his companion had been Lady Wanton.

Tom was reluctant for some time to introduce Corinthian Kate, but he finally arranged a meeting with her for Bob and Jerry. Kate, glad to see them, presented her very good friend Sue. Jerry was interested in analyzing the two women, both beautiful. Kate was self-possessed and inclined to dramatic settings; an accomplished belle. Sue seemed much

warmer and more genuinely sympathetic. While Bob played the piano for them, Jerry and Sue had a pleasant tête-à-tête. Jerry was reluctant to leave.

Tom arranged a special trip for the two ladies about which he was quite mysterious. He warned them to be dressed by eleven sharp, for the success of the trip depended on punctuality, and so the ladies were ready when Tom and Jerry called. They were whisked away in a cab to Carleton Palace. There the friends went through the succession of fine rooms and examined the appointments at their leisure.

One of their memorable jaunts was an evening spent among cadgers. Disguising themselves as beggars, they visited a tavern frequented by professional alms takers, where they saw the crippled woman descend a ladder in a lively manner without her crutches. All manner of frauds came to light in that dismal gathering.

But all pleasant excursions were drawing to an end; Bob was put in debtors' prison. Although he was as merry as ever when Tom and Jerry went to see him, he did promise to put his affairs in better order, for he was confident he would soon be released. When Jerry caught a cold which he could not seem to get rid of, Doctor Pleas'em told him that he could not expect to lead such a life indefinitely, and he must return to Hawthorn Hall for a rest. Then he could come back and plunge into London life once more. Vowing to be back soon, and asking Tom to give his best wishes to Sue, Jerry returned to the country.

## LIFE IS A DREAM

*Type of work:* Drama

*Author:* Pedro Calderón de la Barca (1600-1681)

*Type of plot:* Romantic melodrama

*Time of plot:* Sixteenth century

*Locale:* Poland

*First presented:* 1635

*Principal characters:*

BASILIO, King of Poland

SEGISMUNDO, his son



ASTOLFO, Basilio's nephew and a duke of Muscovy  
ESTRELLA, the infanta, Basilio's niece  
CLOTALDO, a Polish general  
ROSAURA, a Russian noblewoman disguised as a man  
FIFE, her servant

### Critique:

Before Calderón's *La vida es sueño* was freely adapted by Edward Fitzgerald in 1853, it had been known to most English and European readers through the medium of French translations from the original Spanish. In spite of their richness of imagination, however, Calderón's plays are still little known outside the Spanish-speaking world. All of this playwright's work has vigor and brilliance; in *Life Is a Dream*, for example, he used his Polish setting and period as freely as Shakespeare used the seacoast of Bohemia or the forest of Arden. There is also a Gothic quality in the mountain scenes which suggests the popular atmosphere of much eighteenth-century fiction, and there is considerable psychological insight into character as well. This play reveals admirably the personality of its writer, who was a soldier, an ardent patriot, an artist, and a devout son of the Church. It has also been translated as *Such Stuff as Dreams Are Made Of*.

### The Story:

One night, in the wild, mountainous country between Poland and Russia, a Russian noblewoman, Rosaura, and her servant, Fife, found themselves in distress. Their horses had bolted, and they feared that they would have to make on foot the remainder of their journey to the royal court of Poland. Rosaura, for protection through that barbarous frontier country, was disguised as a man.

Their weary way brought them at last to a forbidding fortress. There they overheard a young man, chained to the doorway of the castle, deliver a heart-rending soliloquy in which he lamented the harshness of his life. Rosaura approached the youth, who greeted her eagerly, with the excitement of one who had known little of sympathy or kindness during his brief

span of years. At the same time he warned her to beware of violence. No sooner had he spoken these words than a shrill trumpet blast filled the night. Rosaura tossed her sword to the captive before she and Fife hid themselves among the rocks.

Clotaldo, a Polish general and the keeper of the youth, galloped up to the young man. Seeing the sword in his prisoner's hand, he ordered his men to seek the stranger who must be lurking nearby. Apprehended, Rosaura explained that she and Fife were Russian travelers on their way to the Polish court and that they were in distress because of the loss of their horses. Fife inadvertently hinted that Rosaura was really a woman. But the sword interested Clotaldo most of all, for he recognized the weapon as one which he had owned years before and which he had left in the keeping of a young noblewoman with whom he had been deeply in love. He decided that Rosaura must be his own son, but, torn between his sworn duty to his king and his paternal obligation toward his supposed son, he decided at last to say nothing for the time being. The fact that Rosaura possessed the sword obligated him to protect the travelers and to escort them safely through the mountains.

Meanwhile, in King Basilio's royal castle, the problem of succession to the Polish throne was to be decided. To this purpose, the king welcomed his nephew Astolfo and his niece Estrella, cousins. The problem of the succession existed because it was generally believed that the true heir, King Basilio's son, had died with his mother in childbirth many years before. The need for a decision was pressing; both Astolfo and Estrella were supported by strong rival factions which in their impatience were threatening the peace of the realm.

King Basilio greeted his niece and

nephew with regal ceremony and then startled them with the news that his son Segismundo was not really dead. The readings of learned astrologers and horrible portents which had accompanied Segismundo's birth had led the superstitious king to imprison the child in a mountain fortress for fear that otherwise the boy might grow up to be a monster who would destroy Poland. Now, years later, King Basilio was not sure that he had done right. He proposed that Segismundo be brought to the court in a drug-induced sleep, awakened after being dressed in attire befitting a prince, and observed carefully for evidence of his worthiness to wear his father's crown. Astolfo and Estrella agreed to that proposal.

In accordance with the plan, Segismundo, who dressed in rough wolfskins in his captivity, was drugged, taken to the royal castle, and dressed in rich attire. Awakening, he was disturbed to find himself suddenly the center of attention among obsequious strangers. Force of habit caused him to recall sentimentally his chains, the wild mountains, and his former isolation. Convinced that he was dreaming, he sat on the throne while his father's officers and the noble courtiers treated him with the respect due his rank. When they told him that he was the heir to the throne, he was mystified and somewhat apprehensive, but before long he began to enjoy his new feeling of power.

Clotaldo, his former guard and tutor, appeared to confirm the fact that Segismundo was really the prince. The young man then demanded an explanation of his lifelong imprisonment. Clotaldo patiently explained King Basilio's actions in terms that Segismundo might understand, but the youth, blinded by the sudden change in his fortunes, could see only that he had been grievously mistreated by his father. Declaring that he would have revenge for his unwarranted imprisonment, he seized Clotaldo's sword, but before he could strike the old general Rosaura appeared out of the crowd, took the weapon from him, and reproved him for his rashness.

Segismundo, in a calmer mood, was introduced to Astolfo, whose courtly bearing and formal speech the prince could not bear. Sick of the whole aspect of the court, he ordered the guards to clear the audience hall. But again he was mollified, this time by the appearance of Estrella and her ladies in waiting. Unaccustomed to feminine society, he behaved in a boorish manner, even attempting to embrace Estrella. The courtiers advised him to behave in a manner befitting a prince, and Astolfo, who hoped to marry his beautiful cousin, cautioned Segismundo about his behavior toward the princess. Unfamiliar with the formalities of court life, Segismundo lost all patience. Holding all present responsible for his long exile, he reminded them of his exalted position and defied anyone to touch Estrella. When Astolfo did not hesitate to take her by the hand, Segismundo seized Astolfo by the throat.

At this crucial moment in Segismundo's test, King Basilio entered the throne room and saw his son behaving like a wild beast. Crushed, he feared that the forecast had been true after all. Segismundo faced his father with shocking disrespect. Pressed for an explanation of his son's imprisonment, the king tried to prove that it had been written in the stars. Segismundo scoffed at the folly of man in putting responsibility for his actions on the disinterested heavens. Then he cursed his father and called the guards to seize the king and Clotaldo. But at a trumpet blast the soldiers quickly surrounded Segismundo himself and took him prisoner.

Having failed the test of princehood, Segismundo was drugged and returned in chains to the mountain fortress. In his familiar surroundings once more, he had full opportunity to reflect on his late experiences. When he spoke to Clotaldo about them, the old general assured him that all had been a dream. Since the prince had been drugged before he left the fortress and before he returned, he was quite convinced that he had suffered an un-

pleasant dream. Clotaldo assured him that dreams reveal the true character of the dreamer. Because Segismundo had conducted himself with violence in his dream, there was great need for the young man to bridle his fierce passions.

Meanwhile Rosaura, aware of Segismundo's plight and anxious to thwart the ambitions of Astolfo, who had once promised to marry her, stirred up a faction to demand the prince's release. The rebels invaded the mountains and seized the fortress: they failed, however, to seize Clotaldo, who had already returned to the royal castle to report to King Basilio. When the rebel army carried the sleeping Segismundo out of the fortress and awakened him with trumpet blasts, the unhappy prince would not be persuaded that his new experience was real, and he doubted the assurance that he had been rescued from his imprisonment. The rebel

leader finally convinced him that it would be well for him to join the dream soldiers and fight with them against King Basilio's very real army, which was approaching.

Clotaldo was taken prisoner by Segismundo's forces, but the young prince, remembering the advice to curb his passions, ordered the old general's release. A great battle then took place, in which Segismundo proved his princely valor and chivalric bearing. King Basilio, defeated but refusing Clotaldo's and Astolfo's pleas to flee to safety, in admiration surrendered his crown to his son.

King of Poland in his own right, Segismundo ordered the marriage of Astolfo to Rosaura, who had, in the meantime, been revealed as Clotaldo's daughter. Estrella became Segismundo's queen. The young king made Clotaldo his trusted adviser.

## LIGEIA

*Type of work:* Short story

*Author:* Edgar Allan Poe (1809-1849)

*Type of plot:* Gothic romance

*Time of plot:* Early nineteenth century

*Locale:* Germany and England

*First published:* 1838

*Principal characters:*

THE NARRATOR

LIGEIA, his first wife

LADY ROWENA TREVANION, his second wife

### *Critique:*

Poe himself called "Ligeia" his best story. It is a tale of terror combined with pure fantasy. As always in the prose tales of this genius of American literature, plot, character, and setting are fused into one. It was Poe's literary creed that all elements should be subordinated to the total effect desired. Nowhere does he better demonstrate this belief than in the fantastic story of Ligeia. Many critics have read deeper moral significance into this Gothic work.

### *The Story:*

He could not remember when he had first met Ligeia, and he knew nothing

of her family except that it was old. Ligeia herself, once his wife, he could remember in every detail. She was tall and slender. Ethereal as a shadow, her face was faultless in its beauty, her skin like ivory, her features classic. Crowning the perfect face and body was raven-black, luxuriant hair. But her eyes, above all else, held the key to Ligeia's mystery. Larger than ordinary, those black eyes held an expression unfathomable even to her husband. It became his all-consuming passion to unravel the secret of that expression.

In character, Ligeia possessed a stern will that never failed to astound him.



Outwardly she was placid and calm, but she habitually uttered words of such wildness that he was stunned by their intensity. Her learning was immense. She spoke many tongues, and in metaphysical investigations she was never wrong. Her husband was engrossed in a study of metaphysics, but it was she who guided him, she who unraveled the secrets of his research. With Ligeia he knew that he would one day reach a goal of wisdom undreamed of by others.

Then Ligeia fell ill. Her skin became transparent and waxen, her eyes wild. Knowing that she must die, he watched her struggles against the grisly reaper, a conflict frightening in its passion. Words could not express the intense resistance with which she fought death. He had always known she loved him, but in those last days she abandoned herself completely to love. From her heart she poured fourth phrases of idolatry. And on the last day of her life she bade him repeat to her a poem she had composed not long before. It was a morbid thing about death, about the conquering of Man by the Worm. As he finished repeating the melancholy lines, Ligeia leaped to her feet with a shriek, then subsided on her deathbed. In a scarcely audible whisper she repeated a proverb that had haunted her before: that man did not yield to death save through the weakness of his own will. So Ligeia died.

Crushed with sorrow, her husband left his desolate home by the Rhine and retired to an old and decayed abbey in a deserted region in England. The exterior of the building he left in its sagging state, but inside he furnished the rooms lavishly and weirdly. He had become the slave of opium, and the furnishings took on the shapes and colors of his fantastic dreams. One bedchamber received the most bizarre treatment of all, and to this chamber he led his new bride, the blue-eyed Lady Rowena Trevanion of Tremaine.

The room was in a high turret of the

abbey. It was of immense proportions, lighted by a single huge window. The pane had a leaden hue, giving a ghastly luster to all objects within the room. The walls, the floors, the furniture were all covered with a heavy, arabesque tapestry, black figures on pure gold. The figures changed as one looked at them from different angles, their appearance being changed by an artificial current of air that stirred the draperies constantly.

In rooms such as this he spent a bridal month with Lady Rowena. It was easy to perceive that she loved him but little, and he hated her with a passion more demonic than human. In his opium dreams he called aloud for Ligeia, as if he could restore her to the earthly life she had abandoned. He reveled in memories of her purity and her love.

In the second month of her marriage Rowena grew ill, and in her fever she spoke of sounds and movements in the chamber, fantasies unheard and unseen by her husband. Although she recovered, she had recurring attacks of the fever and it became evident that she would soon succumb. Her imaginings became stronger, and she grew more insistent about the sounds and movements in the tapestries.

One night in September she became visibly weaker and unusually agitated. Seeking to calm her, her husband stepped across the room to get some wine. But he was arrested midway by the sense of something passing lightly by him. Then he was startled to see on the gold carpet a shadow of angelic aspect. Saying nothing to Rowena, he poured the wine into a goblet. As she took the vessel, he distinctly heard a light footstep upon the carpet and saw, or thought he saw, three or four drops of a ruby-colored liquid fall into the goblet from an invisible source.

Immediately Rowena grew worse, and on the third night she died. As he sat by her shrouded body in that bridal chamber, he thought of his lost Ligeia. Suddenly he heard a sound from the bed upon which the corpse of his wife lay.

Going closer, he perceived that Rowena had a faint color. It was unmistakable; Rowena lived. Unable to summon aid, he watched her with mounting terror. Then a relapse came, and she subsided into a death pallor more rigid than before. All night this phenomenon recurred. Rowena returned briefly from the dead, only to sink once more into oblivion. Each time he saw again a vision of Ligeia.

Toward morning of that fearful night

the enshrouded figure rose from the bed and tottered to the center of the chamber. Terrified, he fell at her feet. She unwound the burial cerements from her head and there streamed down raven-black hair unknown to the living Rowena. Then the spectral figure slowly opened her eyes. He screamed in one last mad shout. He could not be mistaken. Staring at him were the full black eyes of his lost love, the Lady Ligeia.

## LITTLE DORRIT

*Type of work:* Novel

*Author:* Charles Dickens (1812-1870)

*Type of plot:* Sentimental romance

*Time of plot:* Early nineteenth century

*Locale:* England

*First published:* 1855-1857

### *Principal characters:*

LITTLE DORRIT, a child born and reared in debtors' prison

WILLIAM DORRIT, her father

FANNY, her older sister

ARTHUR CLENNAM, Little Dorrit's friend

MRS. CLENNAM, Arthur's mother and Little Dorrit's employer

MONSIEUR BLANDOIS, a blackmailer

MR. MERDLE, a banker and Fanny Dorrit's father-in-law

### *Critique:*

This book, which has never had the popularity of most of Dickens' other novels, was the product of the author's "middle period," which came prior to his great successes with *A Tale of Two Cities* and *Great Expectations*. To a modern reader the book is dreary because of the scenes in the Marshalsea debtors' prison. In addition, the very concept of a debtors' prison is so far removed from modern experience that we have difficulty in picturing the setting. To Dickens' contemporaries, however, there was probably a great deal of interest in the sections dealing with the red tape and inefficiency of the Circumlocution Office, by which Dickens satirized the inefficiency of the British government during the Crimean War.

### *The Story:*

Amey Dorrit, or, as she was better known, Little Dorrit, was born while her

mother stayed with her father, a bankrupt, in Marshalsea debtors' prison. Although her mother died soon after, the little girl, along with her older brother and sister, continued to live in the prison. As she became older, Little Dorrit went outside the prison to do sewing, for only the debtor himself was not permitted to leave the place.

One of the women for whom Little Dorrit sewed was Mrs. Clennam, a widow carrying on a place of business, even though she had been confined to her room by illness for fifteen years. Mrs. Clennam's son, who was forty, had gone to the Orient twenty years before and had joined his father, who looked after the company's business in the East. After his father's death Arthur Clennam returned. He told his mother that he would take his part of the inheritance and fend for himself; he did not want to remain in the business

with his miserly, grasping, and rather inhuman mother. Mrs. Clennam, confronted by her son's decision, took her old clerk into partnership with her.

While he was staying at his mother's house, Arthur noticed Little Dorrit and made inquiry about her. Having been struck by the girl's sweet disposition and appearance, he went to Marshalsea debtors' prison and tried to help the Dorrit family. He even said that he would try to get Mr. Dorrit out of the place. Everyone thought such a course impossible, for some of Mr. Dorrit's debts were owed through the Circumlocution Office, a place of endless red tape, to the crown.

Arthur found that he had a confederate, though an unusual one, in a clerk named Pancks, a queer creature who collected rents for Arthur's former fiancée's father. Pancks was aided in turn by John Chivery, the son of a turnkey, who was also in love with Little Dorrit, and by Mr. Rugg, an elderly lawyer.

In addition to helping Little Dorrit by putting in motion action to have her father released from prison, Arthur aided her by getting her more sewing clients, by getting her brother out of trouble, and by sending small amounts of money to defray the expenses of the Dorrit household in the prison.

At last Pancks brought unusual advice. He had discovered that Mr. Dorrit, who had been in prison over twenty years, was the only surviving heir to a large fortune which had gone unclaimed for years. Within a short time Mr. Dorrit was released, his debts having been paid, and he immediately set himself up as a man of fortune. Mr. Dorrit and his two oldest children, determined to live up to the new social position that their fortune had given them, tried to forget everything in the past. They even convinced themselves that Arthur Clennam had insulted them and refused to have anything more to do with the man. Only Little Dorrit remained unspoiled, merely surprised at the good fortune which had been thrust upon them.

As quickly as possible the Dorrit family went to the continent, where they could successfully carry out the fiction that they had never seen a debtor's prison. Because of their money they were admitted to the society of Britons who were living away from England. Fanny Dorrit, the older of the two daughters, was pursued by Mr. Sparkle, stepson of Mr. Merdle, who was supposed to be the richest and most influential banker in England. Fanny, although not in love with Sparkle, considered with pleasure the prospect of marrying into a wealthy family. The Merdles, who saw only that the Dorrits had a fortune, agreed to the match, even though Mrs. Merdle was well aware of the fact that her son had fallen in love with Fanny when the latter was a dancer on the stage in London.

After the marriage Fanny and her husband went to live in London. Mr. Dorrit visited them there and became a close friend of Mr. Merdle. The banker even proposed to help Mr. Dorrit increase his already large fortune through shrewd and well-paying investments. Mr. Dorrit, the former debtor, was in seventh heaven because of his new prospects.

Little Dorrit wondered at the change in her family but remained her own self. She wrote to Arthur at intervals, for she, at least, was still grateful for all he had done to help her. Besides, she was in love with him.

Arthur, still in London, was trying to fathom certain mysterious people who had been seen about his mother's house and also attempting to keep his own business on solid financial ground. Neither task was easy. Mrs. Clennam was visited on two occasions by a Monsieur Blandois, whom Arthur knew to be a knave and probably a murderer. He wondered what business his mother could have with such a person. He also distrusted Flintwinch, the clerk who had become his mother's partner. Flintwinch, a grubbing miserly fellow who mistreated his wife, had taken a great dislike to Arthur.

While trying to unravel the mystery,



Arthur became financially insolvent. Like many others, he had become convinced that the business ventures of Mr. Merdle were the safest and quickest way to make a fortune. As a result, he had put his money and his company's money into Merdle's ventures. When Merdle and his bank failed, Arthur became a bankrupt and was sent to the Marshalsea debtors' prison, where he was housed in Mr. Dorrit's old quarters.

Mr. Rugg and Pancks did their best to make Arthur's imprisonment a short one, but he seemed to have lost all desire to live, much less to leave the prison. Only after Little Dorrit returned to England and took up quarters within the prison, to comfort him as she had comforted her father, did Arthur take any interest in life.

Learning that Monsieur Blandois had

disappeared from Mrs. Clennam's house, Pancks tracked down the man and brought him back to London. Then the reason for his attempt to blackmail Mrs. Clennam was revealed. Mrs. Clennam, realizing that she had to make known the mystery to her son unless she intended to pay blackmail, rose from her wheelchair and left her house for the first time in almost twenty years. She went to the prison to tell Arthur that he was not her child and that she had for many years been keeping money from him and from Little Dorrit.

When that mystery had been solved, and the money was forthcoming, Arthur was soon released from prison. Shortly afterward he and Little Dorrit were married. Little Dorrit, after a quarter century of misfortune, was at last about to embark upon a quiet and comfortable life.

## LIZA OF LAMBETH

*Type of work:* Novel

*Author:* W. Somerset Maugham (1874- )

*Type of plot:* Naturalism

*Time of plot:* Late nineteenth century

*Locale:* England

*First published:* 1897

*Principal characters:*

LIZA KEMP, a street girl

TOM, who loved her

JIM BLAKESTON, Liza's lover

SALLY, her friend

### *Critique:*

*Liza of Lambeth* is the first novel of W. Somerset Maugham. One of the least known to readers of his more popular novels, it belongs to the school of naturalism which flourished in English fiction about the turn of the century. There is virtually no development of character, and the plot is no more remarkable than the commonplace lives of the people in the novel. Here, more than in any other of his novels, Maugham drew directly upon his own observations and experiences as a young doctor serving his internship

among the poor of the London slums. The novel is as blunt and unsparing as a clinical report.

### *The Story:*

Liza Kemp spent most of her free time on the streets of Lambeth. She was not exactly a loose girl, but her dress and actions provoked whistles and jeers whenever she appeared. Liza's father was dead, and her mother, living on a small pension, earned enough as a charwoman to keep herself in beer. She never spoke a

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kind word to her daughter, although she expected Liza to hand over all her money and spend all her time with her mother. Like most girls of her class, Liza worked in a factory and made only enough money to live and to buy a few items of cheap finery.

After a gay dance in the streets of Lambeth, Liza was chased by several young men trying to kiss her. As she fled, only half in earnest, she ran straight into the arms of a stranger and was soundly kissed. Flouncing off, she found herself strangely moved by the unexpected experience. That night Tom, her earnest and persistent suitor, called on her as usual. Liza liked Tom but she did not love him, and so she tried to send him away without hurting his feelings. But Tom was stubborn. He begged her to take time to consider his proposal. When he asked her to go on an outing the next day, she refused. She did not want him to spend his money or his hopes on her.

Later her friend Sally also begged her to go on the outing. When she learned that the stranger who had kissed her would be one of the party, Liza relented, but against her better judgment. She had learned that the stranger was Jim Blakeston, a married man and the father of five children. Jim's wife went on the outing too, but Jim paid little attention to her. Instead, he spent most of his time following Liza and Tom around. Jim's actions angered Tom, but that poor young man was too much in love to blame Liza for encouraging the older man.

After the excursion Jim followed Liza home and kissed her passionately. She knew that she should be angry, but she was also flattered and pleased. From that night on Liza was lost. When Jim asked her to walk with him or to meet him at a show, she refused; then she kept the appointment anyway. Although she knew they were both wrong, she seemed powerless to withdraw from his influence. They tried to avoid people they knew, but Liza was afraid that they would be seen sooner or later. At last, grown reck-

less, she allowed Jim to seduce her.

The next few weeks were heaven for Liza. She loved Jim deeply, and he returned her love. But Liza knew that people were beginning to talk about her. Young men and girls yelled insults after her. Even Tom cut her once, and that fact hurt her because she knew that Tom was good and kind and she hated to lose his former opinion of her. Her love was too strong, however, to be permanently affected by the insults she received. Jim even offered to leave his wife and take her away to another part of the city, but Liza knew that they would always be in danger of being caught. She also realized that Jim loved his children and would be unhappy away from them. Furthermore, Liza felt that she could not leave her mother. Although the old woman had never been much of a mother, Liza thought it her duty to stay with her. There seemed nothing for Liza and Jim to do but to continue as they were or to part entirely. Neither could think of parting.

After Liza's friend Sally was married, her happiness made Liza even more miserable in her own shame. Later she learned that Sally's happiness was only superficial. Her husband beat her regularly, but the girl was too proud to let anyone but Liza know. Liza also had a shock. Once she was late for an appointment with Jim and he drank too much while he waited for her. When she tried to keep him from going back into the pub for more beer, he struck her in the eye. He was instantly contrite, but the damage to Liza's heart never quite mended.

Sally warned Liza one day that Jim's wife was looking for her. To avoid a public scene, Liza tried to keep clear of Mrs. Blakeston, who was much the larger and stronger of the two. In a fight, Liza realized, she would be bested. But at last they met and Mrs. Blakeston gave Liza a horrible beating. Outclassed from the beginning, the girl fought gamely. Tom and Jim appeared almost simultaneously

and stopped the fight, Tom carrying Liza home tenderly and Jim threatening to kill his wife for hurting Liza.

Tom loved Liza so much that he wanted to marry her, although he knew all the gossip about her; he had cut her in the past because of his hurt. Even when she told him that she was going to have Jim's baby, Tom still wanted to have her for his wife. Liza refused him again, however; Tom was too good to be tied to a woman of her reputation.

Jim himself almost killed his wife. He was prevented from doing so only by the intervention of a neighbor woman.

Later that night Liza awoke with a burning fever and intense pain. For the

next day or two she suffered terribly, and at last her mother became worried enough to send for a midwife. The woman knew at once that Liza had miscarried and was gravely ill. Although they sent for a doctor, the midwife knew that there was little hope for the girl. Tom called regularly, out of his mind with worry. Liza, when she was conscious, looked only for Jim. He came as soon as he heard about her condition, but he was too late to give any comfort to the dying girl. She lay unconscious for several hours, then quietly died. As the doctor covered her face, Jim turned away, weary and defeated.

## THE LONG JOURNEY

*Type of work:* Novel

*Author:* Johannes V. Jensen (1873-1950)

*Type of plot:* Cultural epic

*Time of plot:* The Age of Man

*Locale:* The world

*First published:* 1923-1924

### *Principal characters:*

FYR, typical of the earliest users of fire

CARL, typical of the early Stone Age man in the glacial period

WHITE BEAR, typical of the later Stone Age man

WOLF, typical of the horse-riding and horse-breeding man

NORNA GEST, typical of the man who entered the Iron Age and lingered to the fall of the Roman Empire

CHRISTOPHER COLUMBUS, typical of the Renaissance man

CHARLES DARWIN, typical of modern man

### *Critique:*

In 1944 the Nobel Prize in Literature was awarded to Johannes V. Jensen "because of the exceptional vigor and fertility of his poetic imagination, combined with an all-embracing intellectuality and bold creative expression." All those qualities are certainly manifest in *The Long Journey*, a prose epic published in translation as *Fire and Ice* (1923), *The Cimbrians* (1923), and *Christopher Columbus* (1924). Yet to call *The Long Journey* a novel is to understate its value; rather, it is a great work of cultural mythology, a new integration and an

ultra-sensitive reinterpretation of the progress Man has made in the world since that remote age when he first began to walk upon the earth. At least one writer has termed it a "bible of evolution." Perhaps no less comprehensive category can hold a work which ranges from before the Ice Age to the twentieth century. This work was published in Denmark as six novels over the period 1909 to 1922.

### *The Story:*

In the north of what is now Europe, in the prehistoric days before the glaciers

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came from the North, Man lived in fear and trembling—in fear of the elements, the beasts of the jungles, and his own primitive leaders. Into one of those herd-like groups was born a boy who was named Fyr. As the child grew older he was seized with a desire to climb to the top of Gunung Api, a vast volcano quiet but not extinct. There on the slopes of the volcano, wandering by himself, Fyr learned to make use of the flames and their heat to keep himself warm, to cook his meat, to provide himself with a deity, and to enhance his own importance.

Attracted first by his songs and then by his person, women joined Fyr, until he, like other leaders, was the head of a primitive family group. After the women came children and, finally, other men who made themselves subservient to Fyr. Under his leadership the tribe became a band of hunters, using the pits, spears, and bows which Fyr devised for them. Wherever they went, they took with them burning wood to re-create their god and household symbol: the fire. Soon all the forest folk bowed to the authority of Fyr, bound to him by his fire and by the tools of wood and stone which he created to make their lives more bearable. One day, however, the god seemed to demand a sacrifice, and the people, making Fyr their scapegoat, placed him in the fire he had brought them. Although he was roasted and eaten, he lived on, a representative of human ingenuity which they could not understand.

As ages passed, Gunung Api became extinct. Still later, the northern ice cap, beginning to move over the land, brought cold to the tropic jungles. After other ages had passed, a small band of hunters lay crouched in the same forest. The seasons were much colder, and the tribe and most of the animals had moved to the South, until a hunting expedition had brought them back to the old territory. One of their number, Carl, was the fire-tender. He was thrown out of the band, an outcast, when he let the fire die.

Carl fled to the North, somehow keep-

ing himself alive in the winter by wrapping himself in skins and burrowing into the ground or building rude huts of stone. High on the extinct volcanic cone he traveled. Everywhere he saw only desolation and ice. He sought for the enemy of his tribe, the cold, but did not find him. He was joined in his wanderings by a dog; the animal slowly joined into a comradeship with the man, although not without some trembling and hesitancy on the part of each. As the winters passed, Carl learned to prepare for them by laying in a supply of food and building a shelter. He even learned to foretell when the great cold was coming and where he would find food and shelter as its ice and snows moved gradually to the South. When he did find an occasional human being, the encounter served only as an opportunity for Carl to eat a different kind of meat. One day he gave chase to a human being who turned out to be a woman. He captured her by the sea, and the lure of the sea was to call him again.

Carl's wife was Mam. She brought new habits of gathering and storing, as well as children. She added vegetables to Carl's diet, and their home became a permanent one. Carl was still aware of fire, a possession which he had lost and not regained. Gathering many stones, he chipped them against one another in his efforts to strike fire from them. At last, successful, he bequeathed fire to his children.

The children of Carl and their wives added pottery work to their skills; with ceramics came boiling, a new way of cooking. Among the descendants of Carl there arose a group of priests, against whom rebels were sometimes pitted. Such a rebel was White Bear. Denied a certain woman for his wife, he killed the leader of the priestly clan. Like Carl before him, White Bear became an outcast, taking May, his woman, with him. White Bear became a seaman, building small boats and sailing them, in company with his sons, while May and the daughters

remained at home to farm and care for the cattle.

White Bear began to use horses. He built a chariot, with horses to draw it. His sons, more adventurous, learned to ride. One of the sons, Wolf, became so enamored of the horses that he rode them away to become a nomad, forerunner of the Golden Horde of Genghis Khan.

Ages later a new man appeared. He was Norna Gest, son of the matriarch Gro. While he was still a young boy dwelling at the edge of the sea on an island, he built himself a dugout canoe and sailed away, carrying with him a young girl who was, after a time, to become his mate. They and their child explored a new land to the north, now Sweden, but returned to the home island in after years. Gest himself was not an ordinary mortal; he was to live as long as he kept a partially burned candle. After his return to his original home, he and his companions went on many voyages and made use of sails as well as paddles.

As years passed, Gest found he had outlived his companions. He awoke one day to find himself in a changed Sealand, a place where men were either thralls or earls. Disturbed at the changes and despised because he had taken a new wife in the person of a milkmaid, one of the thralls, he wandered sadly about the land.

Unhappy in the changed Sealand, Gest and his bondwoman-wife sailed to Sweden to found a new colony in which they were to be the leaders. With them they took new techniques of smelting and forging metals. In their new home they gradually acquired domestic animals—horses, sheep, and cattle. Their sons and daughters married, and thus the colony grew. The mother died, and one day Gest disappeared, to wander again over the globe. Unnoticed but noticing, he traveled through central Europe and floated down the Danube. He traversed the Mediterranean lands, where his life began in the early Stone Age. Finding

something wanting in the lands of the South, Gest turned his face once again toward his homeland, where he became a wandering skald.

Arriving in Jutland, he was welcomed by Tole, a leader who was guardian of the ancient god of the Jutlanders. This was a wooden idol which Tole wished to enclose in a great bronze bull. Tole welcomed Gest as the bringer of skills with metals and as a man of great wisdom. The two men made plans to cast the bronze bull at the time of the great spring festivals, before the flocks and herds were taken up to the summer pastures. The bull was successfully cast, and the festivities ended with human sacrifices of slaves and thralls. Gest wandered off afoot after the festival.

In later years floods rose up in the seas about Jutland, and the younger men wished to leave the country to search for a homeland safe from the ever-encroaching sea. The entire tribe left, except for elderly Tole. With the tribe went the bronze bull, destined now to long journeying across the face of central and southern Europe.

Back and forth across the lands went the Cimbrians, enlisting other tribes in their search for better lands. At last they traveled far enough to come to the notice of the Romans.

Failing to obey the warning of the Romans to remain out of their dominions, the Cimbrians and their allies of the North became enemies of the Empire. As enemies they decided to strike at Rome itself. Victorious at first, they became proud and reckoned not at all on the strategy of the Roman generals, strategy which defeated them. In their defeat the Cimbrians and their allies were ruined. Those who were not killed or who did not commit suicide were sold into bondage to the Romans, to live miserably as captives in the South, where eventually their blood blended with the blood of their conquerors.

Norna Gest saw these things happening. Finally, knowing that his time was

at an end, he once again left Rome in his boat and glided slowly toward the sea, there to burn his candle to its end.

After the fall of the Roman Empire, barbarians from the North were gradually assimilated into the Christian religion. The ancient ship of the North, inverted on land, became the Gothic cathedral, a compound of the mariner's vessel and the stately forests through which earlier man had roamed. Among the descendants of the barbaric tribes of the North were the Langobards. One of the descendants of the latter group was a man named Christopher Columbus, who was to lead mankind farther on its journey of discovery across the seas and into a whole new hemisphere then undreamed of, or at least forgotten by the descendants of the early Northmen who had once visited it.

Columbus saw himself as a veritable Christopher, one who carried the Christ into the world. While others caroused before setting out across the ocean with him, he prepared himself by attending masses in the cathedral. He had faith in divine help and a divine purpose. When the qualities which his faith gave him proved insufficient to meet the demands of leadership, he could also call upon an amazing strength of body which his northern forebears had bequeathed him.

Although he reached the islands of the West Indies, other men carried man's long journey into the New World; Columbus was doomed to be only a leader pointing the way. To later conquistadors, men like Cortés and Pizarro, went the credit for gaining the mainland for European culture. Those men faced the odds of sheer numbers when they met the strength of the late Stone Age men, the followers of Montezuma and the Incas, who still existed in America, savages caught in the lag where European culture had left them many ages before. In Mexico, for example, Cortés was to find human sacrifices and worship of volcanic spirits, examples of culture-progress which

had long since ceased to exist in the Old World. The light which Columbus saw from his ship at night was a symbol of the fire worship met throughout the New World.

The Indians believed that the coming of the white men marked the return of their great sun god, Quetzalcoatl. Perhaps the god might have been Norna Gest, visiting the New World during his travels. But the savages soon lost their superstitious awe of men with fair skins and hair, and many Europeans were sacrificed on the altars of Mexico and other southern countries.

The great battle of the New World was fought in Mexico. There the journey of the European culture was most seriously threatened. In the north the Indians seemed to fade away before the white culture; in the West Indies disease had killed them like summer flies at the first autumn frost. But in Mexico there was warfare between the eagle and the serpent, symbols of Man's migrations and his conflicting cultures. Cortés and his soldiers were like eagles swooping down on the snake, insignia of the Aztecs.

Even though Cortés was temporarily successful, with the help of a woman who turned against her own people, and even though he was able to send the idol of Huitzilopochtli toppling down the long flights of stairs which led to its temple, the Spaniards were doomed to temporary defeat. Cortés had to hack his way out of Tenochtitlán while the screams of Spaniards sacrificed alive echoed in his ears.

Years later a young man named Darwin, a naturalist on H. M. S. *Beagle*, was to become a new symbol in man's journey from the past, through the present, into the future. Those on the *Beagle* thought they saw the Flying Dutchman. Perhaps that dread captain, doomed to sail forever, will become the symbol of Man's long journey as it continues. Or perhaps the long journey is now almost ended. No one knows.



## THE LONG NIGHT

Type of work: Novel

Author: Andrew Lytle (1902- )

Type of plot: Historical romance

Time of plot: 1857-1862

Locale: Alabama, Mississippi, Tennessee

First published: 1936

### Principal characters:

LAWRENCE MCIVOR, the narrator, William McIvor's son  
CAMERON MCIVOR, his grandfather, an Alabama planter  
PLEASANT, Cameron McIvor's favorite son and avenger  
WILLIAM, and  
LEVI, Pleasant's brothers  
ELI MCIVOR, Pleasant's uncle  
TYSON LOVELL, leader of a gang of slave speculators  
LIEUTENANT ROSWELL ELLIS, Pleasant's friend  
ALBERT SIDNEY JOHNSTON, Confederate general

### Critique:

A remarkable first novel based in part on actual characters and events, *The Long Night* is a work of originality and true historical imagination. After the murder of his father by a gang of desperadoes modeled more or less upon the notorious Murrell gang of actual history, a young Alabaman embarks upon a grim career of revenge, but with the outbreak of the Civil War his desire for private vengeance becomes submerged in the greater and bloodier issues of that conflict. At last, facing a tragic dilemma, he makes his own desperate and separate peace and goes into hiding. In spite of minor structural defects the novel achieves its purpose with considerable stylistic vigor and imaginative power, and the account of the battle of Shiloh is a vivid piece of war reporting. In addition, the writer presents a realistic and convincing regional picture of ante-bellum life on the southern frontier. These qualities combine to give *The Long Night* its definite distinction among more conventional novels dealing with the Civil War theme.

### The Story:

Lawrence McIvor was twenty-two when he heard his family's story for the first time. Just out of college, he had been

summoned to his Uncle Pleasant's house deep in the coves of Winston County, Alabama. There through all of one dark winter night he listened to his kinsmen's tale of hatred and grim vengeance.

The McIvor troubles began in Georgia, at a militia muster where powerful old Cameron McIvor refused to wrestle one of the reckless Caruthers twins. Several days later Job Caruthers attacked McIvor and the planter broke the young man's arm. After his recovery Job and his brother Mebane returned a borrowed team of horses in a wind-broken condition. Furious, McIvor shot Job. The brother then started a lawsuit which left the planter almost ruined. McIvor decided to move to Texas. Pleasant, his favored son, was sixteen at the time.

The McIvors traveled by wagon, with their cattle and remaining slaves. Near Wetumpka, Alabama, they met Tyson Lovell, a wealthy landowner who offered McIvor five hundred acres of good land to crop on shares. Not long after they had settled in their new home William, the oldest son, married a storekeeper's daughter and went to live in town. Pleasant and his younger brother Levi helped their father and the hands in the fields.

There was something mysterious and

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sinister about Lovell. After McIvor and Pleasant, tracking a lost mule, found a shack in which two neighbors named Wilton were guarding several strange slaves, the father became convinced that Lovell was a speculator, head of a gang of slave stealers and horse thieves, an organization to which most of their neighbors belonged. Lovell, becoming alarmed, tried to frighten the McIvors into leaving the country, first by having the sheriff discover two stolen slaves in the planter's smokehouse, later, after McIvor and Lovell quarreled, by swearing out a bench warrant which named McIvor an outlaw.

Defying Lovell, the planter waited for his enemy to act. William came to stay at the farm, but he was called away suddenly by false news of his wife's illness. That night Pleasant was waylaid and locked in an old church. Before daylight armed men broke into the McIvor house. While the Wilton brothers held the old planter in his bed, a man named Fox shot him.

The McIvor kin gathered in secret. A few, William among them, argued that the murderers should be punished by the law. Others clamored for an open feud. Grief-crazed over his father's death, Pleasant revealed that he had tracked the gang to its meeting place and learned the names of its forty members. After the court dismissed charges brought by McIvor's widow, she and her family quietly left the country. Pleasant, a young uncle named Eli, and Bob Pritchard, a cousin, swore to answer violent death with violence.

Pleasant and his kinsmen began to terrorize the region. A dishonest district attorney, Lovell's tool, was killed in a fall from an inn balcony. One Wilton was dragged to death by his horse. Another was found shot. Lovell's house burned, his overseer's charred body in the ruins. Fox ran away. After Sheriff Botterall's posse trapped and killed Pritchard, Pleasant resolved to kill secretly and alone. Forcing Botterall into a wild stallion's stall, he lashed the animal until

it trampled Lovell's henchman to death. Several of the gang fled to Texas, but Pleasant followed and killed them. He and Eli built a cabin in the wilds of Winston County. From there he planned to carry on his stealthy, deadly raids around Wetumpka.

Two years after his father's death he went one night to a house Lovell owned near Buyckville. In hiding, he had not known that Fort Sumter had been fired on until he found Lovell in his study and learned from his mocking enemy that the Civil War had begun. Lovell declared that the army would soon swallow the survivors of his gang; besides, Pleasant had walked into a trap. Hearing bloodhounds baying in the distance, Pleasant boasted that he still intended to make Lovell the last of his victims. After knocking the man unconscious with a pistol, he ran from the house before his trackers could surround it.

Pleasant and Eli joined the Confederate Army, and as a result Pleasant continued his work of revenge. At Corinth, while on outpost duty, he killed a sergeant and four men from Lovell's gang and arranged the bodies to make them appear as if shot by Federal scouts. Summoned to General Albert Sidney Johnston's headquarters to give his version of the attack, he met Lieutenant Roswell Ellis, on the staff of Colonel Armistead McIvor, Pleasant's cousin from Kentucky. In an army in which there were few binding distinctions of rank Pleasant and Ellis became friends. Pleasant learned that Fox, his father's murderer, had offered to have Andrew Johnson assassinated and that General Johnston had scornfully rejected the offer. Knowing that Fox was in the neighborhood, he bided his time.

The march toward Shiloh Church began through pouring rain. Two nights before the battle Pleasant and Ellis were detailed to scout duty along the Federal lines. After Ellis returned to report, Pleasant spent the night in the woods. All the next day he watched the Federal

encampment and waited for the battle to begin. But there were delays in bringing up Confederate troops and equipment and the battle of Shiloh was not joined until Sunday morning, April 6, 1862. Pleasant, wandering through the acrid battle haze, found his own company in time to join in a wild charge in which Eli was killed. The Federal troops retreated. Pleasant, shot in the hand, spent the night with a wounded major from Ohio. The next day the reinforced Federal lines advanced and the Confederates, with General Beauregard in command after General Johnston's death, began their retreat to Corinth.

Pleasant was with the army at Murfreesboro when he heard that his brother William had been killed. Levi, after nursing his wounded brother, died three days later. Pleasant went to meet his mother at Chattanooga when she drove through the Federal lines to claim her sons' bodies. On his way back to Murfreesboro, Pleasant was glad to have Ros-

well Ellis' friendship. Ellis was of the living, and Pleasant had seen too many deaths. After Shiloh woods he was beginning, despairingly, to doubt his vows of hatred and revenge.

Scouting near La Vergne, Pleasant did not return to camp immediately because he was on the track of a Lovell man named Awsumb, but when he looked at his enemy through his gunsights he was unable to pull the trigger. On his arrival at headquarters he learned that after his failure to report at once a brigade had been sent to test the enemy strength at La Vergne. Ellis had been killed in the engagement. Pleasant felt that his delay had caused his friend's death. Ellis had given him back his humanity and he had destroyed his friend. Following dark and bloody trails of reprisal, he had loved the dead too much and the living too little, and he himself was doomed. He thought of the hills and hidden coves of Winston County. There a deserter from whatever cause he fled could hide forever.

## LOST ILLUSIONS

*Type of work:* Novel

*Author:* Honoré de Balzac (1799-1850)

*Type of plot:* Naturalism

*Time of plot:* Early nineteenth century

*Locale:* Angoulême, France

*First published in three parts:* 1837, 1839, 1843

*Principal characters:*

DAVID SÉCHARD, a printer

EVE, his wife

LUCIEN CHARDON, his brother-in-law

MADAME DE BARGETON, loved by Lucien

### *Critique:*

This longest of all Balzac's novels is a study of a hero who is too innocent even to understand all the machinations of his enemies. The tone is somber and cynical. Virtue is rewarded in a way, but chicanery is always triumphant. Although the plot is marred by the lavish details with which the past histories of the characters are presented, Balzac has achieved in this novel considerably more suspense than usual. *Lost Illusions* is perhaps the high point of the author's "Scenes of Country Life."

### *The Story:*

Angoulême was divided into two social classes: the aristocrats of fashionable society and the bourgeois. David Séchard and Lucien Chardon were scarcely aware that they belonged to the less privileged class. Lucien was the brilliant, handsome, unstable son of a chemist. David was the sober, kind son of a printer.

David's father had sent him to Paris to learn all the latest innovations in the printing trade. The illiterate father, avaricious and mean, hoped that David



would learn how to make more money from the old-fashioned printery shop of 'Secnard and Son. When David returned from Paris, his father quickly sold him the business at a high price and retired to his vineyard.

Partly because of his friendship for poetic Lucien and partly because of his temperament, David did not prosper. He was always discussing a grand project with Lucien or dreaming of Eve, Lucien's beautiful sister.

Lucien wrote some verses which attracted attention. Even the aristocrats of the town heard of him, and Madame de Bargeton, a woman of thirty-six married to an old husband, invited him to one of her famous evening gatherings. Eve scrimped to buy Lucien the proper clothes for the occasion. The evening was not an entire success. Few except Madame de Bargeton listened to Lucien's poetry, but he made a real conquest of his hostess.

While Lucien did his best to break into society and win the heart of Madame de Bargeton, David and Eve were quietly falling in love. David strained his resources to the utmost to furnish rooms over the print shop for his wife-to-be, a room at the rear for his mother-in-law, and a comfortable room on the street for Lucien. David had determined to promote Lucien's literary talent by supporting him.

Two days before the wedding, Lucien was surprised in Madame de Bargeton's boudoir. Her husband, old as he was, fought a duel with a man who had gossiped about Madame de Bargeton. Not wishing to face the scandal, Madame de Bargeton decided to go to Paris, and Lucien was to follow her. With a heavy heart, for he knew Lucien's weaknesses, David drove his friend at night along the Paris road. Safely away from Angoulême, Lucien joined his mistress.

David and Eve, married, settled into their new rooms. Eve was a devoted wife, though foolishly fond of her scapegrace brother. Before her child was born she began to grow uneasy. Lucien wrote very seldom and David paid little attention to

his business. He was too busy working on an experiment to find a new way to make paper without rags. If he could invent a new process they would all be rich. Meanwhile the family was desperately in need, for Lucien's demands for money kept them poor. At last Eve herself took charge of the print shop.

She had her first small success when she hit on the idea of printing a *Shepherd's Calendar*, a cheap almanac to peddle to farmers. But the firm of Cointet Brothers, rivals in the printing trade, gave her so much unfair competition that she made only a small profit from her printing venture. After her baby came she had to give up her efforts for a while. David was more than ever wrapped up in his attempts to find a new process for making paper.

Meanwhile Lucien had failed completely to make his way in Paris. He had quarreled with his rich mistress, and they had parted. He could find only odd jobs as a journalist. He borrowed continually from David to lead the dissolute life of a man-about-town. Finally, when he went to live openly with Coralie, an actress, he lost all chances for any real success.

Pressed for money, Lucien forged David's name to notes for three thousand francs. When the firm of Cointet Brothers, acting as bankers, presented the notes to David for payment, he was unable to raise the money. The law suit that followed disturbed Eve so much that she had to hire a wet nurse for her baby; in that small French town she was disgraced.

Cointet Brothers promised a rich marriage to Petit-Claud, David's lawyer, if he would prolong the suit, increase the costs to David, and eventually force him into debtor's prison. During the delays Eve and David both appealed to his father for help, but the old miser refused aid to his son. He was mainly interested in collecting rent for the building where David had his shop. With all help denied, David went into hiding and worked feverishly on his paper process.

In Paris, Coralie died, leaving Lucien

without a place to live. Having no money, he began the long walk home. One night he caught a ride among the trunks of a carriage and went to sleep on his precarious perch. When he awoke the carriage had stopped. As he got off he saw that he had been riding with his former mistress, Madame de Bargeton, now Madame la Comtesse Châtelet, wife of the new prefect of the district. She and her husband laughed openly as the disheveled Lucien stalked away.

A few miles from Angoulême Lucien became ill and sought refuge with a miller. Thinking him about to die, the miller sent for a priest. When Lucien begged for news of his family, the priest told him of David's troubles. Lucien hurried to town to see what he could do for the brother-in-law he had helped to ruin.

In Angoulême, Lucien was sorrowfully received by his sister. To add to the distress of David and his family, Cointet Brothers published in the paper a glowing account of Lucien's successes in Paris. There was a parade in Lucien's honor, and the du Châtelet's even invited him to dinner.

Realizing that he still had a hold over Madame du Châtelet, Lucien tried to get David released from his debts through her influence. Meanwhile, after seeing some samples of David's work, the Cointets of-

fered to pay off his debts, buy his print shop, and develop his invention for him. The offer was intended, however, to bring David out of hiding. Then a letter from Lucien to his friend was intercepted and a forged note substituted, appointing a place of meeting. David, on the way to the meeting, was arrested and thrown into prison.

Lucien, after a despairing farewell to his sister, left Angoulême. He intended to kill himself, but on the road he was picked up by a Spanish priest, an emissary traveling between Madrid and Paris. The envoy saw promise in Lucien and offered him fifteen thousand francs in return for Lucien's promise to do as the priest wished. The Spaniard meant to acquire power through Lucien's attraction for women and his poetic fervor. The bargain sealed, Lucien sent the fifteen thousand francs to David.

The money arrived just after David had signed away his shop and his paper-making process to the Cointets. David and Eve retired to the country and in due time inherited money and a vineyard from his father. Petit-Claud, the double-crossing lawyer, became a famous prosecutor. The Cointets made a great fortune from David's process, and one of them became a deputy and a peer.

## LOVE FOR LOVE

*Type of work:* Drama

*Author:* William Congreve (1670-1729)

*Type of plot:* Comedy of manners

*Time of plot:* Seventeenth century

*Locale:* London

*First presented:* 1695

### *Principal characters:*

SIR SAMPSON LEGEND, a foolish old gentleman

VALENTINE, his son, an indigent gallant

BENJAMIN, another son, a sailor

FORESIGHT, an old man given to astrology

ANGELICA, his niece

PRUE, his daughter

MRS. FORESIGHT, his young second wife

MISTRESS FRAIL, her sister

### Critique:

*Love for Love*, generally considered one of Congreve's finest plays, is marked by a relatively simple but not particularly original plot. For the most part, the Restoration writers of comedy seemed to be content to follow their Elizabethan and Jacobean predecessors in matters of plot and of stock characters. Whatever grossness—and it is comparatively trifling—is present in this play is far overbalanced by clever and amusing dialogue and by several pairs of well-conceived and variously-contrasted characters. Surely Ben Jonson's theory of humors is quite alive in Sir Sampson Legend's penchant for tall tales of travel and in old Foresight's obsession for prognostication.

### The Story:

Young Valentine Legend, having squandered all of his money in riotous living, was destitute and deeply in debt. With no property left but his books, he declared his intention of becoming a playwright, for his love for Angelica had indeed compelled him to take desperate measures. On hearing of his intention, Jeremy, his knavish manservant, showed alarm and said that Valentine's family would surely disown him.

Among Valentine's creditors was Trapland, a lecherous old scrivener who persisted in dunning him. When Valentine, who had been joined by his friend Scandal, subtly threatened Trapland with blackmail concerning a wealthy city widow, the old man suddenly forgot the money owed him.

Sir Sampson Legend's steward told Valentine that he could be released from all debts by signing over his rights as Sir Sampson's heir to Ben, his younger brother. If he signed, he would receive four thousand pounds in cash.

In the meantime Foresight, an old fool given to the science of prognostication, recalled Prue, his bumpkin daughter, from the country. Foresight planned to marry her to Ben Legend.

Angelica, wealthy, young, and clever,

reproved her uncle for his belief in astrology.irate, Foresight threatened to end her friendship with Valentine. Angelica, piqued, insinuated that Mrs. Foresight, the old man's young second wife, was not true to him.

Sir Sampson Legend, a great teller of tall tales of world travel, arranged with Foresight for the marriage of Ben and Prue. When Sir Sampson playfully hinted to Foresight that Mrs. Foresight might not be a faithful wife, Foresight threatened to break off the marriage agreement. Sir Sampson quickly made amends.

Valentine, seeking Angelica, encountered his father at Foresight's house. He was indignant when his father disowned him as a son and he begged his father to change his mind about the conditions under which he could be freed of debt.

When Mrs. Foresight rebuked her sister for her indiscretion in frequenting the haunts of gamblers and gallants, Mistress Frail revealed her knowledge of Mrs. Foresight's own indiscretions. Mistress Frail then declared her intention of marrying Ben and enlisted her sister's aid in the project. Prue, meanwhile, found herself charmed by Tattle, a voluble young dandy. When Mrs. Foresight and Mistress Frail encouraged Tattle to court Prue, he was mystified because he knew of the marriage arranged between Prue and Ben. Even so, he gave Prue a lesson in the art of love, a lesson which progressed as far as her bedchamber. Tattle, having grown tired of dalliance with the rude country girl, was relieved when Prue's nurse found them.

Ben, returning from a sea voyage, declared that marriage did not interest him at the moment, but he visibly changed his mind when Mistress Frail flattered him. Left alone, he and Prue expressed dislike for each other. Ben declared that he talked to Prue only to obey his father.

Scandal, in Valentine's behalf, ingratiated himself with Foresight by pretending a knowledge of astrology. His scheme succeeding, he convinced Fore-



sight that it was not in the stars for Valentine to sign over his inheritance or for Ben and Prue to marry. Attracted to Mrs. Foresight, Scandal hoodwinked old Foresight in order to pay gallant attentions to his young wife. Meanwhile Ben and Mistress Frail confessed their love and decided to marry.

Because Scandal had reported that Valentine was ill, Angelica went to his lodgings. In spite of Scandal's insistence that her acknowledgment of love for Valentine would cure the young man, she quickly detected a trick and departed. Sir Sampson and a lawyer named Buckram arrived to get Valentine's signature to the documents they had prepared. Jeremy insisted that Valentine was out of his mind. Buckram said that the signature would be invalid under the circumstances, but Sir Sampson forced his way into his son's presence. Valentine, pretending complete lunacy, called himself Truth and declared that he would give the world the lie. After the frightened Buckram left, Valentine showed clarity of mind, but, when the lawyer was called back, Valentine again seemed to lapse into lunacy.

Mistress Frail, having learned that there was little chance of Ben's getting the whole estate, broke off their engagement. Sir Sampson, frustrated by Valentine, decided to marry and beget a new heir. Mrs. Foresight plotted with Jeremy to marry Mistress Frail, disguised as Angelica, to Valentine during one of his fits of madness. When Jeremy revealed the scheme to Valentine and Scandal, the

friends, in their turn, planned to marry Mistress Frail to Tattle by means of another disguise.

After Valentine had confessed his feigned madness to Angelica, she expressed disappointment; she had thought him really mad for love of her. She then went to Sir Sampson, learned his new state of mind, and suggested that he and she go through with a mock marriage ceremony in order to bring Valentine to his senses. When foolish Sir Sampson suggested that they actually get married so that she could inherit his estate, Angelica said that his plan would not be advisable since the papers leaving the estate to Ben were already drawn up.

Jeremy tricked foolish Tattle into believing that he, disguised as a friar, might marry Angelica, who would be disguised as a nun. Prue, forsaken by Tattle, asserted that she would marry Robin, the butler, who had professed his love for her.

Mistress Frail, thinking that she was marrying Valentine, and Tattle, thinking that he was marrying Angelica, were thus tricked into wedlock. Told by Angelica that she intended to marry his father, Valentine in despair declared that he was ready to sign over his inheritance. Impressed by this indication of his love for her, Angelica tore up the bond, which Sir Sampson had given her, and she brought the doting old man to his senses by revealing that she had always intended to marry Valentine. Sir Sampson and old Foresight consoled each other; they admitted that they had acted like fools.

## LOVE'S LABOUR'S LOST

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Comedy of manners

*Time of plot:* Sixteenth century

*Locale:* Navarre, Spain

*First presented:* c. 1594

*Principal characters:*

FERDINAND, King of Navarre

BEROWNE,

LONGAVILLE, and

DUMAINE, lords of Navarre

DON ADRIANO DE ARMADO, a foolish Spaniard  
COSTARD, a clown  
THE PRINCESS OF FRANCE  
ROSALINE,  
MARIA, and  
KATHERINE, ladies attending the princess  
JAQUENETTA, a country wench

### Critique:

There is little wonder that *Love's Labour's Lost* is not among the popular favorites of most readers of Shakespeare. The play is slow-moving, in places dull, and it shows neither the perfection of plot nor the fineness of characterization which distinguish most of the later plays. At the same time it is filled with clever talk and it exhorts, in the romantic manner of the sonneteers, the theme of love. The note of seriousness apparent beneath the surface cleverness of the dialogue makes this play an early comedy of manners, in which the ladies try to teach the young noblemen the value of sincerity and faithfulness to vows. The foolish Armado and the stupid clown enliven many of the scenes with their wit. All in all, this drama is not a poor play; an early work, it is not so good as most readers expect from the master dramatist.

### The Story:

The King of Navarre had taken a solemn vow and forced three of his attending lords to take it also. This vow was that for three years they would fast and study, enjoy no pleasures, and see no ladies. None of the three noblemen wanted to take the vow; Berowne, in particular, felt that it would be impossible to keep his promise. He pointed out this fact to the king by reminding him that even at that very time the Princess of France was approaching the court of Navarre to present a petition from her father, who was ill. The king agreed that he would be compelled to see her, but he added that in such cases the vow must be broken by necessity. Berowne foresaw that "necessity" would often cause the breaking of their vows.

The only amusement the king and his

lords would have was provided by Costard, a clown, and by Don Adriano De Armado, a foolish Spaniard attached to the court. Armado wrote the king to inform him that Costard had been caught in the company of Jaquenetta, a country wench of dull mind. Since all attached to the court had been under the same laws of abstinence from earthly pleasures, Costard was remanded to Armado's custody and ordered to fast on bran and water for one week. The truth was that Armado also loved Jaquenetta. He feared the king would learn of his love and punish him in the same manner.

The Princess of France arrived with her three attendants. All were fair and lovely, and they expected to be received at the palace in the manner due their rank. But the king sent word that they would be housed at his lodge, since under the terms of his vow no lady could enter the palace. The princess, furious at being treated in this fashion, scorned the king for his bad manners. When she presented the petition from her father, she and the king could not agree, for he vowed he had not received certain monies she claimed had been delivered to him.

At that first meeting, although each would have denied the fact, eight hearts were set to beating faster. The king viewed the princess with more than courteous interest. Berowne, Longaville, and Dumaine, his attendants, looked with love on the princess' ladies in waiting, Rosaline, Maria, and Katherine. A short time later Berowne sent a letter to Rosaline, with Costard as his messenger. But Costard had also been given a letter by Armado, to be delivered to Jaquenetta. The obvious happened. Costard, mixing up the letters, gave Jaquenetta's to

Rosaline and Rosaline's to the country wench.

Berowne had been correct in thinking the vow to leave the world behind would soon be broken. Hiding in a tree, he heard the king read aloud a sonnet which proclaimed his love for the princess. Later the king, in hiding, overheard Longaville reading some verses he had composed to Maria. Longaville, in turn, concealed himself and listened while Dumaine read a love poem inscribed to Katherine. Then each one in turn stepped out from hiding to accuse the others of breaking their vows. Berowne all that time had remained hidden in the tree. Thinking to chide them for their broken vows, he revealed himself at last and ridiculed them for their weakness, at the same time proclaiming himself the only one able to keep his vow. But at that instant Costard and Jaquenetta brought to the king the letter Berowne had written Rosaline, the letter Costard had mistakenly delivered to the country girl.

Then all confessed that they had broken their vows. Berowne provided an excuse for all when he declared that one could learn much by studying women and the nature of love. Their honor saved, the four determined to woo the ladies in earnest, and they made plans to entertain their loves with revels and dances.

Each lover sent his lady a token to wear in his honor. But when the ladies learned from a servant that the lovers were, for a joke, coming in disguise to woo the princess and her companions, the girls in turn planned to discomfit the king and the three lords by masking themselves and exchanging tokens. The men arrived, also masked and disguised as Russians. Each man tried to make love to the lady wearing his token, but each was spurned and ridiculed. The ladies would not dance or sing, but would only mock the bewildered gentlemen.

Finally the suitors departed, hurt and

indignant at the treatment they had received. Before long they returned in their own dress. The ladies then unmasked and told of the lunatic Russians who had called on them. Although the men confessed their plot and forswore all such jokes forever, the ladies still did not stop teasing them. Since each man had made love to the wrong girl because of the exchange of tokens, the ladies pretended to be hurt that each man had broken his vows of love and constancy by protesting love for another. The poor suitors suffered greatly for their merriment before they learned that the ladies had anticipated their coming in disguise and thus had planned a joke of their own.

The king ordered a play presented for the entertainment of all. But in the midst of the gaiety word came that the princess' father, the King of France, had died. She must sail for home immediately, accompanied by her attendants. When the king and his lords pleaded with the ladies to stay in Navarre and marry them, the ladies refused to accept their serious protestations of love; they had jested too much to be believed. Each man vowed that he would remain faithful, only to be reminded of the former vows he had broken. Then each lady made a condition which, if met, would reward her lover a year hence. The king must retire for twelve months to a hermitage and there forsake all worldly pleasures. If at the end of that time he still loved the princess, she would be his. In the same fashion the other three lords must spend a year in carrying out the wishes of their sweethearts. Even the foolish Armado was included in the plan. He joined the others, announcing that Jaquenetta would not have him until he spent three years in honest work.

Thus all the swains tried with jests and fair speech to win their ladies, but without success. Now as the price of their folly they must prove in earnest that they deserved the hearts of their beloveds.



## LOVING

*Type of work:* Novel

*Author:* Henry Green (Henry Vincent York, 1905- )

*Type of plot:* Domestic comedy

*Time of plot:* World War II

*Locale:* Eire

*First published:* 1945

### *Principal characters:*

CHARLEY RAUNCE, an English butler

MRS. TENNANT, Raunce's employer

MRS. JACK TENNANT, Mrs. Tennant's daughter-in-law

EDITH, a maid in love with Raunce

ALBERT, Raunce's assistant

### *Critique:*

The novels of Henry Green have not found favor with American readers as readily as they have in Great Britain. Green combines modern techniques with Dickensian humor and sly social criticism. In this novel he conducts his readers to the little known world below stairs, the world of the servants which few masters or mistresses ever see. The qualities of depth and perception revealed in this and other of Green's books have made him a novelist better known to other writers than he is to the public at large.

### *The Story:*

The great mansion owned by Mrs. Tennant had been thrown into turmoil by the death of old Eldon, the butler. In the servants' quarters no one knew quite what arrangements would be made after his death, for the mansion and its inhabitants formed an isolated bit of England in Eire. None of the servants could guess what Mrs. Tennant, who was a widow and very vague, might do in rearranging their duties. Only the footman, Charley Raunce, kept any purpose in his behavior.

Immediately after Eldon's death, Raunce went into the butler's room and took two small notebooks, one filled with the butler's monthly accounts and the other containing a set of special memoranda about visitors to the mansion, in-

formation which had helped the old man to solicit generous tips from Mrs. Tennant's guests. That same day Raunce went to his mistress and asked for the post of butler. She agreed to give him the post, but without any extra pay. Raunce knew, however, that by juggling the accounts he could make up whatever pay rise he deemed sufficient. That evening he solidified his position by successfully taking over the old butler's place at the head of the table in the servants' dining-room.

There were two upstairs maids in the Tennant mansion, Edith and Kate. Raunce insisted that Edith, with whom he was in love, continue her practice of bringing the butler his morning tea. The housekeeper, Mrs. Burch, was scandalized, but was forced to give in.

Raunce's usurpation of the old butler's position immediately upon the latter's death soon appeared a minor matter, for a scandal rocked the mansion within a few days. Mrs. Tennant's daughter-in-law, Mrs. Jack, was found in bed with a neighbor, Captain Davenport. The discovery was made by Edith, who went to open the curtains and lay out Mrs. Jack's clothes in the morning. Even though Mrs. Tennant was unaware of her daughter-in-law's indiscretion, the episode created consternation and nervousness in the servants' quarters.

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To add to the uneasiness among the servants, a blue sapphire ring belonging to Mrs. Tennant disappeared. Mrs. Tennant, who was always losing valuables, did not blame the servants, but the loss made them feel ill at ease.

A few days afterward Mrs. Tennant and her daughter-in-law went to England to visit Jack Tennant, who had been given a few days' leave from military duty. The English servants almost gave their notice when they learned that they were being left in sole charge of the mansion, for they were well aware of the unfriendly attitudes of the Irish about the countryside and were also in fear of an invasion of the district by German troops. Raunce, who had a great sense of duty, as well as a realization of what a good place he had, prevailed upon them to remain, despite the general dissatisfaction.

In Mrs. Tennant's absence Raunce paid court to Edith and discovered that she was in love with him. They spent many pleasant hours together, for Raunce was kept from his duties by a sore throat and Edith spent much of her time nursing him. They, like the other servants, were worried by the absence of their mistress and by their failure to find Mrs. Tennant's missing ring. Edith finally found it, but she and Raunce were at a loss to know where to keep it until Mrs. Tennant's return. They decided to hide it in the upholstering of a chair.

Much to their dismay, the ring was taken from the chair. Shortly after they discovered its loss a second time, an investigator from an insurance company called at the mansion. All the servants refused to answer his questions, for his presence during their mistress' absence bothered them and they did not know what to say in order to protect her and her interests. The investigator left in a suspicious mood, saying that his company would not pay for the loss. After his departure the servants discovered that the initials of the insurance company

were like those of the militant, revolutionary Irish Republican Army. The discovery almost panicked them completely. Only the thought of military service and short rations in England kept them from giving up their jobs immediately.

In the remaining days before Mrs. Tennant's return, Edith learned that Mrs. Tennant's grandchildren and the cook's nephew had found the sapphire ring while playing. Not realizing the value of the piece of jewelry, the youngsters had taken it out and hidden it on the lawn. By pretending to want it as a wedding present from one of the little girls, Edith persuaded the child to bring it to her.

When Mrs. Tennant returned, the ring was restored to her, and the matter of its loss and the ugliness of the insurance investigator soon became matters of the past, almost forgotten after Raunce's helper, a young lad named Albert, gave his notice and left the mansion because Mrs. Tennant had implied that he had taken the ring in the first place. He went back to England to enter the military service and become an aerial gunner.

Raunce was made restless by the realization, brought home to him by Albert's departure, that he had no part in the war effort. He also felt remorseful because his mother, who was exposed to the bombings by the Germans, refused to come to Ireland to live with her son and Edith after their marriage. These influences, plus the many dissensions among the servants and the domestic crises that were occurring at the mansion, assumed larger and larger proportions as he thought about them. At last he admitted to Edith that he was dissatisfied and wanted to leave. His announcement made Edith unhappy, for she thought at first that he was trying to get out of marrying her.

When he convinced her that he wanted her to go with him, they decided that

unlike good servants, they would leave without giving notice to Mrs. Tennant. One night they eloped and went back to England to be married and to live.

## THE LOWER DEPTHS

*Type of work:* Drama

*Author:* Maxim Gorky (Aleksei Maksimovich Peshkov, 1868-1936)

*Type of plot:* Naturalism

*Time of plot:* Late nineteenth century

*Locale:* Russia

*First presented:* 1902

### *Principal characters:*

KOSTILYOFF, the landlord  
VASSILISA, his wife  
NATASHA, her sister  
VASKA, a young thief  
KLESHTCH, a locksmith  
ANNA, his wife  
NASTYA, a street-walker  
THE BARON, a former nobleman  
LUKA, a tramp  
SATINE, a cardsharp  
THE ACTOR, an alcoholic

### *Critique:*

*The Lower Depths*, also translated as *A Night's Lodging* and *At the Bottom*, is generally accounted the best of Gorky's plays and one of the most vital of Russia's dramatic pieces. The play was pure naturalism in its day, but to modern taste it may appear more romantic. Gorky presents little of positive affirmation, but he observes shrewdly an unfortunate people. Perhaps more than any other document, the play explains the Russian revolution of 1917.

### *The Story:*

The cellar resembled a cave, with only one small window to illuminate its dank recesses. In a corner thin boards partitioned off the room of Vaska, the young thief. In the kitchen lived Kvashnya, a vendor of meat pies, the decrepit Baron, and the streetwalker Nastya. All around the room were bunks occupied by a succession of lodgers.

Nastya was reading a story called *Fatal Love*. She was absorbed in the novel with her head bent down. The Baron, who lived

largely on her earnings, seized the book and read its title aloud. Then he banged Nastya over the head with it and called her a lovesick fool. Satine raised himself painfully from his bunk at the noise. His memory was vague, but he knew he had been beaten up the night before. Bubnoff cruelly told him he had been caught cheating at cards. The Actor stirred in his bed on top of the stove. He predicted that some day Satine would be beaten to death.

The Actor awakened enough to remind the Baron to sweep the floor. The landlady was strict and made them clean every day. The Baron loudly announced that he had to go shopping. He and Kvashnya left to make the day's purchases.

The Actor climbed down from his bunk and declared that the doctor had told him he had an organism poisoned by alcohol. Sweeping the floor would be bad for his health.

Anna coughed loudly in her bunk. She was dying of consumption and there was no hope for her. Kleshtch, her husband, was busy at his bench, where he fitted old

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keys and locks. Anna sat up to call her husband. Kvashnya had left her some dumplings in the pot, and she offered them to her husband. Kleshtch agreed there was no use to feed a dying woman, and so with a clear conscience he ate the dumplings.

The Actor helped Anna down from her high bed and out to the draughty hall. The sick woman was wrapped in rags. As they went through the door, the landlord, Kostilyoff, nearly knocked them over.

Kostilyoff looked around the dirty cellar and glanced several times at Kleshtch, working at his bench. The landlord asserted loudly that the locksmith occupied too much room for two roubles a month and henceforth the rent would be two roubles and a half. Then Kostilyoff edged toward Vaska's room and inquired furtively if his wife had been in. He had good reason to suspect that Vassilisa was sleeping with Vaska.

At last Kostilyoff got up enough courage to call Vaska. The thief came out and denounced the landlord for not paying his debts, saying that Kostilyoff still owed seven roubles for a watch he had bought. Ordering Kostilyoff to produce the money immediately, Vaska sent him roughly out of the room.

The others admired Vaska for his courage and urged him to kill Kostilyoff and marry Vassilisa; then he could be landlord. Vaska thought over the idea for a time, but decided that he was too soft-hearted to be a landlord. Besides, he was thinking of discarding Vassilisa for her sister Natasha. Satine asked Vaska for twenty kopecks, which the thief was glad to give immediately; he was afraid Satine would want a rouble next.

Natasha came in with Luka. She put him in the kitchen to sleep with the three already there. Luka was a merry fellow who began to sing, but he stopped when all the others objected. The whole group sat silent when Vassilisa came in, saw the dirty floor, and gave orders for an immediate sweeping. She looked over the new arrival, Luka, and asked to see his

passport. Because he had none, he was more readily accepted by the dissolute company.

Miedviedeff, who was a policeman and Vassilisa's uncle, entered the cellar to check up on the lodging. He began to question Luka, but when the tramp called him sergeant, Miedviedeff left him alone.

That night Anna lay in her bunk while a noisy, quarrelsome card game went on. Luka talked gently to the consumptive woman as Kleshtch came from time to time to look at her. Luka remarked that her death would be hard on her husband, but Anna without emotion accused Kleshtch of causing her death. She hoped for the rest and peace she had never known. Luka assured her there would be peace after her death.

The card players became louder and Satine was accused of cheating. Luka quieted the rioters; they all respected him even if they thought him a liar. He told Vaska he could reform in Siberia, and he assured the Actor that at a sanatorium he could be cured of alcoholism.

Vassilisa came in. When the others left, she told Vaska that if he would kill Kostilyoff and set her free she would give him three hundred roubles. Then Vaska would be free to marry Natasha, who at the moment was recovering from a beating given by her jealous sister. Vaska was about to refuse when Kostilyoff entered in search of his wife. He was violently suspicious, but Vaska pushed him out of the cellar.

There was a noise on top of the stove. Luka had overheard the whole thing. He was not disturbed greatly, and he even warned Vaska not to have anything to do with the vicious Vassilisa. Walking over to Anna's bunk, Luka saw that she was dead. When they got Kleshtch out of the saloon, he came to look at the body of his dead wife. The others notified him that he would have to remove the body, because in time dead people smell. Kleshtch agreed to take her outside.

The Actor began to cavort in joy, and he talked excitedly. He had made up his

mind to go to the sanatorium for his health. Luka had told him he would even be cured at state expense.

In the back yard that night, as Natasha was telling romantic stories to the crowd, Kostilyoff came out and gruffly ordered Natasha in to work. When she went in, Vassilisa poured boiling water on her feet. Vaska went to the rescue of Natasha and knocked Kostilyoff down. Somehow in the brawl Kostilyoff was killed. At once Vassilisa blamed Vaska for the murder as the crowd slunk away. Natasha thought that Vaska had murdered Kostilyoff for the sake of Vassilisa. Natasha was almost in delirium as she wandered about accusing Vaska of murder and calling for revenge.

In the excitement Luka wandered off; he was never seen again. Vaska escaped a police search. Natasha went to the hospital. In the lodging things went on much as they had before. Satine cheated at cards, and the Baron tried to convince the others of his former affluence. They all agreed that Luka was a kind old man, but a great liar.

During a bitter quarrel with Nastya, the Baron stepped out in the yard. Satine and the others struck up a bawdy song. They broke off when the Baron hurried back to announce that the Actor had hanged himself. Satine thought the suicide was too bad—it broke up the song.

## LUCIEN LEUWEN

*Type of work:* Novel

*Author:* Stendhal (Marie-Henri Beyle, 1783-1842)

*Type of plot:* Psychological romance

*Time of plot:* The 1830's

*Locale:* France

*First published:* 1894

### *Principal characters:*

LUCIEN LEUWEN, a serious young man

MONSIEUR LEUWEN, his father

MADAME DE CHASTELLER, a beautiful widow

MADAME GRANDET, an ambitious woman

DR. DU POIRIER, a physician

### *Critique:*

Published posthumously, *Lucien Leuwen* is a long unfinished work divided into two novels: *The Green Huntsman* and *The Telegraph*. In it Stendhal gives a subtle, penetrating analysis, Freudian in tone, of a young commoner in the difficult days after the revolution of 1830. Lucien is considered an idealized portrait of Stendhal. The novel, though rewarding, is frustrating, for Stendhal never revised the manuscript; indeed, parts of the narrative were not completed. The grand passion of Lucien for Bathilde, for example, is not concluded; from his notes we know that the author intended them to marry. Despite these imperfec-

tions the novel is regarded in France as Stendhal's third masterpiece.

### *The Story:*

The revolution of 1830 was not a success; the armed rabble were victorious in the fighting, but afterward the rich bourgeoisie came to power. Although the king had lost much of his authority, France was not yet a true republic. The absolute monarchists remained loyal to the vanished power of the Bourbons, the people still hoped for a democratic rule, and the middle class steered a cautious, unsatisfactory path between the two extremes.

LUCIEN LEUWEN by Stendhal. Translated by Louise Varèse. By permission of the publishers, New Directions. Book I, THE GREEN HUNTSMAN, copyright, 1950, by Louise Varèse. Book II, THE TELEGRAPH, copyright, 1950, by Louise Varèse.

Lucien, son of a rich banker, had mild republican leanings. For daring to air his views, he was expelled from the Ecole Polytechnique, and for a time he remained idle at home. His indulgent, wealthy father tried to induce him to work in the family bank, and his mother presented him to the polite, gay society of her Parisian salon. But Lucien was dull and preoccupied. In despair his father filled his pockets with money and bade him entertain the light ladies at the Opera.

As a way out, Lucien took a commission as second lieutenant in a regiment of lancers going to maintain order in Nancy. Lucien liked his uniform with the magenta stripes, but he found his fellow officers insufferable. His lieutenant-colonel, especially, was a man of honorable reputation, but a bore. Only the soldiers in the ranks seemed genuine and unaffected.

The regiment was depressed on entering the town of Nancy. The land was flat; sewage ditches ran down the narrow, crooked streets, and the houses were mean. Lucien felt that he made an unsoldierly appearance because his mount, furnished by the regiment, was a mean-looking nag. As they passed a more pretentious house, a woman standing at an upstairs window seemed interested in Lucien, but as luck would have it, he was thrown from his horse just as he was trying to see her more clearly.

Lucien soon bought a good horse and rented a comfortable apartment, once occupied by a lieutenant-colonel who had left the regiment. In spite of his servants, his wine, and his stable, he was quite unhappy. His commanding officer, resenting his wealth, made his life miserable; the other officers had little to do with him. The townspeople held aloof from the military. One faction consisted of the aristocrats who were opposed to the moderate monarchy, and the other faction was the republican majority who smarted under any kingly rule. None of the officers was received in society; few

of the enlisted men made friends with people of the suspicious working class.

Backed by his father's money and his own Parisian graces, Lucien set out determinedly to be accepted by the nobility. He cultivated the wily Dr. du Poirier, the leader of the monarchist set. Little by little Lucien was welcomed to the various salons. Only his military life irked him now. Government spies even reported that he had gone into a republican reading room; to quiet rumors of political unreliability Lucien fought and won two duels.

Several of the salons were presided over by beautiful, high-born women who accepted Lucien on friendly terms. The most beautiful of all, however, was Madame de Chasteller; and for long Lucien did not meet her. He heard of her in some detail, however, a rich widow dominated by a miserly father. She had had only one lover, so the gossips said, the lieutenant-colonel whose apartment Lucien had rented. When he finally met her, Lucien was smitten. Bathilde de Chasteller was lonely, proud, and shy.

Bathilde was an aristocrat, Lucien a commoner. As their love grew, they were both troubled. Bathilde felt that a marriage was impossible, and Lucien hesitated to try to make her his mistress. Unhappy much of the time, they were together so much that gossip soon spread. At a dinner at a country tavern, The Green Huntsman, they came to an open confession of their love.

The aristocratic young men were much displeased. They were afraid that Lucien, a commoner, would marry the rich Bathilde and take her away. Some of the more hot-headed ones proposed to challenge Lucien to a duel. Scheming Dr. du Poirier guaranteed to rid them of the hated Lucien.

Bathilde, ill for days, was under the treatment of Dr. du Poirier, and Lucien had been given permission to visit her. As he waited in the hall, the doctor brought a baby in swaddling clothes from Bathilde's chamber. From a con-



versation Lucien understood that Bathilde's illness had been a confinement. Sure that the lieutenant-colonel was the father, Lucien obtained leave and left Nancy.

In Paris, through his father, he secured his release from the army. Then, through his father's influence, he obtained a post as Master of Petitions in the Ministry of the Interior. Although he could not forget lovely Bathilde, Lucien threw himself into politics and soon was a valuable aid to the minister. At first he had little idea of the trickery so common in high office, but his knowledge grew rapidly. The minister had speculated successfully with money borrowed from M. Leuwen. When there was some danger the transaction would come to light, Lucien managed to hide all traces of the affair.

Another incident added to his standing. The government hired *agents provocateurs* to harass the military. One agent made the mistake of trying to intimidate a sentry, who shot him in the abdomen. Gravely wounded, the agent was taken to a hospital. Afraid that he would make a deathbed statement as to who had employed him, a government spy tried to induce a doctor to poison the wounded man. When the doctor objected, the minister gave Lucien the job of hushing up the scandal. Lucien succeeded in bribing the dying man and his wife so that they both maintained silence.

Lucien was sent to Caen to try to influence an election. On the way he was

set upon by a mob and spattered with mud. Heartsick at the way people reacted to the corrupt government, he nevertheless did his best. By paying a hundred thousand francs to bribe the legitimist party, he almost prevented the election of a favored candidate.

The minister showed his displeasure by passing over Lucien on the honors list. Not willing to have his son slighted, M. Leuwen went into politics himself and became a deputy. With his wealth and charm, he soon was powerful enough to dictate who should be in the cabinet. He arranged to have the fatuous Grandet made a minister if his beautiful and ambitious wife would become Lucien's mistress. Madame Grandet accepted the proposition and soon fell really in love with Lucien.

M. Leuwen made the mistake of revealing the bargain to Lucien, who thought he had won by his own merit the most beautiful woman in Paris. He was greatly upset and even thought himself unfaithful to his lost Bathilde. Taking leave from the ministry, he left for a stay in the country.

M. Leuwen died suddenly, leaving his affairs in bad state. Lucien, insisting on paying all creditors in full, saved only a modest income for his mother and himself. He got an appointment to the embassy at Capel. He was happy in his new post, and felt only a faint melancholy for Bathilde.

## THE LUSIAD

*Type of work:* Poem

*Author:* Luis Vaz de Camoëns (1524?-1580)

*Type of plot:* Epic

*Time of plot:* Fifteenth century

*Locale:* Europe, Africa, and Asia

*First published:* 1572

*Principal characters:*

VASCO DA GAMA, Portuguese sea captain and explorer

VENUS, goddess of love, patroness of the Portuguese

BACCHUS, god of revelry, patron of Asia

*Critique:*

Descended from an ancient Galician family, Camoëns was distantly related to

the hero of his epic narrative. In addition, the author had covered part of Vasco da

Gama's route when he went to the Orient as an agent of the crown. On his return trip from Macao Camoëns was shipwrecked, saving nothing but a faithful Javanese slave and the manuscripts of *The Lusiad*. The poem was, like all great epics, the product of a man of action during a period of great national activity, at a time when the national spirit of Portugal had reached a high point. In the epic tradition, the poem finds the gods of Olympus siding for and against the Portuguese heroes; there is a descent into the underworld of Neptune. The "famous weapon" in this poem is the Portuguese ships' cannon. All of the other hallmarks of the epic are present, too, for those who would seek them.

### *The Story:*

The gods and goddesses, called together by Jove, assembled on Olympus. When they had taken their places, Jove announced to them that the Fates had decreed that the men of Lusitania, or Portugal, should outdo all the great conquerors of ancient times by sailing around Africa to Asia, there to become the rulers of a new continent. Of all the assembled pantheon only Bacchus, who looked upon Asia as his own, dissented. Venus, friendly toward the Portuguese, however, took their side, aided by Mars.

Vasco da Gama was the captain chosen to head the voyage of exploration. Having sailed southward to the Cape of Good Hope, the Portuguese ships made their way around it and then sailed northward along the African coast, until they arrived at the island of Mozambique. The natives of that island pretended friendliness but tried to ambush the sailors when they put ashore for water; fortunately, the Portuguese escaped. Leaving the island behind, da Gama sailed northward along the African coast in search of India. He tried to land on another coast but there, too, the natives were unfriendly. When they tried to lay an ambush, Venus interceded on behalf of da Gama and his men.

Guided by Mercury, da Gama set sail

for a point still farther north. Arriving off Mombassa, the Portuguese ships dropped sails and anchors. The Moorish King of Mombassa made the Portuguese welcome to his domain, as Jove had told Venus he would, and gave the men of Portugal needed supplies. While paying a visit to da Gama's ship, he asked the Portuguese leader to tell him about Portugal's history and the history of the voyage thus far. Da Gama was only too glad to give an account of his long and troublesome voyage and to tell of his nation's history.

Da Gama told the king where Portugal lay on the map of Europe and related how the Moors had at one time overrun the land. He described the great battles of Portuguese kings against the Moors: how the first Alphonso had first pushed the Moors back toward the shores of the Mediterranean and how his grandson, also named Alphonso, had continued the wars against the Moors and defeated with a small army five hosts of Moors under five Moorish kings. The second Alphonso was succeeded by Sancho, who, continuing the wars against the Moors, drove them from Europe and then fought against them in the Holy Land. Da Gama also told of the wars between the Spanish kings and the descendants of the great Alphonso.

After ending his narrative of the martial history of Portugal, da Gama described his own adventures since leaving the mouth of the Tagus River. He told how his ships had sailed past the Canary Islands, past the Hesperides, and past the mouth of the mighty Congo. He told the king of the strange waterspouts they had seen, the terrible storms they had endured, and the awesome sea creatures they had met. He related how they had tried to make friends of the black people of the African coast by giving them odd knickknacks and how the blacks in return had tried to kill them after pretending friendship. Da Gama told of the experiences of one of his men, Veloso, who had wandered too far inland and had almost been

killed by blacks, and how Veloso had claimed that he returned quickly only because he thought the ships in danger.

Da Gama also narrated his adventure with the spirit of the Cape of Good Hope. The spirit appeared to the Portuguese as his ships sighted the cape and told them that they were the first men to sail in those waters. In return for their daring, the spirit prophesied, some of them would have to die, and that many of these men who followed them would also die for venturing so far into strange lands. The spirit told da Gama that he was one of the Titans who had fought against Jove and that his name had been Adamastor. The Titan had pursued a nymph, a chase which ended when divine wrath changed him into a range of mountains forming the cape at Africa's foot.

Da Gama next told of the plague which had struck his crew, of the shortage of drinking water, of the loss of necessary food through spoilage. He also told of battles and ambushes in which the Portuguese fought with unfriendly natives of the east African coast.

After hearing his account of Portuguese history and da Gama's fabulous voyage, the king thought he could not do enough to show his friendliness toward the great men who represented Portugal. The Mombassans sent a pilot to da Gama and also the provisions and water necessary for a voyage across the Indian Ocean to the city of Calcutta.

Bacchus, meanwhile, was furious at the success of da Gama and his ships. Determined to prevent Asia from falling into the hands of the Portuguese, Bacchus went into the depths of the sea to the court of Neptune, there to seek the aid of the sea god. He told Neptune that the men of Portugal were despoiling his kingdom and

that the Portuguese spoke of the ruler of the sea only in terms of insolence. Neptune, angered at the report, sent storms to destroy their ships, but Venus interceded once more on behalf of the Portuguese and saved them from the storms unleashed by Neptune.

The Portuguese, arriving on the Indian coast, landed on the shore near Calcutta. One of the first to meet the men of Portugal was a Mohammedan who was glad to see them because he himself was from the northwestern part of Africa. He sent word to the Emperor of Malabar, informing him of the white strangers and of the distance they had traveled. The emperor quickly gave audience to da Gama, who told the ruler that he wished to trade for products of the eastern lands. Arrangements went forward to exchange Portuguese goods for spices and other products of India. The Mohammedan peoples in India became aroused and tried to bribe the king's council to halt the trading. Failing in that plan, they tried to delay da Gama's departure, for they hoped to destroy the Portuguese ships in battle with a fleet sailing from Arabia. Da Gama outwitted his enemies, however, and set out on the return voyage before the Arabian fleet had arrived.

As the Portuguese ships sailed westward toward home, Venus moved an island into their path. Needing a rest from their travels, da Gama and his men anchored off the island and went ashore. There, under the guidance of Venus, nymphs charmed away the hours for the sailors, and the goddess herself took da Gama to a castle high on a hill and showed him a vision of the future in which he saw later Portuguese—Albuquerque, Sampaio, Noronia, and others—completing the conquest of Asia for their king and nation.

## LYSISTRATA

*Type of work:* Drama

*Author:* Aristophanes (c. 448-385 B.C.)

*Type of plot:* Utopian comedy

*Time of plot:* Fifth century B.C.

*Locale:* Athens

*First presented:* 411 B.C.



*Principal characters:*

LYSISTRATA, an Athenian woman  
CLEONICE, her friend  
LAMPITO, a Spartan woman  
MYRRHINÉ, a Greek woman  
A MAGISTRATE  
CINESIAS, a Greek husband  
OLD MEN OF ATHENS, the Chorus

*Critique:*

The basic assumption on which the *Lysistrata* is based is highly comic; indeed, Aristophanes reveals, in the very weakness of the average woman in the play, his knowledge that the supposition was not only comic but also impossible. Yet the assumption that women, by concerted determination not to lie with their men, could effect peace and government reform is not entirely comic. This idea was probably an ancient one even in the time of Aristophanes, but he was able to blend the alarming logic and the delightful illogic of it to produce an amusing if somewhat bawdily skeptical work of art. *Lysistrata* herself is the archetype of the militant feminist, the woman who has managed through the ages to keep alive the war of the sexes.

*The Story:*

The Second Peloponnesian War was in progress when *Lysistrata*, an Athenian woman, summoned women from Athens, Sparta, and all other Greek cities involved in the war. She wished to have them consider her carefully thought out plan for ending hostilities between Athens and Sparta. The women arrived one by one, curious about the purpose of the meeting. Since their husbands were all away at war, they looked with enthusiasm for any scheme which would bring their men back to them.

*Lysistrata* declared that the war would end immediately if all the Greek women refrained, from that time on, until the fighting stopped, from lying with their husbands. This suggestion took the women by complete surprise, and they objected strenuously. But *Lampito*, a Spartan woman, liked the idea. Although

the others finally agreed to try the plan, they did so without enthusiasm.

Over a bowl of Thracian wine, *Lysistrata* led her companions in an oath binding them to charm their husbands and their lovers, but not to lie with them unless forced. Some of the women returned to their native lands to begin their continent lives. *Lysistrata* went to the Acropolis, citadel of Athens.

While the younger women had been meeting with *Lysistrata*, the older women had marched upon the Acropolis and seized it. The old men of the city laid wood around the base of the Acropolis and set fire to it with the intention of smoking out the women, who, in turn, threatened the old men with pots of water. During an exchange of scurrilous vituperation the women threw water on their opponents.

When a magistrate and his men attempted to break open a gate of the citadel, *Lysistrata*, now in command, emerged and suggested that the magistrate use common sense. When the indignant magistrate ordered his Scythians to seize *Lysistrata* and bind her hands, the Scythians advanced reluctantly and were soundly trounced by the fierce defenders.

Asked why they had seized the Acropolis, the women replied that they had done so in order to possess the treasury. Since they now controlled the money, and since it took money to wage war, they believed that the war must soon end.

The male pride of the old men was deeply wounded when *Lysistrata* declared that the women had assumed all civil authority and would henceforth provide for the safety and welfare of Athens. The

magistrate could not believe his ears when he heard Lysistrata say that the women, tired of being home-bodies, were impatient with the incompetence of their husbands in matters which concerned the commonweal. For rebuking the women, the magistrate received pofuls of water poured on his head. The ineffectual old men declared that they would never submit to the tyranny of women. The women answered that the old men were worthless, that all they could do was to legislate the city into trouble.

Despite their brave talk and their bold plan, however, the women proved to be weak in the flesh, and disaffection thinned their ranks. Some, caught as they deserted, offered various excuses in the hope of getting away from the strictures imposed by Lysistrata's oath. One woman simulated pregnancy by placing the sacred helmet of Athena under her robe. Some of the women claimed to be frightened by the holy snakes and by the owls of the Acropolis. As a last desperate measure, Lysistrata resorted to a prophecy, which was favorable to their project, and the women returned reluctantly to their posts.

When Cinesias, the husband of Myrrhiné, one of Lysistrata's companions, returned from the war and sought his wife, Lysistrata directed Myrrhiné to be true to her oath. Begging Myrrhiné to come home, Cinesias used various appeals, without success. Although Myrrhiné consented to his request for a moment of dalliance with her, she put him off with trifling excuses. At last, in spite of his

pleas, she retired into the citadel.

A messenger arrived from Sparta, where Lampito and her cohorts had been successful, and declared that the men of Sparta were prepared to sue for peace. As the magistrate arranged for a peace conference, the women looked once more upon the old men of Athens with a kindness that cooled the ire of the indignant old fellows.

On their arrival in Athens, the Spartan envoys were obviously in need of the favors of their wives. Indeed, so desperate were they that they were ready to agree to any terms. Lysistrata rebuked the Spartans and the Athenians for warring upon each other; they had, she declared, a common enemy in the barbarians, and they shared many traditions. While she spoke, a nude maiden, representing the goddess of peace, was brought before the frustrated men. Lysistrata reminded the men of the two countries that they had previously been friends and allies and again insisted that war between the two was illogical. The men, their eyes devouring the nude maiden, agreed absently with everything Lysistrata said, but when she asked for an agreement contention immediately arose because one side asked for conditions unsatisfactory to the other.

The women, seeing that any appeal to reason was futile, feasted the envoys and filled them with intoxicating liquors. Sated, and eager for further physical satisfaction, the men signed a peace agreement and dispersed hastily, with their wives, to their homes.

## THE MAID'S TRAGEDY

*Type of work:* Drama

*Authors:* Francis Beaumont (1584?-1616) and John Fletcher (1579-1625)

*Type of plot:* Revenge tragedy

*Time of plot:* The legendary past

*Locale:* Rhodes

*First presented:* c. 1610

*Principal characters:*

THE KING OF RHODES

MELANTIUS, a soldier

EVADNE, his sister

AMINTOR, his noble young friend  
CALIANAX, a lord of Rhodes  
ASPATIA, his daughter, betrothed to Amintor

### *Critique:*

Although *The Maid's Tragedy* is marred by sentimentality and by improbabilities, it is a tightly constructed play that never falters in its development from beginning to end. The plot was original with Beaumont and Fletcher; it is not surprising, however, since both men were educated playwrights, that scholars have found scenes which echo Shakespeare and Valerius Maximus. Evadne bids fair to become an unforgettable female Machiavellian, but her repentance and her suicide make her, in the end, little more than a shadowy counterpart of Lady Macbeth.

### *The Story:*

Melantius, a military hero, returned to Rhodes from the wars. There he found himself involved in a difficult situation. The King, ostensibly to show his gratitude, had given the hand of Evadne, Melantius' sister, to Amintor, a young courtier and a dear friend of Melantius. The difficulty lay in the fact that Amintor had already promised himself to Aspatia, daughter of Calianax, an old lord.

Preparations were being made for elaborate nuptial festivities. Aspatia grieved. In the royal banqueting hall, just before the presentation of the marriage masque, Melantius encountered Calianax, who insulted him. The King's entrance checked animosities. A masque followed, after which the King, wishing the wedded couple goodnight, asked Amintor to father a boy who would grow up to defend the kingdom.

As Evadne prepared to retire, Aspatia, who was present, could not share the general enthusiastic anticipation of the marriage night, and she expressed her belief that she would soon be dead of a broken heart. Amintor, coming into the apartment received a kiss from Aspatia before she departed. He suffered mo-

mentary misgivings for having forsaken her, but he forgot her when he saw Evadne. His bride, as he soon discovered, did not appear to be interested in the consummation of their marriage. In fact, she told Amintor that she hated him and would never share his bed. Threatened by Amintor, she finally confessed that she had already given herself to the King. Amintor was deeply injured when she revealed to him that the marriage was merely a means to make legitimate any children born of that affair. Determined to make the marriage seem to be normal, however, he slept in her bedchamber, on the floor.

Aspatia, meanwhile, returned to her home, where she warned her maids never to trust their hearts to men and recounted classical stories of women who, much to their distress, gave their hearts away. Old Calianax, always a coward at heart, vowed to be valiant in avenging the slight to his daughter.

The next morning Amintor, emerging from the bedchamber, encountered Melantius, whom he puzzled with ambiguous remarks about the virtues of the soldier's family. Later Amintor's assumed manner aroused the King's suspicions; in private he accused Evadne of faithlessness. To prove her steadfastness to the King, she provoked Amintor into revealing that the marriage had not been consummated. Amintor was overcome by the enormity of the way he had been treated, but he refused to draw his sword on the King. Still, he vowed to avenge the insult somehow.

Melantius, meanwhile, pondered on Amintor's peculiar behavior. Dismissing a foolish challenge from Calianax, he encountered Amintor, whom he persuaded to unburden his heart of its troubles. When Amintor revealed that Evadne was the King's mistress, Melantius, incapable



of believing Amintor's story, drew his sword and threatened to kill his friend. When Amintor seemed to welcome death, Melantius, convinced, sheathed his sword and swore to avenge his sister's disgrace. But Amintor, who felt that it was he who should do the avenging, challenged Melantius to fight. Melantius refused, calmed the youth, and promised that the two could effect a scheme to right the wrongs done them.

Melantius directed his brother Diphilus to prepare his armor for battle. He also asked Calianax, the castellan of Rhodes, to deliver the garrison to him. The old man, promising permission within the hour, hastened to report the rebellion to the King.

Melantius went to Evadne and confronted her with his knowledge of her transgression. Upon asking her to name her seducer, she pretended to be insulted and suggested that he tend to his military affairs. When Melantius threatened to kill her, she confessed the truth. Then, realizing the extent of her disgrace, she promised Melantius that she would kill the King. She also expressed her remorse to Amintor and begged him for forgiveness. Amintor kissed her and cautioned her never to sin again.

Meanwhile, at a dinner in the palace, Calianax told the King of Melantius' scheme to kill him and to escape to the fortress of Rhodes. The King, doubting, called Amintor into the dining chamber, where with leading questions he tested Amintor and Evadne, as well as Melantius, who accompanied them. Melantius maintained his poise. When the King disclosed his knowledge of the plot, Melantius continued to dissemble and stated that Calianax was an irresponsible, foolish old man. The King was convinced that Melantius was innocent. When Melantius, in asides, importuned Calianax about the fortress, the old man tried to convince the King that Melantius was making overtures under his very eyes, but the ruler suggested that someone put the weak-minded old man to bed. The

thoroughly confounded lord submitted reluctantly to Melantius' demands for the fortress.

The night for revenge having come, Diphilus took command of the fortress. Amintor, encountering Melantius, asked his assistance in killing the King. Melantius, fearful lest his plans fail, reminded Amintor that the King's person was sacred.

Evadne, going to the King's bedchamber, tied the sleeping monarch to the bed. Awaking, the King thought at first that his bondage was a pretty joke of Evadne's, but he was filled with apprehension when he saw her draw a knife. Reciting his villainy toward her, she stabbed him to death; then she forgave him.

Soon afterward, the death of the King having been discovered, the King's brother Lysippus and his followers went to the citadel, where Melantius and his people were in control. Melantius affirmed his loyalty to Rhodes, but declared that if he were not given amnesty he could very easily destroy the city. Lysippus and Melantius agreed to a general amnesty.

Meanwhile Aspatia, disguised as a man, entered Amintor's apartment, where she told Amintor that she was Aspatia's long-lost brother, returned to avenge his sister. In her disguise, Aspatia challenged Amintor to a duel. When he refused, she struck him. Goaded to action, Amintor drew and wounded Aspatia.

Evadne, bloody dagger in hand, entered and told Amintor that she had killed the King. When she asked Amintor to recognize her as his wife, he, appalled, refused and left her. Evadne stabbed herself to death. Aspatia, meanwhile, had revived long enough to reveal her true identity to Amintor, who declared his unworthiness and his shame for the way that he had treated her. When Aspatia died, Amintor, having nothing more to live for and wishing to be with his true love, stabbed himself.

Melantius, entering, was so overcome by the sight of his dead sister and his dy-

ing friend that he attempted to take his own life. Calianax, upon recognizing his daughter, the dead Aspatia, was recon-

ciled to Melantius. Lysippus, the new ruler, looked upon the scene as an object lesson to kings to be chaste.

## THE MAN OF FEELING

*Type of work:* Novel

*Author:* Henry Mackenzie (1745-1831)

*Type of plot:* Sentimental romance

*Time of plot:* Mid-eighteenth century

*Locale:* England

*First published:* 1771

*Principal characters:*

MR. HARLEY, a very sensitive young Englishman

MISS WALTON, a rich heiress

EDWARDS, a farmer befriended by Harley

MISS ATKINS, a prostitute befriended by Harley

HARLEY'S AUNT

### *Critique:*

In the last half of the eighteenth century the function of the English novel was the study of man and his manners, particularly the emotions and sentiments of a man of great sensibility. Such is the subject matter of Henry Mackenzie's *The Man of Feeling*. In addition, this novel is a splendid example of the studied formlessness of many late-eighteenth-century novels. In it the reader finds such peculiarities as editorial notes which state that the first fourteen chapters are missing, as well as the addition of so-called "Fragments" at the end of the story. The pretended incompleteness is actually not present, and the entire story is actually told, although in a somewhat disjointed fashion. Like so many of his contemporaries in the field of fiction, Mackenzie filled his novel with the loneliness of the delicate mind, the unhappiness of love beyond one's station, the vainglory of riches, the hardships of the poor, and the glorification of benevolence.

### *The Story:*

One day, in early September, a rural clergyman took hunting with him a friend from town. When they stopped to rest, the friend found some indecipherable initials carved on the bark of a tree. The curate said they were prob-

ably the work of a young man named Harley, a former resident of the parish. The clergyman added that he had in his possession a manuscript telling the greater part of Harley's story, a work he thought of no great value, and so he used the papers for wadding in his gun. The manuscript had been found among the possessions of a former parishioner, a friend of Harley's. Upon request, the clergyman gave the bundle of disconnected papers to his friend, who after his return to town pieced together the melancholy story which the rambling narrative unfolded.

Mr. Harley, an orphan reared by a maiden aunt, was descended from a good family among the country gentry in England. Passing years had taken toll of the family's fortunes, however, until he had only a very modest income derived from his small estate by the time he reached manhood. The young man, who was extremely virtuous, did not feel that he needed any more money, but his friends insisted that he could, with very little trouble, secure the use of some adjoining lands belonging to the crown. At his friends' insistence, and because he was very much in love with Miss Walton, an heiress, Harley set out for London to attempt to get a lease to the

lands, which would give him a handsome increase to his fortunes in return for a cheap rental.

Once in London, Harley had some amazing adventures, partly because he was willing to believe all people good until he found them bad and partly because he wished to help anyone who needed aid from another human being. These adventures took place over several weeks, for Harley found that the baronet who was to help him in his suit for the lease was not an easy man to see. On the occasion of one visit to see the baronet, Harley met a young man who pretended to be quite a man about town. Harley, who wished to know more about London, spent the evening with the young man, only to learn that the fellow was a former footman who served as a pander for several wealthy men.

A short time later an unnamed friend of Harley's invited him to go with a party to the asylum at Bedlam. There Harley was much affected by the insane, particularly by a young woman who had gone mad after her lover's death; she touched Harley's heart when she cried out that he resembled her dead lover. As the party left the young lady, a gentleman offered to tell Harley about some of the inmates. Harley assented, only to find within a few minutes that his guide was himself a madman who imagined himself to be an Oriental potentate.

A few evenings later Harley went for a walk through the park. While there, he met an elderly gentleman who invited him to partake of a glass of cider at a nearby public house. Harley, impressed by the gentleman's attitude of benevolence to a beggar, agreed. Once in the house, Harley was invited to take a hand in a friendly game of cards, during which the old gentleman and an accomplice swindled the good-hearted Harley out of a substantial sum of money. Leaving the place and still unaware of the swindle, Harley was accosted by a prostitute who begged him for something to eat and drink. Harley, hating to see another

human in distress, let himself open to severe criticism by taking the girl, a Miss Atkins, to a brothel where she might get some nourishment. When she poured out a tale of seduction to him, he agreed to help her if he could, and promised to see her the following day.

The next morning he went to see Miss Atkins. She told him she wanted only to return to her father, a retired army officer. Just as she had finished telling her story, her father appeared. He misjudged the scene and almost did violence to Harley and his daughter. A fainting spell on the part of Miss Atkins gave Harley a chance to explain everything to the father, who then forgave his daughter and took her back into his good graces.

Harley's London adventures were cut short by a notice from the baronet that someone else had been granted the crown lands Harley sought. The successful petitioner turned out to be the pander Harley had met at the baronet's house. Discouraged, Harley took a coach to return home.

The coach took Harley to within a day's walk of his home. From there, rather than wait for a public conveyance, the young man set out for his house on foot. On the way he met an elderly soldier, who turned out to be a farmer named Edwards, whom Harley had known as a child. Edwards told Harley how it was he happened to be in the garb he wore. The enclosure acts by Parliament had given Edwards' landlord an excuse to move the farmer and his family from a good farm to a poor one. Bad crops had climaxed the poor man's ill luck, and he and his married son had been forced to become tenants on a tiny, depleted bit of ground. As if that were not enough, a press gang had seized Edwards' son. The only way to secure the younger man's release had been for Edwards himself, an old man, to enter the service in his son's place, after buying off the officials with the little money he had left.

While a soldier in the East Indies,



Edwards had befriended an aged Hindu, who made him a present of some gold. Upon his release from the service, Edwards had returned to England and was now on his way to visit his son. When he and Harley arrived in Edwards' old neighborhood, they found that disaster was still striking at the old fellow, for his son and daughter-in-law had died, leaving two small children. Harley promised the old man a farm on his own estates, and, with the two orphans, Harley and Edwards continued their journey.

Home once more, Harley saw the old gentleman comfortably established on a small farm. But unhappiness soon overtook Harley himself. Miss Walton, with whom he was very much in love, was affianced by her father to a rich man. Harley, although he had never declared his love to Miss Walton or anyone else, was heartbroken. He took to his bed

with a severe illness. After many weeks of illness, the doctors and his friends despaired of his life. Miss Walton herself, hearing of his illness, came to visit him, hoping to cheer up the young man, for whom she had a great deal of esteem, more, indeed, than anyone had ever guessed.

A very tearful and touching scene occurred when Miss Walton appeared at Harley's sickbed. Harley, knowing he was near death, told Miss Walton of his love for her. Even though she was promised to another, she told of her love for him, whereupon she fainted and he died. He was buried near his mother, as he had once told his aunt he wished to be. For her part, Miss Walton remained single, preferring not to marry after Harley's death. For many years she was often seen walking or reading near the place where Harley's house had stood.

## THE MAN OF MODE

*Type of work:* Drama

*Author:* Sir George Etherege (1634?-1691)

*Type of plot:* Comedy of manners

*Time of plot:* The 1670's

*Locale:* London

*First presented:* 1676

### *Principal characters:*

DORIMANT, a young man about town

LADY LOVEIT, Dorimant's mistress

BELLINDA, in love with Dorimant

YOUNG BELLAIR, Dorimant's friend

OLD BELLAIR, Young Bellair's father

EMILIA, in love with Young Bellair

HARRIET WOODVILL, a young countrywoman of fortune who loves Dorimant

SIR FOPLING FLUTTER, a dandy

### *Critique:*

Most critics give Sir George Etherege credit for trying to do for the manners of fashionable London what Molière had done for the manners of fashionable Paris; that is, to portray the follies of the time in such a way as to give some hope of improving them. So true was the picture of the times in *The Man of Mode*, Or, *Sir Fopling Flutter*, that the London

wits tried to attach the names of real people to the characterizations: Dorimant for Rochester and Sir Fopling Flutter for Mr. Hewitt. That such an attempt was made is assuredly a tribute to the author's capture of the very spirit of the age. Those who would carp at the play for immorality, particularly with respect to the love affairs of Dorimant, must keep

in mind the fact that the author portrayed only what he saw in the world about him. One should search the play, not for virtue, but for realism and wit.

### *The Story:*

One morning Dorimant was lounging in his room when an orange-woman made her appearance. In the course of buying some fruit, Dorimant, who had a remarkable reputation as a lover, discovered that a young woman of quality and fortune from the country had fallen in love with him at sight, despite her mother's attempts to keep her daughter away from thoughts of loving any heartless man of the fashionable world. Dorimant, although he was in the process of dropping one mistress, Lady Loveit, and taking on a new one named Bellinda, was interested. Shortly afterward he received his friend Bellair, a fop who was very much in love with a young woman named Emilia and wished to marry her instead of the wealthy bride his father had picked out for him. The father's choice was Harriet, the girl who had been so taken with Dorimant.

To complicate matters for young Bellair, his father had arrived in town to hasten the marriage. Lodging in the same house with Emilia, and not knowing his son's affection for the girl, the old gentleman had fallen in love with her and wished to make her his own bride. Young Bellair, with the help of his aunt, Lady Townley, hoped to win his father's consent to marriage to Emilia.

Meanwhile Lady Loveit, Dorimant's mistress, was beside herself at the neglect she suffered at the hands of her lover. She complained bitterly to Bellinda, not knowing that it was Bellinda who had won the recent attentions of Dorimant and was about to become his mistress. True to his promise to Bellinda, Dorimant came that afternoon and notified Lady Loveit that he was finished with her. His actions frightened Bellinda, although the deed was done at her request.

At Lady Woodvill's lodgings that day, the lady herself was preparing Harriet to meet young Bellair, for Harriet's mother was as anxious for her daughter to marry him as his father was for the match. That Harriet did not wish to marry him made little difference to the mother. When the two young people met, they quickly made their dislike of the match known to one another. Then they proceeded to make a mock love scene for the benefit of the parents, to throw the oldsters off the track.

That same afternoon Bellinda and Dorimant met at the home of Lady Townley. Dorimant made Bellinda promise to have Lady Loveit walk on the Mall that evening so that Dorimant could confront her with Sir Fopling Flutter, a fool of a fop, and accuse her of being unfaithful. As they spoke, Sir Fopling Flutter entered the company and proceeded to demonstrate what a fool he was by the oddities and fooleries of his dress, deportment, and speech.

That evening young Bellair and Harriet went walking on the Mall. There they met Dorimant, who was forced to leave upon the appearance of Harriet's mother. Lady Loveit appeared, tried to make Dorimant jealous by flirting, but only succeeded in bringing Dorimant's reproaches on her head.

Later that same night there was a party at Lady Townley's house. Dorimant was one of the group, under the alias of Courtage, so that Harriet's mother would not realize that he was the gallant who was trying to woo her daughter. Under his false name Dorimant succeeded in ingratiating himself with the mother. Harriet, trying to hide her love and admiration from him, showed that her wit was as sharp as Dorimant's. Sir Fopling Flutter joined the party late and made himself more of a fool in everyone's eyes than he had been before.

By the time the party broke up, it was five o'clock in the morning. Dorimant had to hurry home in order to keep a

rendezvous he had made with Bellinda, for she had promised to spend part of the night with him in his rooms. In the morning she was almost caught there, as she was ready to leave, when several of Dorimant's friends appeared. Bellinda escaped by going down the back stairs and stepping into a sedan chair. Her danger was not past, however, for the carriers, accustomed to taking Lady Loveit from Dorimant's house, took Bellinda to the former's lodging. Lady Loveit, still awake, saw Bellinda step from the chair. Only quick wit on the part of Bellinda, who told the men to say they had picked her up elsewhere, prevented her assignation with Dorimant from being known to Lady Loveit. The woman did not suspect that Bellinda was her rival.

A few minutes afterward Dorimant arrived and berated Lady Loveit in high-handed fashion, only to be embarrassed when Bellinda appeared from an adjoining room. He was so discomfited that he could only mutter excuses and leave the house.

Early that morning, at Lady Townley's house, young Bellair and Emilia were married, the bridegroom taking that drastic step before his father could force him into marriage with Harriet. As the ceremony was ending, Lady Woodvill, Harriet, old Bellair, and an attorney arrived. They had come to meet with young Bellair and to sign the marriage contract between the two families. Not knowing what to do, Lady Townley temporarily hid the clergyman in a closet. In the confusion of the moment, Emilia asked Harriet if she were in love with Dorimant. Harriet refused still to admit that she was, saying that she only hated to think

of leaving the pleasures of the town to be made a prisoner in the country. At that point, while the others were off in another room to go over the terms of the marriage contract, Dorimant himself arrived. When he confessed his love to Harriet, she admitted also that she was in love with him.

The others then returned. Old Bellair, anxious to have the marriage celebrated, called for a parson. The clergyman, released from the closet, declared that he had already performed one ceremony when he married young Bellair to Emilia. Old Bellair was thunderstruck.

Just then Lady Loveit and Bellinda arrived in pursuit of Dorimant. He made his excuses to Lady Loveit by telling her that he intended to marry Harriet and thus improve his fortunes. Lady Loveit, who knew the value of money, admitted that under the circumstances she could only wish him well. Bellinda was grateful because his excuse concealed her affair with him and kept her honor intact. Lady Woodvill, overhearing the conversation, was furious with Dorimant for capturing Harriet's heart, but when she learned that his intentions were honorable and that he was the same Courtage whom she had admired the evening before, she was mollified to the extent of inviting him to visit the Woodvill estate in Hampshire.

Old Bellair, not to be outdone in graciousness, gave his grudging blessing to his son, who had gone against his will in marrying Emilia. The only person completely dismayed was Lady Loveit, who vowed that she would never again trust a man or go out in society.

## THE MAN WHO WAS THURSDAY

*Type of work:* Novel

*Author:* Gilbert Keith Chesterton (1874-1936)

*Type of plot:* Symbolic allegory

*Time of plot:* Early twentieth century

*Locale:* London

*First published:* 1908



*Principal characters:*

LUCIAN GREGORY, an anarchic poet  
GABRIEL SYME, a poet-policeman  
THE SECRETARY, Monday in the council  
GOGOL, Tuesday  
MARQUIS DE ST. EUSTACHE, Wednesday  
PROFESSOR DE WORMS, Friday  
BULL, Saturday  
SUNDAY

*Critique:*

At first the reader takes *The Man Who Was Thursday* for a pleasant adventure tale, but the allegory soon becomes more evident. The story, a fable in keeping with Catholic thought and idiom, is concerned to point out the place of Sunday as the true Sabbath. Chesterton himself does not try to make the meaning of the allegory explicit and clear; the reader is expected to supply his own interpretation. For those not interested in religious morality, the chief interest of the story lies in the rapid-moving, adventurous plot. Chestertonian puns and epigrams add to the humor of the book.

*The Story:*

Gregory was in the habit of declaiming his anarchistic views at his pleasant garden parties where his sister acted as hostess. Among the ladies particularly he seemed a thrilling poet, but his anarchism was surely only a pose. By chance Syme visited one of the parties and disagreed thoroughly with Gregory. In Syme's view the real wonder lay in order; anarchists hoped only to shock others—and deceive themselves—by their nihilistic views.

The dispute grew so warm that Gregory invited Syme to see for himself that there were real anarchists who were intent on destroying the world. Syme swore never to tell the authorities in return for Gregory's revelations.

The two took a cab to a slum restaurant. There Syme was surprised to eat an excellent dinner. Then Gregory took him down a subterranean passage lined with firearms to a council room filled with

bombs. This room was the meeting place of the group of anarchists to which Gregory belonged. There was to be an election that night, and Gregory was sure that he would be elected to the post of Thursday on the Central Anarchist Council, the inner ring presided over by the redoubtable Sunday.

Before the meeting convened, however, Syme confided that he was really a detective. Gregory was filled with confusion and made a poor speech to the assembly. The members grew suspicious of Gregory's private convictions and elected Syme to act as Thursday on the Council.

Syme had become a detective in an unusual way. One day he met a policeman who had gone to school at Harrow. The policeman said he was one of the new force recruited to combat intellectuals who were out to destroy law and order. Syme, interested, wished to join the new force. He was taken to a pitch-dark room in Scotland Yard, where a man he could not see gave him a job.

Now, as an elected member of the inner council, he was taken down the Thames River on a tug. Landing, he was met at the top of the stairs by the Secretary, who took him to the meeting being held on a balcony in open view. There huge, menacing Sunday was presiding at the banquet table. As Syme surveyed the crowd, he was struck by the crooked grins of the members.

The business at hand was the assassination of the Tsar of Russia and the President of France. The bombing was to be done by the dapper Marquis de St.

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Eustache, called Wednesday. Suddenly Sunday shut off debate and announced that there was a spy present. Bull was appointed to take care of the council's business alone, and Sunday then unmasked Gogol as a police spy. Gogol left hurriedly.

As Syme left the meeting, he was shadowed by the aged Professor de Worms. In spite of his best efforts, de Worms easily kept up with him. Then in a tavern, de Worms told him that he was really a young actor disguised as the professor. He was another police spy.

The two fellow spies resolved to visit Bull, who was apparently the man in charge of plots. In Bull's apartment they persuaded him to take off his dark spectacles. From his kindly eyes they deduced that he was in reality no anarchist; Bull confessed that he too was a police spy.

The three Scotland Yard men decided to cross the Channel and prevent St. Eustache from bombing the tsar and the president. They came upon St. Eustache in a café in Calais. Syme, having decided to insult the Frenchman and provoke him to a duel, tried to pull his nose. The angry man's challenge was accepted. Because the duel was to be fought near a railroad station, Syme thought the place had been chosen so that St. Eustache could board a Paris train immediately afterward. Hoping that St. Eustache would miss the train, Syme did his best to prolong the duel.

St. Eustache grew impatient and offered to end the duel by letting Syme pull his nose. Then, as the train came, St. Eustache pulled off his own nose and removed his wig; he too was a police spy. A menacing masked mob got off the train, led by the Secretary, and gave chase to the men from Scotland Yard. The four confessed spies began to run.

The chase was a mad one. The pursued used horses and a car to seek safety

with the police, but the well-disciplined mob kept up with them. At last the spies were crowded onto a pier. Arrayed against them was the mob, firing rifles and pistols. To their horror they saw the police also lined up against them with their enemies.

But, as matters turned out, the Secretary was still another Scotland Yard man, attempting to capture the others because he wanted to thwart the bombing. The five returned to London, where they picked up Gogol. They were determined to confront Sunday, the leader.

When they found him, Sunday began to run with surprising speed and grace. He used several hansom cabs and a fire engine in his flight, and he even commandeered an elephant from the zoo. On the outskirts of London he jumped into the basket of a balloon and floated out of their reach.

The six spies pursued Sunday in spite of the rough countryside. When his balloon came to earth, they thought they had overtaken him at last. A servant met them, however, and showed them to a carriage. They were taken to a nearby castle and royally received. A valet laid out costumes for them symbolizing the days of the week. Syme was given a gown embellished with a sun and a moon, for according to Genesis the Lord created the sun and the moon on Thursday.

They learned that Sunday had been the Scotland Yard official who had employed them all. By now the huge Sunday seemed beneficent. At a party in the garden the councilors were seated on thrones. Sunday was gowned in pure white, symbolizing the sanctity of the Sabbath. He lectured them on the Sabbath as a holy day; they should use it to gather strength and comfort for the week's work. When Gregory came to the party he was denounced as the real enemy—he was an intellectual anarchist.

### MANFRED

*Type of work:* Poem

*Author:* George Gordon, Lord Byron (1788-1824)

*Type of plot:* Romantic tragedy

*Time of plot:* No set time

*Locale:* The Alps

*First published:* 1817

*Principal characters:*

MANFRED, a lonely, guilt-haunted magician

A CHAMOIS HUNTER

THE ABBOT OF ST. MAURICE

### *Critique:*

*Manfred* is Byron's first great poem of revolt, and readers familiar with the poet's life will find in *Manfred* an embodiment of the autobiographical urge which prompted much of Byron's poetry. The rationalization of his social ostracism, his failure to cope with the outraged virtue of English society, and, more directly, his disturbance at being separated from Augusta Leigh lay behind his romantic brooding in this particular poem. There are parallels between *Manfred* and Goethe's *Faust*: the wild mountain scenery, the ability of a man of learning to summon other-world spirits, the symbolic adventures of the hero, and the philosophical references. Only in the end is *Manfred* unlike *Faust*. Because he has not contracted with evil, he dies free of hell's power. If one can separate the poem from its author, *Manfred* becomes a study of an isolated individual who cannot seek deliverance from any external social machinery, but who must work out his own destiny.

### *The Story:*

Alone in a Gothic gallery at midnight, *Manfred* meditated deeply about his life. He had undergone many experiences, but none had profoundly affected him. When he called upon the spirits of the universe to appear before him, none came. Three times he summoned them. At the third call, a summons in the name of his own cursed soul, the spirits arose.

The first was the Spirit of Air. The Spirit of Interior Fire next appeared, followed by the Spirit of Ocean. The spirits of Earth, Exterior Fire, and Night arose in succession, each demanding to know

what the mortal magician wished. Finally the star, *Manfred's* own star of ill-fated destiny, joined the spirits.

*Manfred's* reply was that he desired forgetfulness. When the Spirit of Air sought further explanation, *Manfred* could not reveal what he wanted to forget. Surely, he insisted, spirits that controlled earth, sky, water, mountains, winds, night, and destiny, could bring the oblivion he sought. But the spirits replied that they had no powers beyond their own realms. When *Manfred*, failing in his hopes, asked the spirits to take bodily forms, the seventh spirit, the star of his destiny, took the shape of a beautiful woman. At sight of her *Manfred*, hinting at a former love, attempted to hold her, but she vanished, leaving him senseless. In her place came a formless voice, the voice of himself as a magician, uttering a long incantation, mysterious and despairing.

Next morning, alone on a cliff of the Jungfrau Mountain, *Manfred* mourned the failure of his magic powers to assist him. Marveling at the surrounding beauty of the mountain, he weighed the possibility of leaping from the cliff. A passing hunter saw the lonely man and wondered what *Manfred* was doing so high on the mountain, where even the best hunters could not climb. Fearing that *Manfred* would lose his footing when the morning mist arose, the hunter approached him cautiously, for *Manfred* appeared to be tottering. Actually *Manfred* was about to jump when the hunter caught hold of him and led him down the steep slope.

In his cottage in the Bernese Alps, the hunter urged *Manfred* to rest a while be-



fore journeying on. Manfred, refusing guidance, declared that he would go on alone. When the hunter offered Manfred his best wine, Manfred exclaimed in horror that he saw blood, symbolic of Manfred's alienation from social contact, on the rim of the cup. The hunter, thinking Manfred mad, suggested that the wretched man seek comfort in contemplation and in the Church. Manfred, spurning the suggestion, said that he wished he were mad, for then his mind would be tortured by unrealities instead of the truths which now beset him. He envied the hunter's simple life, but when the hunter, noting Manfred's high-born appearance, wonderingly asked if his guest would then wish to change stations in life, Manfred replied that he would not wish any human to suffer his own wretchedness. To this the hunter said that surely a man capable of such tenderness could not harbor a soul belabored by evil. Manfred, departing, protested that the evil was not within himself; he had destroyed those whom he loved.

Below, the Witch of the Alps answered Manfred's summons that she share the loveliness of nature with him. To her he described his past spiritual life, when he had lived among men but not with them. Preferring solitude, he had studied ancient mysteries and had loved and destroyed with love a woman said to have resembled him. The Witch promised to aid him if he would swear obedience to

her, but he refused her offer and she left him.

The three destinies and Nemesis gathered for a festival in the Hall of Arimanes, Spirit of Evil, Prince of Earth and Air. Manfred, daring to approach, was recognized as a magician. He told them he had come in quest of Astarte, the symbol of his sin. When she had been summoned from her tomb, she prophesied only that the next day would end his despair.

Back in his castle, Manfred felt a sublime calm. The Abbot of St. Maurice, having heard that Manfred had practiced witchcraft, arrived to save his soul. To Manfred's bitter assurance that his sins lay between heaven and himself, the abbot urged that Manfred turn to the Church for help. Manfred explained that he had always lived alone and would remain alone. The abbot mourned that he could not help such a noble man.

While the servants gossiped about their master's strange behavior, Manfred stood alone in his tower. There the abbot came once more in a last vain attempt to save Manfred. Warned that a dangerous spirit was approaching, the abbot insisted that he would confront the spirit, who had come to summon Manfred. Manfred, however, defied the summons; he was willing to die but not to join the spirits of hell, to whom he owed nothing.

As the demon disappeared, Manfred died, still lonely and unconquerable to all but death itself.

## MARDI

*Type of work:* Novel

*Author:* Herman Melville (1819-1891)

*Type of plot:* Symbolic allegory

*Time of plot:* Mid-nineteenth century

*Locale:* The islands of the Western Pacific

*First published:* 1849

### *Principal characters:*

THE NARRATOR, later called Taji, a young American sailor, mistaken for a god by the islanders

YILLAH, a blonde native, beloved of Taji, symbolizing Good

HAUTIA, a dark native queen, in love with Taji, symbolizing Evil

JARL, Taji's sailor companion

SAMOA, a native companion

MEDIA, a native king  
YOOMY, Media's minstrel  
BABBALANJA, Media's court philosopher

### Critique:

*Mardi and a Voyage Thither* was Herman Melville's answer to those people who refused to believe that his first two travel books—*Omoo* and *Typee*—were anything but sailor's yarns that Melville had spun for the credulous. Actually, those books were based on Melville's own adventures in the South Seas. In this book, a true romance, he thought he might make people take fiction for fact, since they had been so obstinate in taking fact for fiction in earlier volumes. The second part of *Mardi*, the account of a mystical voyage through the world, is so filled with symbols that one finds it difficult to state what much of the symbolism means. Obviously the moral teaching of the novel is that one should avoid the vanity of human wishes—a message painted in such vivid colors that one loses sight of the didacticism. The characters, most of them supposedly Polynesian, discuss for Melville almost every topic thought of, from a belief in the hereafter for whales to Spanish customs and manners.

### The Story:

The Narrator of the story, a young American sailor, was picked up at Ravavai, a Pacific island, by a whaling vessel, the *Arcturion*. The voyage of the *Arcturion* was not a successful one, and when the ship began to head for the cold climate of the Bay of Kamchatka, the young Narrator and his special friend in the fore-castle, Jarl, decided to leave the ship. Knowing the captain would not land them anywhere, they provisioned a small boat and in it escaped from the ship under cover of darkness.

Heading westward, the two men hoped to reach some hospitable islands. After sailing for many days they came upon a drifting ship that seemed to be a derelict. Finding it in fairly seaworthy condition, they boarded it. The following morning

a native man and woman were found in the rigging, where they had hidden from the Narrator and Jarl. With the help of the natives, who had escaped with the ship from an unfriendly tribe of islanders after the latter had killed the ship's crew, the Narrator and Jarl continued their voyage in search of land.

After many days of voyaging the vessel was becalmed. In the storm which followed, the vessel was wrecked. Jarl and the Narrator, with the native man, Samoa, set out in a little whaleboat. The native woman had been killed during the storm.

Many days later they saw a sail in the distance. Taking up their oars to aid the force of the sail, they slowly closed in on the craft they had spotted. As they drew close, they saw it was a strange arrangement of two native canoes with a platform built over them. After some discussion between the native priest in charge of the craft and the Narrator, the sailor and Samoa boarded the native vessel. Once aboard the craft, they discovered a beautiful blonde girl, but they had to force a passage through the natives in order to regain the whaleboat. In the scuffle they took two of the natives prisoners. From the natives they learned that the blonde girl was the priest's prisoner. Going back aboard the native craft, the sailor and Samoa rescued the girl and escaped with her from the natives.

The girl, whose name was Yillah, wished to return to her native islands. The Narrator soon fell in love with her, and the girl, in native fashion, returned his affection. The Narrator then decided that he would remain with her on her island home.

Sighting a group of islands at last, the party headed for the nearest beach. Before they reached the shore, however, natives swam out to the whaleboat and gave them an excited welcome. Towing

the boat into shallow water, the natives picked it up and carried it ashore on their shoulders. The visitors were completely puzzled by their reception until they learned that the Narrator had been mistaken for the natives' god, Taji, who, according to an ancient prophecy, would one day revisit them in human form. The natives also thought that the other three occupants of the whaleboat were semi-deities whom Taji had brought from another world for companionship.

Media, king of the atoll, made the guests welcome, and Taji, as the Narrator was now called, decided to make the best of his position, as long as his godhood put him under no particular constraints. He and Yillah, housed in a splendid grass house, lived a life of tranquil happiness, doing no more than the islanders, who in their turn had little to do to make life comfortable. Then, suddenly, unhappiness struck the island and Taji. He awoke one morning to find Yillah gone without a trace.

Within a few days of Yillah's disappearance, Taji received a visit from a portentously disguised messenger, who gave the young sailor a set of flower symbols from Queen Hautia, the dark queen of a group of distant islands.

The natives interpreted the flower symbols from Hautia to mean that the queen loved Taji, wished his presence, and bade him not look for Yillah, his lost love. Not to be dissuaded, however, Taji, accompanied by King Media and a party of his courtiers, including Yoomy the poet-singer and Babbalanja the philosopher, set sail in a huge, ornate native canoe in search of Yillah.

Before the voyagers had journeyed far on the ocean they met a black canoe containing more emissaries sent to Taji from Queen Hautia. The messengers, again using flower symbols interpreted by Yoomy, bade Taji forget his quest of the fair love and turn his canoe toward the kingdom of Hautia. Taji refused and continued on his quest.

His first stop was on the island of Juam,

where Taji made a friend of King Donjalolo, a monarch who tried to escape reality by moving from one bower to another in his island kingdom and by taking no heed of anyone's happiness but his own and that of people who were in his company. Donjalolo aided Taji in his quest by sending messages throughout his island kingdom to ask for news of Yillah. After the petty princes had come to Donjalolo's court to report that they knew nothing of the girl, Taji decided to set out once more in the canoe, in the company of Media and his courtiers, to continue his search for his lost love. Again, this time in more menacing fashion, he was accosted at sea by a canoe-load of emissaries from Queen Hautia, who demanded that he go to her immediately. Again Taji refused.

After many days and nights, during which Taji and his companions had lengthy conversations on many branches of knowledge and philosophy, they touched at an island where they visited the temple of Oro and learned of the Polynesian prophet, Alma, who had many years before, according to legend, brought peace, serenity, and love to the islands.

Continuing their voyage through the archipelago of Mardi, representing the world and all its ideas, Taji and his party visited Vivenza, modeled on the United States, passed the Cape of Capes, saw many other islands, regaled one another with many philosophical conversations during the long hours at sea, and were finally becalmed. After the calm a death-cloud passed them. Following that adventure they landed at Serenia, a land which proved too quiet and too good for them.

At last the only place left to look for Yillah, who had not been found on any one of the many atolls Taji and his companions had visited, was the bower of Queen Hautia herself. Babbalanja the philosopher, who remained in Serenia, told Taji he would never find the unattainable Yillah, but Taji went on until three emissaries from Queen Hautia met him and guided him to her land. Taji found himself entranced by Hautia, who



seemed in some strange way connected with Yillah, though she invited him to sin. But still he asked in vain for word of

Yillah. He was left in that land by the companions of his travels.

## MARIA CHAPDELAINE

*Type of work:* Novel

*Author:* Louis Hémon (1880-1913)

*Type of plot:* Regional romance

*Time of plot:* Early twentieth century

*Locale:* Northern Quebec

*First published:* 1916

### *Principal characters:*

MARIA CHAPDELAINE, a French-Canadian farm girl

SAMUEL CHAPDELAINE, her father

MRS. CHAPDELAINE, her mother

FRANÇOIS PARADIS, a trapper

EUTROPE GAGNON, a farmer-pioneer

LORENZO SURPRENANT, a factory worker

### *Critique:*

This novel is, in part, autobiographical. Hémon, born, reared, and educated in France, emigrated to the Canadian Lake St. John country in 1912. There he worked as a laborer for eight dollars a month on a farm near Péribonka, the village which is named in *Maria Chapdelaine* and which forms part of the background of the novel. On a neighboring farm lived a young woman, Eva Bouchard, who became the heroine of Hémon's novel. Maria Chapdelaine's parents were modeled on Samuel Bedard and his wife, the owners of the farm on which Hémon was employed. The novel had astounding success during the early 1920's, although the author, killed by a train shortly after posting the manuscript, did not live to see that success. As a result of the popularity of this novel, a search was made of Hémon's manuscripts and four other volumes were published.

### *The Story:*

Maria Chapdelaine was a French-Canadian girl whose family lived in the northern part of Quebec province near Lake St. John, a country to which spring came very late in the year and the winters,

always severe, came too soon. Maria's father, Samuel Chapdelaine, had moved his family several times to new locations in the north country. Each time he hoped to get away from neighbors and civilization, for he was a man who took great delight in the hard work of clearing land from the wilderness but disliked to farm that land after it had been won.

When she was in her late teens, Maria Chapdelaine was sent to spend part of one winter with relatives in town. Her father met her on her return to Péribonka, the settlement nearest to the farm, and they stayed in the village overnight in order to attend church before leaving for their home in the wilderness. At church they met François Paradis, a young man who had lived near the Chapdelaines in another location some years before. Young François Paradis instantly fell in love with Maria and promised to visit the family on his way into the back country to trade for furs with the Indians.

The following summer was one of hard work for the entire Chapdelaine family. The women, including Maria, had their part in putting away food for the winter and taking care of the men's needs as they

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reclaimed farmland from the forest by cutting away the trees and underbrush and removing the stumps that were left. The first break in the difficult and tedious work came near the end of July, when the blueberries ripened. At that time everyone stopped work to go on a berry-picking expedition.

The night before the berry-picking, François Paradis arrived at the Chapdelaine cabin. The next day he and Maria wandered off from the rest of the berry-pickers. After they had filled their large pails with berries, they sat down to rest. François, in an offhand manner that betrayed the emotion he felt, asked Maria to marry him the following year. He told her that he would be back to visit her once again before going off into the woods to act as foreman of a logging crew during the winter.

The summer passed with all the hard work attendant on carving a farm from the Canadian forests. Before long the winds of winter began to blow, and soon afterward deep snow fell. François Paradis went to the logging camps, as did many of the men, including the two oldest brothers of Maria Chapdelaine.

In the meantime two other suitors for Maria's hand presented themselves. Eutrope Gagnon was a hardworking young man who, like Maria's father, was trying to hew a farm from the wilderness. The other, Lorenzo Surprenant, was a young French-Canadian who had emigrated to the United States to work in a factory. The first of the suitors said very little, knowing he had small chance against François Paradis. The second talked a great deal about the easier life in cities of the United States far to the south. Maria barely listened to his wily talk.

Shortly after Christmas, word came of the tragic death of François Paradis. Leaving the lumber camp to visit Maria and her family during the holidays, he had arrived at a railroad line only to learn that trains were not running. He then set out on foot across barren wastes and forests to reach the Chapdelaine farmstead, but he had

lost his way and died of exposure. Maria was greatly saddened by his death, even though their engagement had been only between themselves and no word had been given to her parents or the parish priest. Because of her grief, her father was forced to take her to the village to get advice from the priest. After talking to him, Maria seemed outwardly composed.

The following summer was a bad one for the district, including the Chapdelaine family. Spring came late, drought occurred during the summer, and the snows of winter came several weeks early. Everyone, including Maria, began to wonder if life were worth the struggle against the elements in northern Quebec.

During the second winter, Gagnon and Surprenant still spoke to Maria about marriage, and she, apathetically, listened to them. Gagnon said much less than the other suitor, for he knew that if Maria married him she would merely exchange the hard life on her father's farm for a similar life on his farm. But Surprenant spoke glowingly of life in the Massachusetts city in which he worked and told how much easier urban life in a warmer climate was than rural life in the far north. Maria heard him patiently and with some interest, for the northern wilderness which had swallowed François Paradis had become an enemy to her.

At Christmas time Surprenant made a special trip north to see Maria and to tell her once more how much happier she could be. Almost, but not quite, Maria made up her mind to accept his offer of marriage and leave the wilderness. For Gagnon she had few words; she felt that there was little he had to offer.

Soon after Christmas, Maria's mother fell ill, and nothing the family could do for her seemed to help. At last Samuel Chapdelaine decided to brave the wintry storms to get a doctor. He was successful in reaching the settlement, but when the doctor arrived and examined Mrs. Chapdelaine, he could find nothing to help her, and he advised that they send for the priest. While Chapdelaine went for the

priest, the rest of the family decided to call in a skillful bonesetter in whom they had great faith. He, like the doctor, told them he knew of nothing to help the ailing woman. The priest finally arrived and administered the last rites of the Church to Mrs. Chapdelaine, who died soon afterward.

Sitting up with the corpse, to keep her father company during the long hours of night, Maria listened to her father's stories of the aid her mother had given him

during his long struggle to carve first one farm and then another from the wilderness. Maria, listening avidly, finally resolved that she, like her mother, could stand the hardships of wilderness life. When Eutrope Gagnon again spoke of marriage, telling her how he could work in the lumber camps for a winter to earn the money needed to set up housekeeping, Maria agreed that she would wait and marry him when he returned.

## MARIA MAGDALENA

*Type of work:* Drama

*Author:* Friedrich Hebbel (1813-1863)

*Type of plot:* Domestic realism

*Time of plot:* Nineteenth century

*Locale:* Germany

*First presented:* 1844

### *Principal characters:*

ANTHONY, a cabinetmaker

ANTHONY'S WIFE

CLARA, his daughter

KARL, his son

LEONARD, Clara's fiancé

THE SECRETARY, a second suitor for Clara's hand

### *Critique:*

Friedrich Hebbel was a playwright and literary critic who has only in recent years been recognized for his important place in the literature of his country. Of his literary work, his dramas are the most important, and this play is generally considered one of his best. In his plays, as in Shakespeare's, we find the tragedy of man as an individual. The consequences that befall his characters are a result of the incurable defects in humans, rather than the results of evils in an entire society. In *Maria Magdalena*, however, we find the tragedy of the individual fused with a new type of realism that was new to all literature of the time and especially the drama. There is an abundance of the details of everyday life in a lower middle-class German household under older

family traditions of Germanic culture. The play anticipates the later realism of Ibsen.

### *The Story:*

After a long illness, from which she was not expected to recover, Anthony's wife, a woman in her fifties, felt that she had been given another chance to make herself worthy of heaven. To show her gratitude for another chance, she dressed herself in her wedding gown, which was also to be her shroud, and went to church the first Sunday morning she was able. Before she went, she and her daughter Clara had a heart-to-heart talk, during which the mother disclosed her fears about her son Karl, who spent too much time drinking and playing, and not

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enough time working steadily. The mother felt that his attitudes and his conduct were her fault, but still she refused to believe he was really a bad young man.

The mother and Clara also discussed Clara's fiancé, a young clerk named Leonard, who had only a little money and very poor prospects. The mother told Clara that she hoped the girl could find a better man. Shortly after the mother left for church, Leonard came to see Clara and explained that he had not seen her for two weeks for a particular reason. During that time he had been attentive to the mayor's daughter in an effort to get himself a job as clerk for the city.

Leonard also accused her of being in love with another man, even though a very short time before Clara had given herself to Leonard in order to prove her love. After they had straightened out the situation, Leonard told Clara he had come to ask her father for her hand in marriage. Clara assured him that they must soon be married, unless her sin were to show. Even so, she had some misgivings about him when she learned of the chicanery he had executed in securing his position as town clerk.

Her father, when he learned of the proposed marriage and Leonard's prospects, seemed agreeable to the marriage. Then the young man, knowing that old Anthony had a large sum of money out at interest, brought up the question of a dowry. He was surprised to learn, however, that Anthony had called in his money and paid it to help an old man who had befriended him in his youth. When the man had died, Anthony refused to collect from the widow and put the dead man's note in his casket. Leonard began to think that, pregnancy or no, Clara was not a desirable wife for him.

At that time the mother came home from church and told of having seen a newly prepared grave at the churchyard, a grave the sexton dug as an extra, in case they were needed while he was on a holiday. Old Anthony viewed it as an evil

omen. Then the talk turned to a jewel robbery at the home of a rich merchant in town. Anthony recalled that his worthless son Karl had done some work at the house on the day of the robbery. Hardly had he said so when bailiffs knocked at the door and demanded permission to search the house for the stolen goods. The shock was so great that the mother swooned and died. Leonard, who was already none too eager to marry Clara, seized upon the charge as an excuse to break his betrothal to the girl.

As the days passed Anthony's house was a place of wretchedness. All evidence seemed to point to Karl's guilt in the matter of the theft, even though the jewels were not discovered in the house. And Anthony began to suspect that Clara had strayed from the paths of virtue. He told her that he wished he had the courage to kill himself, now that everyone in the town was sneering at him for rearing such terrible children. Clara, not wanting to be the cause of her father's death, decided to commit suicide before her father could do away with himself. One day, while Anthony was away visiting a deaf old woodcutter who had not heard of his family's disgrace, the rich merchant appeared at the house with word that Karl was not guilty, that the jewels had been discovered in his own home, where the merchant's own mad wife had hidden them.

Clara, pleased to learn that Karl had been exonerated, believed also that something would occur to make her life right again. Her belief seemed to come true when a childhood sweetheart called to tell her that he still loved her and wished to marry her. Even after Clara told him of her fall from virtue, he said he loved her and would make her his wife. But he also swore that he would arrange a duel with Leonard and seek to kill the man who had seduced Clara. Since the man had a good job as a secretary, Clara knew that her father would be glad to see her married to him. After the secre-

tary left, however, all Clara's doubts again assailed her, and she once more began to think of suicide.

At last Clara decided to go to see Leonard, whom she found planning to fulfill his ambitions by marrying the mayor's daughter. Clara confronted him with the letter he had written her on the day of her mother's death, a letter telling her that he found it impossible to unite himself with the sister of a thief. Even though her brother had been cleared of the charges, Leonard still did not want to marry her, for he knew that a marriage with the mayor's daughter held greater prospects for him. When Clara told him of her father's plans for suicide, Leonard said the old man thought too well of life to take his own. Even though Clara told him she herself contemplated death, he shrugged off her threat, telling her she was not the first woman to be faced with the prospect of producing an illegitimate child. While they spoke, a boy entered with a challenge from the secretary in love with Clara. After Leonard had again refused to marry her, Clara left.

Shortly after her departure the secretary appeared with a pair of pistols, and forced Leonard to leave with him. As they went to fight a duel, Clara, at home, met her brother, who told her of his plans to go to sea. He asked Clara to get him something to eat. She complied and then went to the well, ostensibly to get some fresh water, but actually to drown herself. While she was gone, Anthony returned from his visit with the woodcutter. Soon afterward the secretary, mortally wounded from the duel, staggered to the door. He told how Leonard had been killed and asked old Anthony to forgive the girl. Just as Anthony began to realize that he had been too harsh with Clara, the neighbors came to tell that she had drowned in the well. The secretary pointed out to Anthony that his own weakness and pride had caused him to talk of suicide and thus send his daughter to her death, lest her sin be a reflection on her father. All old Anthony could say was that he no longer understood the world.

## MARIUS THE EPICUREAN

*Type of work:* Novel

*Author:* Walter Pater (1839-1894)

*Type of plot:* Philosophical romance

*Time of plot:* Second century

*Locale:* The Roman Empire

*First published:* 1885

### *Principal characters:*

MARIUS, a young Roman of pagan tradition

FLAVIAN, a close friend of Marius at school

CORNELIUS, a Roman army officer and friend of Marius

MARCUS AURELIUS, Philosopher-emperor of Rome

CECILIA, a friend of Cornelius and a Christian leader

### *Critique:*

Pater's novel was an answer to those who had misunderstood his views on art and philosophy. The novel is, in great part, a fictional rendering of Pater's own struggle for a philosophical position, and the personality of Marius is a reflection of the author himself. The volume is also an appreciation of the culture of the second

century of the Christian era in Roman Italy. Pater's careful study of the environment, while sharply criticized by historians of fact, has caught the spirit of the times and the people. No one who has not some familiarity with the writers of the time, and before, can read with signal success the intellectual adventures and devel-

opment of the young Roman who is the central figure of the book; the work is, to some extent, a veritable patchwork of ideas and even quotations from the classical authors who would be the basis of knowledge for a young Roman studying seriously in the reign of Marcus Aurelius.

### *The Story:*

Marius was a young Roman whose family had for many years lived on an estate in northern Italy. On that estate, White-nights, Marius had grown to adolescence in an atmosphere of pagan piety and rural simplicity. The family led a relatively simple life because Marius' grandfather had squandered much of the family fortune. In that atmosphere of his childhood Marius found a great joy in worshiping the household gods and in overseeing the work on the estate. His life one of contemplation rather than one of activity, his idealism and religiosity were almost morbid in their extreme.

While still in his teens, young Marius was taken to a temple of Aesculapius in the Etrurian hills for the cure of a childhood disease. There the quiet, fresh atmosphere of the place, as well as the teachings of Galen, the great Roman physician, gave him a new outlook on life. Upon his return home, Marius found his mother's health failing. She died shortly afterward, and the effect of her passing on Marius was to turn him into a skeptic, a young man who questioned all aspects of life as they presented themselves to him.

Soon afterward relatives sent young Marius to Pisa, where he attended school. While there, he conceived the idea of becoming a poet of the intellectual school. His inclination in that direction was stimulated by his friendship with a young boy named Flavian, a schoolmate. Flavian, three years older than Marius, had great influence over the younger boy. The two read all of the literature and philosophy they could find. Among the works they pored over was the *Metamorphoses* of Apuleius, the ornate style of which was a source of great joy to Marius.

But the studies in literature and philosophy which the two young men planned were short-lived, for Flavian became sick after an excursion he and Marius made; he died soon after of a plague brought back to Italy by the armies of Marcus Aurelius, who had just returned from a campaign into the eastern reaches of the Empire. After Flavian's death Marius, needing an intellectual crutch to carry him through the agony of seeing his young friend die, was attracted to the study of mysticism. But at last he put aside the desire to turn to Oriental mystic lore and turned to early Greek philosophers to find, if he could, some answer to his problems in their writings and thought.

One of the first writers he studied was Heraclitus, who taught him to limit his labors, lest he lose everything by trying to master all knowledge at once. From Heraclitus he turned to the teachings of Aristippus of Cyrene, founder of the Epicurean school. From his study of Cyrenaic philosophy Marius came to the conclusion that knowledge was limited to experiences received through the senses, and he thought therefore that he owed it to himself to have many sensuous experiences in order to reach the highest possible point of wisdom.

The idea appealed to Marius because of the immensely practical ethics that the whole concept implied. Life as the primary end of life was the code which Marius found himself professing; it was, of course, an antimetaphysical metaphysic. Through it Marius hoped to find, by means of cultural knowledge, the secret of the present in the everchanging universe, that he might discover all of the subtle realizations implied in each moment of life. Like epicureans of that time and since, Marius found there were those who misinterpreted his credo and believed that he sought pleasure as an end in itself; yet hedonism, the search for pleasure as the purpose of life, was farthest from his mind. Such a life would have been too gross for one of Marius' pietistic background.



During his search for an answer to life, Marius had turned from poetry to prose, for he felt that his nature and his studies had fitted him better for the latter.

About the time that his epicureanism became crystallized in his mind, Marius felt some pangs of regret that his emotional life seemed to have become stunted. He wondered why it was that he felt more inclined to research of the mind than to normal human emotions. He could not feel the necessity of pursuing feminine company and did not regret that he had not found it a matter of urgency that he acquire a wife. Love, in the ordinary sense of the word, did not seem to be a part of his makeup.

At a time when that problem was disturbing him, he had a summons to Rome which interrupted his worries. He was sent for to become secretary and editor to Emperor Marcus Aurelius, a prolific writer and a patron of the arts and philosophy. He had been working for some time on a memoir and a series of disconnected meditations which he wished someone to put into edited form. That task was assigned to Marius.

On the way to Rome, Marius met a young officer of the army named Cornelius, an officer of the famed Twelfth Legion, who was returning to Rome after service in the farther reaches of northern Europe. Under the tutelage of Cornelius, Marius quickly made himself at home in the city. Fortunately, Marius' family had a house in Rome, although it had not been used in many years. To the young epicurean, Rome was a wonderful place in which to live and for several years Marius was happy there. Experiences of the richest nature were his, for he moved, thanks to his family background and the

emperor's patronage, in the best of circles.

There was, however, something which Marius could not fathom. His friend Cornelius seemed much happier than he. Since Cornelius was not a simple materialistic person, Marius could not understand why his friend was so much happier. One day, as they were returning from a trip away from Rome, Cornelius took Marius into a rich home on the Appian Way. It was the residence of the widow of Cecilius, and the Cecilia who was its mistress was a Christian, as was Cornelius. From that moment Marius began to comprehend something of the new religion that was making converts in the Empire. He found a strange kind of happiness in attending mass in the home of Cecilia, and he noticed too that he felt a strange attraction to Cecilia herself.

Some months later, when Cornelius and Marius were once again away from Rome, the small town in which they had stopped was shaken by an earthquake. After the first tremors of the quake had passed, Cornelius, accompanied by Marius, joined a group of Christians who were publicly thanking the Deity for their escape from death. The pagans of the town, fearing that the Christians had been the cause of the earthquake, assaulted them. Marius and Cornelius, because of their rank, were arrested and sent to Rome. On the way their captors learned that one of them was not a Christian. In order to save his friend, Marius said that the non-Christian was Cornelius, who was then set free. Marius himself became violently ill before he and his guards reached Rome. He was left behind to die, but some villagers, who were also Christians, found him and nursed him. He died with Christian prayers in his ears.

## MARKET HARBOROUGH

*Type of work:* Novel

*Author:* George J. Whyte-Melville (1821-1878)

*Type of plot:* Sporting romance

*Time of plot:* Nineteenth century

*Locale:* England

*First published:* 1861

*Principal characters:*

JOHN STANDISH SAWYER, country gentleman and ardent fox hunter  
ISAAC, Sawyer's groom and horse handler  
THE HONORABLE CRASHER, Sawyer's friend and hunting companion  
CECILIA DOVE, with whom Sawyer falls in love  
PARSON DOVE, Cecilia's fox-hunting father  
TIPTOP, The Honorable Crasher's groom and horse handler

*Critique:*

Whyte-Melville was an ardent hunter and a recognized authority on fox hunting in England. *Market Harborough*, like other sporting novels he wrote, is therefore regarded as an authentic account of that sport. Yet the twentieth-century reader, accustomed to naturalistic fiction, will not find here the realism of fact to which he is accustomed; there is very little specific information, as compared to what one would expect in a novel by Dreiser or Norris. *Market Harborough* was, however, Whyte-Melville's most popular novel. From a literary point of view, the novel is simply a series of hunting episodes fastened together by the presence of a single character. An interesting sidelight is that the author used his literary earnings to aid charity.

*The Story:*

John Standish Sawyer, a hard-riding, fox-hunting country gentleman whose farm lay not far from London, decided one fall afternoon that he had too little and too poor hunting in his own country. He also wished to show himself off as a horseman and hunter among a better class of hunters than those in his own vicinity. That evening he sat in his study alone, being a bachelor, and tried to decide, with the help of numerous glasses of brandy and water, what hunting community he would visit during the remainder of the season. He finally decided that he would go to Market Harborough, which had a good season and good attendance.

The following morning Mr. Sawyer walked to a neighboring farm to buy himself a new horse for hunting, since he had only two hunters in his stable. At the neighboring farm, whose owner

was more a horse-trader than an agriculturist, Sawyer found a beautiful roan that was just what he wanted. Returning to his own farm, The Grange, Sawyer went out to the stables and informed old Isaac, the groom, that he was to bring the new horse home and then prepare to take the inmates of the stable by railway to Market Harborough. Isaac, knowing his master, did not argue, although he did not quite approve of the journey.

Two days later Isaac and the horses arrived at Market Harborough, where Sawyer joined them after traveling down to London to outfit himself with new, stylish boots and riding clothes. On the train from London to Market Harborough, Sawyer met a tired-seeming young gentleman, also an ardent fox hunter, named the Honorable Crasher. At the time, neither made much of an impression on the other, even though, from Sawyer's position, the Honorable Crasher was quite a fashionable figure.

The first morning after Sawyer's arrival at Market Harborough was a very foggy one. Nevertheless, Sawyer had his groom prepare one of his hunters and joined a group of hunters, one of whom was the Honorable Crasher. When the fog refused to break, the two new friends were invited to lunch with the parson of the neighborhood, Mr. Dove, who was also an ardent hunter. The luncheon was a pleasant one, especially for Sawyer, who was much taken with Cecilia Dove, the parson's pretty young daughter, a girl greatly devoted to fox hunting. The girl, finding Sawyer to be a pleasant chap with a respectable estate, was also quite taken with him.

Several weeks went by swiftly. Sawyer proved himself to be as good as or bet-

ter than the other riders at Market Harborough. In addition, there were plenty of foxes to be hunted, most of which gave the hounds and the hunters a lengthy and swift chase. Sawyer's new horse, the roan, proved as good as he had expected. Sawyer found himself thrown into the company of some gay bachelors who enjoyed life to the utmost and respected him. In addition, he saw quite a bit of pretty Cecilia Dove, who was as captivated with Sawyer as he was with her.

Word went around one day that a steeplechase was being planned as a main event of the hunting season. The fox hunters of Sawyer's group at first scoffed at the idea, since there would be no fox, but at last they fell in with the plan; the event would provide an opportunity to show off horse and rider, to make a reputation, and to win some money by riding and betting. Sawyer, who really had no horse good enough for the race, kept very quiet with respect to the event; privately, he wanted to enter it.

Old Isaac, Sawyer's groom, knowing his master wanted to get in the race, hit upon a plan that involved a new horse. In Sawyer's stable there was a fine-looking bay which ate well, never got sick, but was a poor hunter. It was this animal that Isaac planned to palm off on the Honorable Crasher. To that end he dropped mysterious hints to Tiptop, the Honorable Crasher's groom. Tiptop fell for the bait and suggested to Isaac that the bay race with one of the Honorable Crasher's horses to see which was the faster.

Early one morning the two met, before sunup, to try out the two horses. The race was to be for a half mile. The two grooms raced and Isaac's horse, even though it was covered with a flowing sheet, won by several lengths. Little did Tiptop realize that Isaac had taken out another horse under the sheet and had won the race illegally, from a very strict moralist's standpoint. Isaac hurried to Sawyer and told his master that he was

sure that the Honorable Crasher would ask to buy the unwanted bay.

Isaac was right. That very morning the worthless horse was sold for a tremendous price. When the Honorable Crasher and his groom tried to get speed out of the horse in training him for the steeplechase, however, he could scarcely run. The new owner and his groom were mystified, but Isaac and Sawyer did not breathe a hint of what had happened. With the money from the sale of the worthless bay, Sawyer bought a fine, fast hunter, with which he hoped to win the steeplechase. In honor of Cecilia Dove, of whom he was growing fonder each day, he named the horse Wood-Pigeon.

Before the steeplechase was run, a ball was given by the racing set at Market Harborough. Sawyer, dressed as neatly and dandyishly as a tailor could turn him out, attended in order to dance with Cecilia. She was very coquettish during the evening, however, and by acting warm and cool by turns she angered Sawyer, who finally left the ball. Such treatment was just what the coquette needed to make her realize that she loved Sawyer very much.

The day of the great steeplechase arrived. Six horsemen, all gentlemen, were entered, including Sawyer on Wood-Pigeon. Sawyer, in honor of his love, wore a plum-colored silk shirt, plum being Cecilia's favorite color. It was Sawyer's first steeplechase, but he was a fine horseman on a fine horse, and well coached on the nature of the course by Isaac the groom, who had ridden over it on a reconnaissance run.

Sawyer did not win. In fact, he took an ugly fall near the end of the course, although up to that time he had ridden a fine race. In the fall he suffered a broken collarbone. Cecilia, watching the race, decided then and there that she would marry Sawyer, who had proved himself a courageous gentleman. During his convalescence the engagement was announced, and not long afterward Saw-



yer and Cecilia Dove were married. Sawyer's new wife succeeded in stopping his hunting; he even sold his horses in the flush of married bliss. But one day a

friend saw him reading a book about hunting and guessed that before long he would be back with the hounds again.

## MARMION

Type of work: Poem

Author: Sir Walter Scott (1771-1832)

Type of plot: Semihistorical romance

Time of plot: Early sixteenth century

Locale: The Scottish Border

First published: 1808

### Principal characters:

LORD MARMION, an English knight

RALPH DE WILTON, wronged by Marmion, disguised as a palmer

CLARE FITZ-CLARE, loved by de Wilton

CONSTANCE DE BEVERLEY, betrayed by Marmion

ARCHIBALD DOUGLAS, Earl of Angus

### Critique:

Ranking with *The Lay of the Last Minstrel* and *The Lady of the Lake* as one of Scott's best-known dramatic poems, *Marmion* lacks some of the perfection of detail that marks the other two. It was hurriedly written and published, and its effects are often melodramatic. In this poem Scott did not do the careful revising that was his usual custom. He detracted from the unity of his story by writing for each canto an introduction which has little bearing on the action or the mood. These introductions, addressed to various of Scott's friends, dealt with his daily activities and thoughts. But in spite of its faults, *Marmion* has the lyrical beauty and the flow of brisk and exciting action which we associate with Scott's metrical romances.

### The Story:

Wherever Lord Marmion went, he was welcomed and honored as a brave and valiant knight. The English king had sent him to the Scottish court to try to persuade that country's king to end armed raids throughout the Border country. Marmion asked a Scottish lord to furnish him a guide, someone peaceful appearing, and since there was no one else available the lord sent a palmer, a holy man who had

made many pilgrimages to religious shrines.

At the same time an abbess, accompanied by several nuns, was making a sea voyage to Cuthbert Isle to hold an inquisition over two prisoners of the Church. One of the young nuns aboard, still a novice, was Clare Fitz-Clare, a lovely young girl who entered the abbey after her lover, dishonored, was believed dead. One of the accused was Constance de Beverley, a nun who had broken her vows and run away from the convent. Before she was put to death, Constance told the abbess and her other accusers the story of her fall from grace.

Her betrayer had been Lord Marmion. Believing his protestations of love for her, she had escaped from the convent and followed him for three years as his page. Then Marmion met lovely Clare Fitz-Clare, and because she was an heiress of great wealth he abandoned Constance to seek Clare for his bride. The king promised him that he should have Clare, but she loved another knight, Ralph de Wilton. Marmion forged papers which offered false proof that Wilton was not true to the king. The two knights fought a duel, and Wilton was left for dead. Constance, soon to die, gave the papers prov-

ing the forgery to the abbess and implored her to get the papers to the king in order to save Clare from a hateful marriage. Although the girl had entered a convent rather than marry Marmion, the king would force the marriage if Clare were found, for Marmion was a great favorite at court. Even though her judges pitied her, Constance was put to a horrible death after she had told her story.

Marmion continued on his way to the court. Guilty thoughts of Constance worried him; he had been responsible for her capture by the Church. But he soothed his conscience with the belief that she would not be severely punished. One night as they stayed at an inn a young boy sang a ballad about the soul's disquiet of every man who would betray a maid. At the end of the song Marmion thought he heard the tolling of a death bell. When the knight mentioned the tolling sound he heard, the palmer spoke his first words, saying that it was the toll of death for a friend. That night Marmion, unable to sleep, went out into the dark to ride. There he was attacked by what seemed a devil, for the man had the face of Wilton, long dead. The strangest part was that Marmion's mysterious adversary could have killed him, but instead sheathed his sword and rode off into the night.

As Marmion and his men rode through the Border country, they noticed everywhere huge numbers of armed clansmen readying for battle. On their arrival at the Scottish court, Marmion could not persuade King James to halt preparations for battle. The Scots, claiming that the English had wronged them, demanded vengeance. Courtesy required that Marmion be given safe conduct during his mission, however, and so the king put him in the care of Archibald Douglas, one of the most powerful of all the lords of Scotland. Douglas also was charged with the care of the abbess and her nuns, who had been taken captive by the Scots, for they were to be returned safely to their convent. But the abbess feared for Clare's safety if Marmion should learn that she was among

the party of nuns. To save Clare from a forced and hated union, the holy woman gave the papers proving Marmion's forgery to the palmer and begged him to deliver them to the English king.

Marmion, learning the girl's identity, secured an order directing him to take Clare to her home, with Douglas for an escort. Separated from the abbess, Clare feared for her safety with Marmion, but he planned not to press his suit until she had been returned to her kinsmen, who would be dominated by the king. Marmion and Clare were quartered in Tantallon Castle, owned by Archibald Douglas, Earl of Angus, to await the impending battle between English and Scottish troops.

Clare, lonely and afraid, walked out onto the battlements of the castle. There she met a young knight who proved to be de Wilton. From his lips Clare heard his story. He had not been mortally wounded in his combat with Marmion, but had been healed and cared for by one of his servants. The loyal servant asked one boon for saving his life, that should de Wilton's deadliest enemy fall beneath his sword that enemy should be spared. The young knight wandered far, his name scorned by all who once loved him because he was now branded as a traitor. At last he disguised himself so well that no one recognized in the lowly palmer the once-proud knight. It was de Wilton who had so frightened Marmion during his midnight ride, but he had kept his promise to his old servant and spared the life of the man who had ruined him. The young man had told Douglas his story, which was confirmed by the papers given him by the abbess. That night Douglas restored de Wilton to his knightly honors, and the next day de Wilton would join the English troops.

Marmion, unable to resist the spectacle of troops drawn up for battle, defied Douglas and rode off to join the fight. Having learned from one of his company the palmer's true identity and fearing that he would lose Clare, he took the girl to a

place of safety behind the English lines. When the battle began, Marmion was mortally wounded. Clare, pitying the man she hated, tended him gently. Before he died, Marmion learned of the death of Constance and repented all his sins.

The English defeated the Scots in that bloody battle on Flodden Field. De Wilton

was everywhere in the thick of the fighting. After the battle, his lands and his titles were returned to him and Clare was given to him with the king's blessing. The proud name of de Wilton was known again through the land. Marmion, as he deserved, lay in an unmarked grave.

## THE MARRIAGE OF FIGARO

*Type of work:* Drama

*Author:* Pierre Augustin Caron de Beaumarchais (1732-1799)

*Type of plot:* Romantic comedy

*Time of plot:* Eighteenth century

*Locale:* Spain

*First presented:* 1784

### *Principal characters:*

FIGARO, a bridegroom-to-be

COUNT ALMAVIVA, his master

COUNTESS ALMAVIVA, his master's wife

DR. BARTHOLO, former guardian of the countess

SUZANNE, lady in waiting to the countess

MARCELINE, the housekeeper

CHÉRUBIN, a page

### *Critique:*

Continuing the merry tale of the little barber of Seville, Beaumarchais takes Figaro through more intrigues and adventures in *The Marriage of Figaro*, or to use the complete title of the drama, *The Follies of the Day of the Marriage of Figaro*. Again the shrewd and clever barber matches wits with those who would suppress him. The story is pure romance, for the lovers must overcome many obstacles planted by their more powerful enemies. But the high good humor and clever wit of Figaro are a match for all. Beaumarchais was the first of many dramatists to use the comic style of this play. Although the style was often copied by other writers of his day, it was never surpassed.

### *The Story:*

Three years after Figaro, the clever barber, had helped Count Almaviva steal his loved one from her guardian, Dr. Bartholo, the count tired of his lovely wife. Instead, he desired Suzanne, the countess' lady in waiting, who was betrothed to Figaro. The count, in fact, desired almost every beauti-

ful girl he saw, but Suzanne in particular stirred his passions. His plan was to send Figaro as a messenger to France so Figaro would be out of the way and not interfere with the count's pursuit of the lovely Suzanne. Figaro knew of the count's plot and swore to prevent it. He was especially incensed because it was he who had aided the count to win his countess only a short time before.

Figaro had trouble from still another source. Marceline, the housekeeper, had his note for some money she had lent him. The note agreed that Figaro would pay her the money or else marry her. Marceline wanted only to get married; any husband would do. Because Figaro was the only man over whom she held power, he was the likeliest prospect. Figaro was young and Marceline old, but her desires were nonetheless strong. She had an ally in Dr. Bartholo, who was still seeking revenge on the count and Figaro for outwitting him.

The count had a page, Chérubin, an amorous young lad in love with all



women. The countess was his special desire, and when the count learned of his passion, he banished the page from the castle after ordering him to join the count's regiment. But Figaro had other plans for the page. His plot was to dress the page in Suzanne's clothing and send him to keep a tryst with the nobleman. Figaro believed that the count would appear so ridiculous when it was learned he had been tricked that he would no longer try to outwit Figaro. Figaro also sent the count an anonymous letter saying that the countess had a lover. When the count burst into his wife's chambers, he found no one but Suzanne. The page, who had been in the chamber a few minutes before, jumped out a window. Figaro was delighted when the count was forced to beg his wife's pardon for his unfounded suspicions.

Figaro did not get a chance to send the page to keep a tryst with the count; the countess and Suzanne, meanwhile, were plotting to foil the count's plan to have Suzanne for his own. He had told Suzanne that he would not permit her to marry Figaro unless she met him at a pavilion on a certain night. She consented to meet him only after she and the countess had made plans to outwit him.

Before the time appointed for the tryst Marceline took to court her case against Figaro. Since he wanted to harm Figaro, the count himself presided at the hearing. He ruled that Figaro must either pay Marceline the money he owed her or else marry her, according to the terms of the note. After the sentence had been pronounced, however, Marceline discovered that Figaro was her son by Dr. Bartholo. She said that this relationship was the reason for the love which had made her want to marry Figaro. Marceline and Dr.

Bartholo were then married, but Dr. Bartholo was not happy to have his worst enemy for his son.

The countess and Suzanne, carrying out their plan, exchanged clothing in preparation for fooling the count. Figaro, who had not been told of the plot, heard that Suzanne was to meet the count and hid himself in the pavilion to observe her treachery. Dr. Bartholo and Marceline accompanied him. The countess, disguised as Suzanne, met the count and permitted him to woo her. The count, protesting his love for her, compared her with the countess, to the detriment of his wife. Figaro, angered by what he believed was Suzanne's duplicity and thinking that the woman in the countess' clothing was his mistress, also eavesdropping, asked the countess for her favor. Suzanne, revealing her true identity, slapped him soundly for trying to be unfaithful to her. Figaro was happy in the knowledge that Suzanne had not been false to him and that the count had betrayed himself to his wife.

After a confusing scene, during which the chagrined count did not know which way to turn, the situation was untangled. After some persuasion the count won back the favor of his wife, but with no choice except to give his consent to the marriage between Suzanne and Figaro. At the same time Chérubin, who it seemed would forever plague the count, was matched with a maid who had long loved him. Dr. Bartholo and Marceline joined in good wishes for all the happy couples. Both the count and the countess gave heavy purses to Figaro and his bride. Figaro thought himself far removed from the humble barber he had once been. He was now blessed with a mother, a father, a fortune, and a beautiful wife.

## MARSE CHAN

*Type of work:* Short story

*Author:* Thomas Nelson Page (1853-1922)

*Type of plot:* Regional romance

*Time of plot:* Civil War period

*Locale:* Virginia

*First published:* 1887

*Principal characters:*

SAM, Marse Chan's Negro servant

MARSE CHAN, a young Virginian

ANNE CHAMBERLIN, his sweetheart

*Critique:*

"Marse Chan," from *In Ole Virginia*, is typical of much local color writing in its use of dialect and a regional setting. It is an idealized narrative of Old Virginia, highly romanticized, but emotional in its appeal. Its author was a diplomat as well as a novelist, and served as U. S. ambassador to Italy during World War I.

*The Story:*

When the baby was born, there was a great ceremony on the Channing plantation. Mr. Channing brought out the baby and let colored Sam hold him. Then he told the young Negro boy that he was to be the baby's body servant from that day on.

When Marse Chan, as Sam called him, grew up and went to school, he carried Anne Chamberlin's books and they were very close friends. The two neighboring families hoped that the friendship would result in a marriage to unite the two families. One day, when the river rose suddenly and Anne was in danger from the high water, Marse Chan waded in and carried her to safety. Mr. Channing was so pleased that he gave his son a pony.

The friendship between the two families was broken soon afterward. When Mr. Channing declared himself a candidate for Congress, Colonel Chamberlin was nominated to oppose him. Mr. Channing lost the election, and from that day on there was enmity between the families.

One day Colonel Chamberlin announced that he intended to sell some of his slaves. Mr. Channing wanted to buy Maria because her husband was one of his own slaves, but the colonel asked far too much for her. Learning of Mr. Channing's intention, the colonel sent someone to bid against him at the auction, but

Mr. Channing was successful in buying Maria. Then followed a series of lawsuits between the families.

In the meantime Marse Chan had been going to college. During vacations, in spite of family opposition, his romance with Anne flourished. One day a barn on the Channing plantation caught fire. Old Mr. Channing, in an effort to release the trapped animals, went into the burning structure. He was so badly burned that he lost the use of his eyes. A short time later Colonel Chamberlin and Marse Chan became involved in a public debate on secession. Marse Chan, in the crowd's opinion, was the victor, and he was lustily cheered. The colonel was so angry that he challenged Marse Chan to a duel. Marse Chan fired over the colonel's head and said that he was making a present of him to his family. The colonel was furious.

When the war broke out, Marse Chan was called up for service. He sent a note to Anne and the night before he left he met her in the garden of her home. In reply to his pleadings, she told him that she did not love him. The next day Marse Chan went off to fight for the South. He was accompanied by Sam, his servant since birth. While at the front, Marse Chan met a fellow soldier who spoke disrespectfully of Colonel Chamberlin. The two men had a fight and Sam promptly wrote to his wife Judy to tell her about it. Judy just as promptly informed Anne of the incident. At last Colonel Chamberlin, aware that Anne was suffering and that she really loved Marse Chan, told her to attempt a reconciliation. Accordingly, Anne wrote to Marse Chan that she still loved him. Marse Chan read the letter again and again with great pleasure.

He was killed in battle the next day.

Sam took his body back to his home and his family. Then Sam hurried over to the Chamberlin estate because he felt sure that was what Marse Chan would have wanted him to do. After he had told his story, Anne set out with him for the Channing home. Mrs. Channing, who had found Anne's letter in one of Marse Chan's pockets, was on the porch to greet her. They fell into each other's arms and the feud between the families was over. From that day on Anne lived with the Channings and took care of old Mr. Channing and his wife as long as they

lived. After the old Channings died Anne went to work in a military hospital. Shortly before the fall of Richmond she became ill with a fever and died. She was buried next to Marse Chan in the Channing graveyard.

Sam, the servant, lived on. Whenever anyone came along the path and saw him with the dog that constantly followed him, he would tell the passerby about Marse Chan. The dog had been Marse Chan's dog; they were the ones, according to Sam, who remembered Marse Chan best.

## MARTIN CHUZZLEWIT

*Type of work:* Novel

*Author:* Charles Dickens (1812-1870)

*Type of plot:* Sentimental-mystery romance

*Time of plot:* Nineteenth century

*Locale:* England and America

*First published:* 1843-1844

### *Principal characters.*

MARTIN CHUZZLEWIT, a selfish old man

MARTIN CHUZZLEWIT, his grandson

MARY GRAHAM, old Martin's ward

ANTHONY CHUZZLEWIT, old Martin's brother

JONAS CHUZZLEWIT, his son

MR. PECKSNIFF, a hypocrite

CHARITY, and

MERCY, his daughters

TOM PINCH, young Martin's friend

RUTH PINCH, his sister

MARK TAPLEY, another friend of young Martin

MRS. SARAH GAMP, a bibulous cockney

### *Critique:*

*Martin Chuzzlewit* is a novel complicated in plot but rich in characterization and Dickensian humor. In addition, this book contains the writer's most outrageous caricatures, in those scenes dealing with young Martin Chuzzlewit's experiences in America. Dickens himself had been disappointed in the United States, and his account of the land and its people is far from flattering. The pictures of rude frontier life fade, however, beside his portraits of Mr. Pecksniff, the arch-hypocrite, and the cockney vitality of Mrs. Gamp, perhaps the author's best humorous character.

### *The Story:*

Selfishness was the quality which set the Chuzzlewits apart from all other men, and the two aged brothers, Martin and Anthony, were not lacking in that strong family trait. From his cradle Jonas Chuzzlewit, Anthony's son, had been taught to think only of money and gain, so that in his eagerness to possess his father's wealth he often grew impatient for the old man to die. Elderly Martin Chuzzlewit suspected the world of having designs on his fortune, with the result that his distrust and lack of generosity turned his grandson, his namesake, into a model of selfishness and obstinacy.



Perhaps old Martin's heart was not as hard as it seemed, for he had taken into his house as his companion and ward an orphan named Mary Graham. Although he told her that she would have a comfortable home as long as he lived but that she could expect nothing at his death, his secret desire was that love might grow between her and his grandson. But when young Martin told him that he had already chosen Mary for his own, he was displeased, afraid that the young couple were acting in their own interests. A disagreement followed, and the old man harshly turned his grandson loose in the world.

Thrown upon his own resources, young Martin decided to become an architect. In a little Wiltshire village, not far from Salisbury, lived Mr. Pecksniff, architect and land surveyor, whose practice it was to train two or three pupils in return for a large premium and exorbitant charges for board and lodging. Mr. Pecksniff thought highly of himself as a moral man, and he had a copybook maxim to quote for every occasion. Although he and Mr. Chuzzlewit were cousins, there had been bad feeling between them in the past. But Mr. Pecksniff saw in Martin a possible suitor for one of his daughters, and he accepted him as a student without payment of the customary fee.

Mr. Pecksniff had never been known to build anything, a fact which took nothing away from his reputation for cleverness. With him lived his two affected daughters, Charity and Mercy, as hypocritical and mean-spirited as their father. His assistant was a former pupil named Tom Pinch, a meek, prematurely aged draftsman who looked upon Mr. Pecksniff as a tower of knowledge.

Arriving in Wiltshire, young Martin took the place of John Westlock in Mr. Pecksniff's establishment. Westlock had never been a favorite in the household; his contempt for Mr. Pecksniff was as great as his regard for honest, loyal Tom Pinch. At first Martin treated Tom in a patronizing manner. Tom, accustomed to

the snubs and ridicule of Charity and Mercy, returned Martin's slights with simple good-will, and before long the two became close friends.

One day Mr. Pecksniff and his daughters departed suddenly for London, summoned there by Mr. Chuzzlewit. The old man called on them at Mrs. Todgers' shabbily genteel rooming house and accused Martin of deceiving the worthy man who sheltered him. Mr. Pecksniff was pained and shocked to learn that Mr. Chuzzlewit had disowned his grandson, but he was cheered when the visitor hinted at present good-will and future expectations if the architect would send the young man away at once.

Although Mr. Chuzzlewit's proposal was treacherous and his language insulting, Mr. Pecksniff agreed eagerly enough to the conditions imposed. Returning to Wiltshire, he virtuously announced that Martin had ill-treated the best and noblest of men and taken advantage of his own unsuspecting nature. His humble roof, he declared, could never shelter so base an ingrate and impostor.

Homeless once more, Martin made his way to London in hopes of finding employment. As the weeks passed, his small store of money dwindled steadily. At last, when he had nothing left to pawn, he decided to try his fortunes in America. A twenty-pound note in a letter from an unknown sender gave him the wherewithal for his passage. With him on his adventure went Mark Tapley, hostler of the Blue Dragon Inn in Wiltshire, a jolly fellow with a desire to see the world. Martin could not leave London, however, without seeing Mary Graham. He read her a letter he had written to Tom Pinch, in which he asked his friend to show her kindness if the two should ever meet, and he arranged to write to Mary in care of Tom.

As passengers in the steerage Martin and Mark had a miserable voyage to New York. Martin did not care much for the bumptious, tobacco-chewing Americans he met, but he was excited by accounts of the fortunes to be made out West,

Taken in by a group of land promoters, he wrote to Mary telling her of his bright prospects.

Old Anthony Chuzzlewit died suddenly in the presence of his son, Mr. Pecksniff, and a faithful clerk, Chuffey. Mrs. Sarah Gamp was called in to prepare the body for burial. She was a fat, middle-aged cockney woman with a fondness for the bottle and the habit of quoting endlessly from the sayings of Mrs. 'Arris, a friend whom no other of her acquaintances had ever seen. Jonas Chuzzlewit was disturbed by Chuffey's conduct at the funeral. Mrs. Gamp declared that Jonas bore himself in a manner that was filial and fitting.

After the burial Jonas went with Mr. Pecksniff to Wiltshire, for his cautious inquiries had revealed that Mr. Pecksniff was prepared to make a handsome settlement on his daughters when they married, and Jonas was ready to court one or the other. A short time later old Martin Chuzzlewit and Mary Graham arrived to take rooms at the Blue Dragon Inn in the village. There Tom Pinch met Mary and in his humble manner fell deeply in love with her. Only his friendship for Martin kept him from declaring himself.

Mr. Pecksniff had hoped that Jonas would marry Charity, his older daughter, but Mercy was the suitor's choice, much to her sister's dismay. After the ceremony Mr. and Mrs. Jonas Chuzzlewit returned to London, where, before long, he began to treat his bride with ill-humor and brutality. Having some business to transact at the office of the Anglo-Bengalee Disinterested Loan and Life Insurance Company, he discovered that Mr. Montague Tigg, the president, was in reality Montague Tigg, a flashy speculator whom Jonas had previously known as an associate of his rascally cousin, Chevy Slyme. Lured by the promise of huge profits, Jonas was persuaded to invest in the company and become a director. Tigg, however, had little trust for his new partner. He told Nadgett, his investigator, to learn whatever he could about Jonas.

Jonas had a guilty secret. Before his father's death he had obtained some poison from a debt-ridden young doctor and had mixed it with old Anthony's medicine. Actually, his father had not taken the dose, but the circumstances, known also to Chuffey, the clerk, would have incriminated Jonas had they been revealed. This secret, uncovered by Nadgett, gave Tigg a hold over his partner.

In Wiltshire, old Martin Chuzzlewit's condition grew worse. When the invalid's mind seemed to fail, Mr. Pecksniff saw his own opportunity to get control of his kinsman's fortune. Hoping to make his position doubly secure, he planned to marry Mary Graham. But Mary found his wooing distasteful. At last she told Tom Pinch about his employer's unwelcome attentions, and Tom, for the first time, realized that Mr. Pecksniff was a hypocrite and a villain. Having overheard the conversation, Mr. Pecksniff discharged Tom after telling Mr. Chuzzlewit that the young man had made advances to Mary.

Tom went to London to see his sister Ruth. Finding her unhappily employed as a governess, he took her with him to hired lodgings and asked John Westlock, his old friend, to help him in finding work. Before Westlock could go to his assistance, however, an unknown patron hired Tom to catalogue a library.

In America, meanwhile, young Martin and Mark fared badly. They had bought land in Eden, but on their arrival they found nothing more than a huddle of rude cabins in a swamp. Martin fell ill with fever. When he recovered, Mark became sick. While he nursed his friend, Martin had time to realize the faults of his character and the true reason for the failure of his hopes. More than a year passed before the travelers were able to return to England.

John Westlock had also become interested in Jonas Chuzzlewit. He had befriended Lewsome, the young doctor from whom Jonas had secured the poison, and from Mrs. Gamp, who nursed the physi-

cian through an illness, he learned additional details to make him suspect the son's guilt in old Anthony's death.

While old Martin seemed in his dotage, his grandson and Mark went to Mr. Pecksniff's house, where Mr. Chuzzlewit was staying. Martin tried to end the misunderstanding between them, but Mr. Pecksniff broke in to say that the grandfather knew the young man for a villain, a deceiver who would not be allowed to wrong the sick old man as long as Mr. Pecksniff lived. Old Martin said nothing. Young Martin and Mark went to London. There they found Tom Pinch and Ruth and heard from John Westlock his suspicions of Jonas Chuzzlewit.

Jonas became desperate when Tigg forced him into a scheme to defraud Mr. Pecksniff. On their journey into Wiltshire, Jonas made plans for disposing of the man he hated and feared. After Mr. Pecksniff had agreed to invest his money in the company, Jonas returned to London, leaving Tigg to handle the transfer of securities. That night, disguised as a workman, he went secretly to the village and assaulted Tigg, who was walking back to his room at the inn. Leaving the body in a wood, he took a coach to London and arrived there at daybreak. But Nadgett, ever on watch, had seen Jonas leave and return, and he followed the murderer when he tried to dispose of the clothing he had worn on his journey.

Old Martin Chuzzlewit, miraculously

restored in body and mind, arrived unexpectedly in London for the purpose of righting many wrongs and turning the tables on hypocritical Mr. Pecksniff. Having heard Westlock's story, he went with him to confront Jonas with their suspicions. A few minutes later police officers, led by Nadgett, appeared to arrest Jonas for Tigg's murder. Trapped, the wretched man took the rest of the poison he had obtained from Lewsome.

The next day old Martin met with all concerned. It was he who had hired Tom Pinch, and it was he who now confessed that he had tested his grandson and Mary and found them worthy. When Mr. Pecksniff entered and attempted to shake the hand of his venerable friend, the stern old man struck him to the floor with a cane.

The passing years brought happiness to the deserving. Young Martin and Mary were married, followed a short time later by Westlock and Ruth Pinch. Mark Tapley won the mistress of the Blue Dragon Inn. Old Martin, out of pity, befriended Mercy Chuzzlewit. He himself rejoiced in the happiness of his faithful friends. But there was no joy for Mr. Pecksniff. When news of Tigg's murder had reached the city, another partner in that shady enterprise had run away with the company funds. Mr. Pecksniff, ruined, became a drunken old man who wrote begging letters to Martin and Tom and who had little comfort from Charity, the shrewish companion of his later years.

## THE MASTER BUILDER

*Type of work:* Drama

*Author:* Henrik Ibsen (1828-1906)

*Type of plot:* Psychological realism

*Time of plot:* Nineteenth century

*Locale:* Norway

*First presented:* 1892

*Principal characters:*

HALVARD SOLNESS, the master builder

ALINE, his wife

DOCTOR HERDAL, his physician

KNUT BROVIK, in Solness' employ

RAGNAR BROVIK, his son

KAJA FOSLI, Solness' bookkeeper

HILDA WANGEL, Solness' inspiration



### *Critique:*

*The Master Builder* belongs to a series of dramas which were a departure from the earlier types written by Ibsen. In this play the bitter satire of the social dramas is not present; instead, the play is mysterious, symbolic, lyrical. Ibsen here deals with the human soul and its struggle to rise above its own desires. The idea had been in Ibsen's mind for many years before he actually wrote the play, which is one of the most original of his works.

### *The Story:*

Halvard Solness had risen to his high position as a master builder because of a fire which had destroyed the ancestral estate of his wife's family. On the site he had built new homes which won him fame and assured success in his profession. The fire had given him his chance, but he made his own opportunities, too, by crushing all who got in his way.

Knut Brovik, employed by Solness, had once been a successful architect, but Solness had crushed him and then used him as he had many others. Ragnar, Brovik's son, was a draftsman in Solness' office, and it was Brovik's only wish that before his own death his son should have a chance to design something of lasting value. Although Ragnar had drawn plans for a villa which Solness did not wish to bother with, the builder would not give him permission to take the assignment. Ragnar was engaged to Kaia Fosli, Solness' bookkeeper, and he could not marry her until he had established himself. Ragnar did not know that Kaia had come under the spell of the master, as had so many other young girls. Solness pretended to Kaia that he could not help Ragnar because that would mean losing her; in reality he needed Ragnar's brain and talent and could not risk having the young man as a competitor.

Solness' physician, Dr. Herdal, and his wife feared that the builder was going mad. He spent much time in retrospection and also seemed to have morbid fears

that the younger generation was going to ruin him.

But not all of the younger generation frightened Solness. When Hilda Wangel appeared at his home, he was at once drawn to her. He had met Hilda ten years before when he had hung the traditional wreath atop the weather vane on a church he had built. She had been a child at the time. Now she told him that he had called her his princess and had promised to come for her in ten years and carry her off to build her a kingdom. Since he had not kept his promise, she had come to him. Solness, who could not remember the incident, decided that he must have wished it to happen and thus made it come to pass. This, he believed, was another example of his power over people, and it frightened him.

When Hilda asked to see all he had built, especially the high church towers, he told her that he no longer built churches and would never build one again. Now he built homes for mothers and fathers and children. He was building a home for himself and his wife, and on it he was building a high tower. He did not know why he was putting the high tower on the house, but something seemed to be forcing him. Hilda insisted that he complete the tower, for it seemed to her that the tower would have great meaning for her and for him.

Hilda told Solness that his need of her was the kingdom he had promised her and that she would stay near him. She wanted to know why he built nothing but homes, and he told her of the fire that had given him his chance. At the time of the fire, he and his wife had twin baby boys. Although all had been saved from the fire, the babies died soon afterward from the effects of the fevered milk of their mother. Solness knew that his position and his fame were based on the tragedy of the fire and on his wife's heart-rending loss, but he believed also that he had willed the fire in order to have his chance. Whatever

he willed happened, and afterward he had to pay somehow the horrible price for his almost unconscious desires. And so he built homes for others, never able to have a real home himself. He was near madness because his success was based on his and his wife's sorrow.

Solness seemed to have power over human beings as well as events. Brovik was one man who served him, his son Ragnar another. Solness, afraid of Ragnar's younger generation, believed that it would crush him as he had crushed others.

Hilda, begging him to give Ragnar and the other young people a chance, said that he would not be crushed if he himself opened the door to them. She told him that his near-madness was caused by a feeble conscience, that he must overcome this weakness and make his conscience robust, as was hers. She persuaded him to give Ragnar the assignment the young man wanted. She wished Solness to stand completely alone and yet be the master. As final proof of his greatness, she begged Solness to lay the traditional wreath on the high tower of his new home and she scoffed at a builder who could not climb as high as he could build.

Hilda alone wanted Solness to climb the tower, and only she believed that he would do so. Once she had seen him standing on a church tower, and his magnificence had thrilled her. She must have the thrill again. On that other day she had heard a song in the sky as the master builder shouted into the heavens,

but it was not until now that she learned what he had shouted. He told her that as he had stood at the top of the church he had known why God had made the fire that destroyed his wife's estate. It was to make Solness a great builder, a true artist building more and more churches to honor God. God wanted him to have no children, no real home, so that he could give all his time to building churches. But Solness had defied God that day. He had shouted his decision to build no more churches, only homes for mothers and fathers and their children.

But God had taken His revenge. There was little happiness in the homes Solness built. From now on he would build only castles in the air, with Hilda to help him. He asked Hilda to believe in him, to have faith in him. Hilda, however, demanded proof. She must see him standing again, clear and free, on the top of the tower. Then his conscience would be freed and he would still be the master builder. He would give her the kingdom he had promised.

Even though his wife and others pleaded with him not to make the ascent, Solness was guided by Hilda's desire. As he climbed higher and higher, she heard a song in the air and thrilled to its crashing music. But when he reached the top of the tower, he seemed to be struggling with an invisible being. He toppled and fell to the ground, lifeless. Then Hilda heard music in the sky. Her master builder had given her her kingdom.

## THE MAYOR OF ZALAMEA

*Type of work:* Drama

*Author:* Pedro Calderón de la Barca (1600-1681)

*Type of plot:* Romantic tragedy

*Time of plot:* Sixteenth century

*Locale:* Zalamea, Spain

*First presented:* c. 1640

*Principal characters:*

PHILIP II, King of Spain

DON LOPE DE FIGUEROA, commander of a Spanish regiment

DON ALVARO DE ATAIDE, a captain

PEDRO CRESPO, a farmer of Zalamea

JUAN, his son

ISABEL, his daughter  
REBOLLEDO, a soldier  
CHISPA, his mistress

*Critique:*

*The Mayor of Zalamea* constitutes Calderón's finished and in many ways original reworking of a play by his illustrious predecessor, Lope de Vega. Calderón, who was himself a soldier, delineates in this play the military life of seventeenth-century Spain. He also portrays with sympathy the proud, independent, and canny farmer of the provinces. There are hints of two subplots in the prominence given to several secondary characters at the beginning of the play, but these subplots never fully develop.

*The Story:*

As the troops of Don Lope de Figueroa approached the village of Zalamea, old campaigner Rebolledo grumbled in true veteran fashion about the hardships of the march. Quite ready to stop and relax in the village, Rebolledo predicted that the mayor of the village would bribe the officers to march the regiment through and beyond the little community. When he was taken to task by his fellows for this unsoldierly talk, Rebolledo declared that he was mainly concerned for the welfare of his mistress, Chispa, who accompanied the troops. Chispa retorted that although she was a woman she could endure the march as well as any man. To cheer up the men, she broke into a marching song.

Chispa's song was barely finished when the column reached Zalamea. It was announced that the troops would be billeted in the village to await the imminent arrival of their commander, Don Lope. The captain of the column was pleased to learn that he would be billeted in the home of a proud farmer whose daughter was reputed to be the beauty of the neighborhood.

At the same time that the troops entered Zalamea, a down-at-heels squire, Don Mendo, accompanied by his servant, Nuño—the pair bore a marked resem-

blance to Don Quixote and Sancho Panzo—came to the village also. Don Mendo sought the favors of Isabel, the daughter of the proud farmer, Pedro Crespo. Isabel banged together the shutters of her window when Don Mendo greeted her in foolishly extravagant terms. Crespo and his son Juan found the presence of Don Mendo highly objectionable.

When the sergeant announced to Crespo that the captain, Don Alvaro de Ataide, would be quartered in Crespo's house, the farmer graciously accepted this imposition; Juan, however, was displeased and suggested to his father that he purchase a patent of gentility so that he might avoid having to billet troops in his home. Crespo declared that as long as he was not of gentle blood he could see no point, even though he was rich, in assuming gentility.

Isabel and her cousin Ines, having learned of the presence of the troops, went to the attic of the house, where they would remain as long as the soldiers were in the town.

On the captain's arrival, the sergeant searched the house but was unable to find Isabel. However, he reported that a servant told him the girl was in the attic and would stay there until the troops departed. The captain planned to win Isabel by any means.

Rebolledo asked the captain for the privilege of officially conducting gambling among the soldiers. The captain granted the privilege in return for Rebolledo's help in his plan to discover Isabel. The captain and Rebolledo then pretended to fight; Rebolledo, feigning great fright, fled, followed by the captain, up the stairs to the attic. Isabel admitted him to her retreat and in pleading to the captain for his life she presented such a charming aspect to the young officer that he was completely smitten.

The clamor of the pretended fight



drew Crespo home. He and Juan, with swords drawn, raced upstairs to the attic. Juan sensed the trick and hinted as much, but Crespo, impressed by the captain's courtesy, was duped. Insulted by Juan's innuendoes, the captain was about to come to blows with Juan when Don Lope, the regimental commander, entered. When he demanded an explanation of the scene, the captain said that Rebolledo's insubordination had been the cause. Rebolledo, in denial, explained that the disturbance had been intended to discover Crespo's daughter. Don Lope ordered the captain to change his quarters and the troops to remain in their billets; he himself chose to stay in Crespo's house.

Crespo, jealous of his honor, declared that he would give up all of his worldly goods in submission to the will of the king, but that he would destroy the man who would jeopardize his good name.

The captain, stricken with desire for Isabel, courted her under her window; she remained disdainful. Don Mendo, hearing what had happened, armed himself and set out to meet the captain on the field of honor. Meanwhile the captain had prevailed upon Rebolledo to assist him further in his suit. Rebolledo, reconciled, suggested that Isabel could be overcome with song.

At Crespo's, the proud farmer, mollified by Don Lope's seeming gentility, invited the commander to sup in the garden. Don Lope, wounded in the leg in the Flemish wars, so that he was in constant pain, played upon his infirmity in order to arouse Crespo's pity. When he requested the company of Isabel at supper, Crespo readily assented, assuring Don Lope that he would be proud to have his daughter wait on such a fine gentleman. After Isabel had joined Don Lope, the sound of a guitar and a vocal serenade came from the street outside. Those in the garden were so disturbed by the serenade that the supper came abruptly to an end.

Outside, armed Don Mendo could

barely refrain from attacking the captain and his followers, but as long as Isabel did not appear in her window he did not attack. As Chispa sang a particularly vulgar song, Crespo and Don Lope, swords drawn, fell upon the serenaders and scattered them. In the fray, Don Lope belabored Don Mendo, who had somehow become involved. A short time later the captain reappeared with soldiers in an official capacity to maintain the peace. Don Lope commended the captain and assured him that the trouble was of no moment. Since dawn was approaching, Don Lope told the captain to order the regiment out of Zalamea.

The next day, the troops having left, the captain expressed his determination to stay and make a last attempt to enjoy Isabel's favors. Further encouraged by the news that Juan had decided to become a soldier and that he would leave that day with Don Lope, he ordered Rebolledo to accompany him and the sergeant on his mission. Chispa declared that she would go along, disguised as a man.

Toward sundown, Don Lope said his farewell to Crespo and gave Isabel a diamond brooch. Crespo gave fatherly advice to Juan. As father and daughter watched Don Lope and Juan gallop away, Isabel observed that this was the day for the election of municipal officers. Suddenly the captain and his followers came upon them. The captain seized Isabel; the sergeant and Rebolledo seized Crespo.

Later that night, in the forest near Zalamea, distracted Isabel came upon her father tied to a tree. She told how Juan had come upon the scene of her violation and had fought the captain. Frightened, she had run away from the fight. Crespo, comforting Isabel, vowed revenge. As the old man and his daughter started home, they encountered the town notary, who announced that Crespo had been elected mayor. He added that the wounded captain was in the village.

In Zalamea, Crespo confronted the

captain in private. He suggested that the captain, having disgraced the family honor, take Isabel as his wife, but the captain, not fearing a provincial mayor, scoffed at Crespo's request. Crespo then ordered his officers to place the captain and his followers in jail to await the judgment of the king, who was approaching Zalamea.

Returning to his house, Crespo found Juan prepared to take Isabel's life, to wipe out the disgrace she had innocently brought on her family. Crespo, sternly just, ordered his officers to take Juan to jail for having fought his superior officer, the captain.

Don Lope, on the highway, was informed that the captain had been jailed by the mayor of Zalamea. He returned to the village, went to Crespo, and, unaware that Crespo had been elected mayor, declared that he would thrash the town official for arresting one of the king's officers. Crespo revealed that he was the mayor and that he fully intended to see the captain hanged. Don Lope ordered

the regiment to return to the public square of Zalamea.

The soldiers having returned, a pitched battle between them and the townspeople of Zalamea seemed imminent when King Philip II entered the village with his entourage. Don Lope explained the situation to the king, and Crespo showed his majesty depositions taken from the captain's associates. The king agreed that the captain's crime was vile; he declared, however, that Crespo had authority neither to judge nor to punish an officer of the king. When Crespo revealed that the captain had already been garroted in his cell and that no one knew who had strangled him, the king, unable to deny that Zalamea had meted out true justice upon the captain, appointed Crespo perpetual mayor of the village.

Crespo, after declaring that Isabel would take the veil of a nun, released Rebolledo, Chispa, and Juan from jail, and returned Juan to the charge of his military mentor, Don Lope.

## MEASURE FOR MEASURE

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Tragi-comedy

*Time of plot:* Sixteenth century

*Locale:* Vienna

*First presented:* c. 1603

### *Principal characters:*

VINCENTIO, Duke of Vienna

ANGELO, the Lord Deputy

ESCALUS, an ancient counselor

CLAUDIO, a young gentleman

LUCIO, his friend

ISABELLA, Claudio's sister

MARIANA, Angelo's former sweetheart

JULIET, Claudio's fiancée

### *Critique:*

This often-overlooked play by Shakespeare is probably his most contemporary offering, since its theme is sociological. Dealing with political and governmental affairs, it reveals, more than any other of his works, Shakespeare's real attitude toward the society of his day. One of the

so-called "dark" comedies, it presents the thesis that honesty and common sense are the basis of good government. A remarkable feature of the play is the deep psychological probing of its chief figure, Angelo.

### *The Story:*

The growing political and moral corruption of Vienna were a great worry to its kindly, temperate ruler, Duke Vincentio. Knowing that he himself was as much to blame for the troubles as anyone because he had been lax in the enforcement of existing laws, the duke tried to devise a scheme whereby the old discipline of civic authority could be successfully revived.

Fearing that reforms instituted by himself might seem too harsh for his people to accept without protest, he decided to appoint a deputy governor and to leave the country for a while. Angelo, a respected and intelligent city official, seemed just the man for the job. The duke turned over the affairs of Vienna to Angelo for a temporary length of time and appointed Escalus, a trustworthy old official, second in command. The duke then pretended to leave for Poland, but actually he disguised himself in the habit of a friar and returned to the city to watch the outcome of Angelo's reforms.

Angelo's first act was to imprison Claudio, a young nobleman who had gotten his betrothed, Juliet, with child. Under an old statute, now revived, Claudio's offense was punishable by death. The young man was paraded through the streets in disgrace and finally sent to prison. At his request, Lucio, a rakish friend, went to the nunnery where Isabella, Claudio's sister, was a young novice about to take her vows. Through his messenger, Claudio asked Isabella to plead with the new governor for his release. At the same time Escalus, who had known Claudio's father well, begged Angelo not to execute the young man. But the new deputy remained firm in carrying out the duties of his office, and Claudio's well-wishers held little hope for their friend's release.

The duke, disguised as a friar, visited Juliet and learned that the punishment of her lover was extremely unfair, even under the ancient statutes. The young couple had been very much in love, and

been formally engaged, and ~~would have~~ been married, except for the fact that Juliet's dowry had become a matter of legal dispute. There was no question of seduction in the case at all.

Isabella, going before Angelo to plead her brother's cause, met with little success at first, even though she had been thoroughly coached by the wily Lucio. Nevertheless, the cold heart of Angelo was somewhat touched by Isabella's beauty, and by the time of the second interview he had become so passionately aroused as to forget his reputation for saintly behavior. After telling Isabella frankly that she could obtain her brother's release only by yielding herself to his lustful desires, Angelo threatened Claudio's death otherwise.

Shocked at these words from the deputy, Isabella asserted that she would expose him in public. Angelo, amused, asked who would believe her story. At her wit's end, Isabella rushed to the prison where she told Claudio of Angelo's disgraceful proposition. When he first heard the deputy's proposal, Claudio was also revolted by the idea, but as images of death continued to terrify him he finally begged Isabella to placate Angelo and give herself to him. Isabella, horrified by her brother's cowardly attitude, lashed out at him with a scornful speech, but was interrupted by the duke in his disguise as a friar. Having overheard much of the conversation, he drew Isabella aside from her brother and confided that it would still be possible for her to save Claudio without shaming herself.

The friar told Isabella that, five years before, Angelo had been betrothed to Mariana, a high-born lady. The marriage had not taken place, however, because Mariana's brother, with her dowry, had been lost at sea. Angelo had consequently broken off his vows and hinted at supposed dishonor in the poor young woman. The friar suggested to Isabella that she plan the requested rendezvous with Angelo in a dark and quiet place, and



then let Mariana act as her substitute. Angelo would be satisfied, Claudio released, Isabella still chaste, and Mariana provided with the means to force Angelo into marriage.

Everything went as arranged, with Mariana taking Isabella's place at the assignation, but cowardly Angelo, fearing public exposure, broke his promise to release Claudio and ordered the young man's execution. Once again the good friar intervened. He persuaded the provost to hide Claudio and then to announce his death by sending Angelo the head of another prisoner who had died of natural causes.

On the day before the execution a crowd gathered outside the prison and discussed the coming events. One of the group was Lucio, who accosted the disguised duke as he wandered down the street. Very furtively Lucio told the friar that nothing like Claudio's execution would have taken place if the duke had been ruler. Lucio went on confidentially to say that the duke cared as much for the ladies as any other man and also drank in private. In fact, said Lucio, the duke bedded about as much as any man in Vienna. Amused, the friar protested against this gossip, but Lucio angrily asserted that every word was true.

To arouse Isabella so that she would publicly accuse Angelo of wrong-doing, the duke allowed her to believe that Claudio was dead. Then the duke sent letters to the deputy informing him that the royal party would arrive on the following day at the gates of Vienna and would expect a welcoming party there. Also, the command ordered that anyone who had had grievances against the government while the duke was absent should be allowed to make public pronouncement of

them at that time and place.

Angelo grew nervous upon receipt of these papers from the duke. The next day, however, he organized a great crowd and a celebration of welcome at the gates of the city. In the middle of the crowd were Isabella and Mariana, heavily veiled. At the proper time the two women stepped forward to denounce Angelo. Isabella called him a traitor and virgin-violator; Mariana claimed that he would not admit her as his wife. The duke, pretending to be angry at these tirades against his deputy, ordered the women to prison and asked that someone apprehend the rascally friar who had often been seen in their company.

Then the duke went to his palace and quickly changed to his disguise as a friar. Appearing before the crowd at the gates, he criticized the government of Vienna severely. Escalus, horrified at the fanatical comments of the friar, ordered his arrest and was seconded by Lucio, who maintained that the friar had told him only the day before that the duke was a drunkard and a frequenter of bawdy houses. At last, to display his own bravado, Lucio tore away the friar's hood. When the friar stood revealed as Duke Vincentio, the crowd fell back in amazement.

Angelo, realizing that his crimes would now be exposed, asked simply to be put to death without trial. The duke ordered him first to marry Mariana. After telling Mariana that Angelo's goods, legally hers, would secure her a better husband, the duke was surprised when she entreated for Angelo's pardon. Finally, because Isabella also pleaded for Angelo's freedom, the duke relented. He did, however, send Lucio to prison. Claudio was released and married to Juliet. The duke himself asked Isabella for her hand.

## MEEK HERITAGE

*Type of work:* Novel

*Author:* Frans Eemil Sillanpää (1888-

*Type of plot:* Impressionistic realism

*Time of plot:* 1857-1917

*Locale:* Finland

*First published:* 1919

*Principal characters:*

JUSSI TOIVOLA, a mild peasant

RINA, his wife

BENJAMIN, his father

KALLE, Rina's son

*Critique:*

*Meek Heritage* conveys the atmosphere of a brooding folk epic. Jussi, the protagonist, symbolizes the lower-class Finn who is jostled and led by fate. The harsh climate, the grubbing toil, the cruel class cleavages are his natural lot. Even the birth and death cycles are indifferent to him. His redeeming virtue is his ability to work hard under direction. Over the whole novel lies a tone of melancholy. The style is discursive and penetrating. Sillanpää was awarded the Nobel prize for literature in 1939.

*The Story:*

Benjamin was an old man who had already buried two wives. His overtures to Maja, the servant girl, were matter-of-fact, but somehow Maja saw in this tobacco-dribbling tyrant an opportunity for improvement. She had borne one child out of wedlock and she longed for position. When they were married, the parson was at some pains to refer to Maja as a maidservant.

As she awaited Jussi's birth, she thought that now she might be like other farm wives. Benjamin drank far too much and quarreled incessantly. The night her labor started, he went to drink with Ollila, a neighbor. Maja was left with only Lovisa, the copper-woman, to look after her. Lovisa was sharp-tongued but competent; before Maja came to the farm as mistress, she herself had enjoyed Benjamin's favors. In fact, when Benjamin stumbled home long after his son was born, he called for Lovisa.

While Jussi was little, he stayed in his cradle fretting at the lice. As he grew older, he drank coffee sometimes. He early learned to avoid his father, who

for fun would poke plug tobacco into his protesting mouth. He played with poorer children on top of Pig Hill and was initiated into many mysteries. He looked forward to his confirmation, for he believed it was the dividing line between childhood and man's estate.

A period of drought seriously impaired the family fortunes. Maja was no longer afraid of Benjamin. Too old and weak to beat her, he continued to drink with Ollila and to borrow money from him. When things got too bad, he took his deeds to Ollila and returned bearing food and money. The sheriff came to take possession of Benjamin's farm the night the old man died. Maja and Jussi set out for her brother's farm on foot. Maja left Jussi at Tuorila with her reluctant brother while she looked for work; she, too, died soon afterward.

While he lived with his uncle, Jussi was confused. For one thing, the house was so big and clean. And he was neither servant nor family. Although he received many orders, he understood few of them. He would have liked to run errands for his aunt, but he could never find things. He finally became a herdsman, a job he could do fairly well.

After his first confirmation Jussi was disappointed because people still treated him like a child. Little by little, however, his uncle gave him more responsibility. One fall evening he was sent to round up crofters for the harvest. Luckily, he found most of them at a harvest celebration. At the merriment Jussi was treated like everyone else: he was given ale to drink and he danced with a boy his age. Later he was in a group that escorted Manda, a farm girl,

back to Tuorila. The men made so much noise trying to follow Manda up to her loft that they awoke Jussi's uncle. The master came with a stick and beat the revelers.

Tuorila prospered and the family decided to invite the gentry to a social gathering. Jussi had the job of looking after the horses and carriages. A comrade, Gustav Toivola, loosened the wheel nuts on the guests' rigs. Jussi's uncle blamed him for the accidents and cast him out. Jussi found a temporary home at Toivola with Gustav's parents.

At Toivola, Jussi was not exactly welcome, but he stayed on, helping where he could. A kind of liberation came with the arrival of the timber cutters. The foreman, Keinonen, hired Jussi and helped him keep his wages away from the Toivola family. When the timber cutters left, Jussi went with them. For years, working on the lakes and shores, he earned a little money but not enough to put anything by. Sometimes, although he was too shy to pursue women, he went on sprees with the other men.

After a time the logging slackened off. The best Jussi could do was to go back to his native countryside and take a job as farmhand at Pirjola. Rina, the maid, slept on the other side of the fireplace. She was a slack girl and loose-natured. Jussi often thought of going over to her bed, but he lacked the courage. One Sunday in July, however, he drank some liquor he had bought and slept in Rina's bed. She was willing enough, for she was pregnant and it would be better if her child had a father.

Jussi and Rina were given an old cabin in the swamp. Although they were not regular crofters, for they had no contract, they could raise what they wished on an acre of ground allowed them. Jussi worked for his rent when the master of Pirjola needed him. Rina's first child was born soon afterward. From the beginning Kalle did not seem to belong to the family. Then Jussi's children, Hilda

and Ville, came, and much later Lempi and Marti. Once Jussi was prosperous enough to have a horse and a cow, but after the horse died he never had enough money to buy another. Rina, not a good manager, often sold the bread Jussi brought home.

Kalle, always a strange child, hit Ville with a rail and paralyzed his younger half-brother. Medicine for Ville took all Jussi's money until the child died. Kalle was sent away to work as soon as he was big enough. Hilda, a quiet girl, went into service in a distant town. She drowned herself when only the son of the house was at home. Rina, always tired from farm work and weak after the birth of her last child, died of a mysterious feminine complaint.

As he grew old and bald, Jussi's teeth crumbled. Working less and less, he spent more time in the village. Lempi and Marti brought themselves up as best they could. Only on sufferance did Jussi keep his land. Kalle, now a cab driver in the city, sent home newspapers which Jussi had someone read to him. The unrest caused by the war resulted in changes. The working day was now only twelve hours instead of sixteen, and there was agitation for more reforms. Because he had become garrulous, Jussi gained a reputation for frank speaking. When the Socialists began to rule that section of Finland, he was even a member of a delegation.

During the strikes the Socialists posted armed guards and requisitioned what they needed from the farms. Jussi was made a sentry at Paitula and given a rifle. Everyone else knew the strike was ending, but Jussi stayed on, faithful to his assignment. When Paitula was looted, the fleeing Socialists killed a landowner. At last suspecting something, Jussi threw down his rifle and went home.

Government officials came to the farm for Jussi. In the house they found only the two crying children, but in the barn they captured the cowering Jussi. There



was a trial which Jussi did not understand very well, and the judge was in a hurry to restore order. Jussi was one of

fourteen led out to an open grave and shot.

## MELMOTH THE WANDERER

*Type of work:* Novel

*Author:* Charles Robert Maturin (1782-1824)

*Type of plot:* Gothic romance

*Time of plot:* Early nineteenth century

*Locale:* Ireland

*First published:* 1820

### *Principal characters:*

JOHN MELMOTH, a young Irishman

MELMOTH THE WANDERER, young Melmoth's ill-starred ancestor

ALONZO MONCADA, a Spaniard shipwrecked in Ireland

YOUNG MELMOTH'S UNCLE

### *Critique:*

Maturin's novel has been called by many literary scholars the greatest of the novels of terror so popular in English fiction during the early years of the nineteenth century. In addition, other writers have admired and have been influenced by *Melmoth the Wanderer*, partly because of the striking qualities of the plot and partly because of the theme of the never-ending life which it describes. Balzac wrote a sequel to Maturin's novel entitled *Melmoth Reconciliated*. Among the admirers of the novel were Edgar Allan Poe, Dante Gabriel Rossetti, and Baudelaire. Oscar Wilde, after his disgrace in the 1890's, took for himself the name of Sebastian Melmoth, which combined the idea of the wanderer with that of the arrow-pierced saint. Interestingly enough, Maturin, in his preface, said that he was ashamed of appearing as a novelist but that his profession as a clergyman did not pay him enough to avoid such shameful activities as writing novels.

### *The Story*

In the autumn of 1816, John Melmoth, a student at Trinity College, Dublin, left his school to visit an uncle, his only surviving relative, who was dying. Melmoth's uncle was particularly glad to see his young nephew, for the old man was fearfully afraid of something which he had

not revealed to anyone else. The uncle died, leaving all his money and property to John Melmoth. At the end of the will was a note telling John Melmoth to destroy the hidden portrait of an earlier John Melmoth, a painting dated 1646, and a packet of letters to be found in a secret drawer.

The day after his uncle's death young John Melmoth made inquiries to learn whether his uncle had been a man of superstitious nature. He was told that the uncle was not a superstitious man, but that in recent months he had insisted that a strange man appeared and disappeared about the manor house.

Young Melmoth destroyed the portrait, as the will requested, but opened the packet of manuscript, which contained a strange story about the man whose portrait he had destroyed. The document, telling how the original John Melmoth had been seen many times after his reported death in Germany, had been written by an Englishman named Stanton, who had actually met Melmoth the Wanderer in Spain. The Wanderer, apparently angered by Stanton's curiosity, had prophesied that Stanton would be confined in Bedlam, even though he was sane. The prediction having come true, the Wanderer appeared to Stanton in his misery and promised the miserable man his freedom if he would sell

his soul to the devil. Stanton refused, and the Wanderer disappeared. Stanton wrote down his experiences and left the manuscript with the Melmoth family when he visited Ireland in order to discover more about the man who had tempted him.

After reading the manuscript, young Melmoth went to bed. That night he, too, saw the Wanderer. His strange ancestor paid the young man a visit and as proof of his appearance left a bruise on John Melmoth's wrist.

The next night a ship was wrecked on the Irish coast not far from the Melmoth estate. When young Melmoth and his retainers went to help rescue the sailors, Melmoth saw the Wanderer high on a rock overlooking the ruined ship and heard him laugh derisively. Young Melmoth tried to ascend the rock but fell into the sea, from which he was rescued by Alonzo Moncada, a Spaniard who escaped from the doomed ship. Young Melmoth and the Spaniard returned to the manor house. A few days later the Spaniard disclosed that he, too, knew the Wanderer.

Moncada told young Melmoth a series of stories about the activities of the Wanderer in Spain. The first story was about the Spaniard himself, who was an exile from his country, even though he was descended from a noble family. Moncada, having been born out of wedlock, could not inherit the ducal title of his ancestors. As a means of getting him out of the way, lest his presence tarnish the proud name of his house, his family had destined him for a monastery. Moncada did not want to be a monk, but his wishes in the matter were ignored by his family, including his own mother.

After a few years Moncada's brother had a change of heart and tried to secure the monk's release from his vows and thereby called down the hatred of the Church upon both Alonzo and himself. Failing to secure a release legally, the brother then arranged for Moncada's escape. Monastery officials, learning of the scheme, had the brother killed and denounced Moncada to the Inquisition.

While he lay in prison, Moncada was visited by Melmoth the Wanderer, who tempted him to secure release by selling his soul to Satan. Moncada refused; he escaped later when the prison of the Inquisition burned.

Moncada found refuge with an old Jewish doctor who had become interested in the history of the Wanderer. From the Jew Moncada learned the story of still another person whom the Wanderer had tempted.

The Jew told how Don Francisco di Aliaga, a Spanish nobleman, had lost his daughter in a shipwreck while she was still little more than a baby. The child and her nurse had been cast upon an unknown and uninhabited island. The nurse died, but the baby grew up alone on the island, to become a beautiful girl. To her the Wanderer appeared on several occasions, each time tempting her to sell her soul to Satan in order to gain knowledge of the world. Strangely enough, the girl and the Wanderer fell in love. She refused to marry him, however, under any auspices but those of the Church.

Soon afterward the girl was found and returned to her family in Spain. There the Wanderer saw her again. Their love being still great, they were, unknown to anyone, married in what was actually a Satanic ceremony. Meanwhile the Wanderer, conscience-stricken by fears that he would bring sorrow to the one he loved, had appeared to Don Aliaga and warned him, by stories of the Wanderer's Satanic activities, of dangers surrounding the girl.

The Wanderer told Don Aliaga of the temptation of a father whose children were starving, and of a young woman, during the reign of Charles II of England, who had been tempted in order to have the man she loved. In both cases, however, those tempted had refused to pay the price of damnation in return for earthly happiness. Don Aliaga recognized the meaning of these tales, but pressing business affairs kept him from acting at once.

When Don Aliaga finally returned to his home, he brought with him the young

man he had selected to be his daughter's husband. Unknown to all, however, the girl was about to give birth to a child by the Wanderer. When the Wanderer appeared to claim her at a masked ball, her connection with the accursed guest was revealed and she was turned over to the Inquisition. Shortly after giving birth to her child she died, her dying words the wish that she, and the Wanderer too, would enter Heaven.

Such was the tale the Jewish doctor told to Alonzo Moncada, who was escaping from Spain when he was shipwrecked on the Irish coast. The tale ending, the Wanderer suddenly appeared in the room with them. He told his horrified listeners that he had returned to his ancestral home to

end his earthly wanderings. His fate had been to roam the earth for one hundred and fifty years after his death, under a terrible command to win souls for the devil. Everyone he had tempted, however, had refused to exchange earthly happiness for eternal damnation.

The Wanderer then asked that he be left alone to meet his destiny. A short time later young Melmoth and the Spaniard heard strange voices and horrible noises in the room where they had left the Wanderer. The next morning the room was empty. The only sign of the Wanderer was a scarf caught on a bush at the place where he had plunged or had been thrown into the sea.

## THE MEMBER OF THE WEDDING

*Type of work:* Novel

*Author:* Carson McCullers (1917- )

*Type of plot:* Impressionistic realism

*Time of plot:* 1945

*Locale:* Georgia

*First published:* 1946

### *Principal characters:*

BERENICE SADIE BROWN, colored cook in the Addams household

FRANKIE ADDAMS, a twelve-year-old girl

MR. ADDAMS, her father

JARVIS, her brother, a corporal in the army

JOHN HENRY WEST, her cousin

JANICE EVANS, fiancée of Jarvis

HONEY CAMDEN BROWN, Berenice's foster brother

A SOLDIER

### *Critique:*

All of Carson McCullers' fiction turns on the theme of loneliness and longing as the inescapable condition of man. In *The Member of the Wedding* the issues of the larger world are reflected in the experiences of the twelve-year-old girl trapped in the confusion of her own adolescence. The novel tells the story of several decisive days in the life of Frankie Addams, and much of the meaning of her plight is made clear in her random talk with Berenice Sadie Brown

and John Henry West as the three sit around the table in the kitchen of the Addams house. Frankie seizes upon her soldier brother's approaching wedding to will herself into the social community, only to discover that the bride and groom must by necessity reject her and that she must learn to fend for herself. In the story of Frankie Addams the writer has reduced the total idea of moral isolation to a fable of simple outlines and a few eloquently dramatic scenes, set against

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a background of adolescent mood and discovery familiar to us all. It is easy enough to understand why this novel has also been a success in dramatic form. The play of the same name, written by Mrs. McCullers, is a sympathetic study of inward conflicts. It received both the Donaldson Award and the New York Drama Critics Prize in 1950.

### *The Story:*

In the summer of her twelfth year Frankie Addams felt that she had become an unjoined person. She was a lanky girl with a crew haircut and skinned elbows. Some of the older girls she had played with the year before had a neighborhood club and there were parties with boys on Saturday nights, but Frankie was not a member. That summer she got herself into so much trouble that at last she just stayed home with John Henry West, her little cousin, and Berenice Sadie Brown, the colored cook. Through long, hot afternoons they would sit in the dingy, sad Addams kitchen and play cards or talk until their words sounded strange, with little meaning.

Berenice Sadie Brown was short and black and the only mother Frankie had ever known, her own mother having died when she was born. The cook had been married four times and during one of her marriages she had lost an eye while fighting with a worthless husband. Now she owned a blue glass eye which always interested John Henry West. He was six and wore gold-rimmed glasses. Sometimes Frankie grew tired of him and sent him home. Sometimes she begged him to stay all night. Everything seemed so mixed up that she seldom knew what she did want.

Then, on the last Friday in August, something happened which made life wonderful once more. Her brother Jarvis, a soldier home from Alaska, had come to dinner with Janice Evans, a girl who lived at Winter Hill. They were to be married there on Sunday, and

Frankie and her father were going to the wedding. After dinner Janice and Jarvis returned to Winter Hill. Mr. Addams went downtown to his jewelry store. Later, while she sat playing cards with Berenice and John Henry, Frankie thought of her brother and his bride. Winter Hill became all mixed up in her mind with snow and icy glaciers in Alaska.

Jarvis and Janice had brought Frankie a doll, but she had no time for dolls any more. John Henry could have it. She wished her hair were not so short; she looked like one of the freaks from the Chattahoochee Exposition. Suddenly angry, she chased John Henry home. When Berenice teased her, saying that she was jealous of the wedding, Frankie declared that she was going to Winter Hill and never coming back. For a minute she wanted to throw a kitchen knife at the black cook. Instead, she hurled it at the stairway door.

Berenice went out with Honey Camden Brown, her foster brother, and T. T. Williams, her beau. Because Honey was not quite right in the head, Berenice was always trying to keep him out of trouble. T. T. owned a colored restaurant. Frankie did not know that the cook's pity for the unhappy, motherless girl kept her from marrying T. T.

Left alone, Frankie wandered around the block to the house where John Henry lived with Aunt Pet and Uncle Eustace. Somewhere close by a horn began to play a blues tune. Frankie felt so sad and lonely that she wanted to do something she had never done before. She thought again of Jarvis and Janice. She was going to be a member of the wedding; after the ceremony the three of them would go away together. She was not plain Frankie Addams any longer. She would call herself F. Jasmine Addams, and she would never feel lonely or afraid again.

The next morning, with Mr. Addams' grunted permission, Frankie went downtown to buy a new dress and shoes. On the way she found herself telling every-

one she met about the wedding. That was how she happened to go into the Blue Moon, a cheap café where she knew children were not allowed. But F. Jasmine Addams was no longer a child, and so she went in to tell the Portuguese proprietor about the wedding. The only other person in the café was a red-headed soldier from a nearby army post. Frankie scarcely noticed him at the time, but she remembered him later when she saw him on the street. By that time he was drunk and trying to buy an organ-grinder's monkey. The soldier bought Frankie a beer and asked her to meet him that night at the Blue Moon.

When Frankie finally arrived home, she learned that Berenice and John Henry were also to attend the wedding. An aged kinsman of the Wests had died and Aunt Pet and Uncle Eustace were going to the funeral at Opelika. Berenice, dismayed when she saw the orange silk evening dress, the silver hair ribbon, and the silver slippers Frankie had bought to wear at the wedding, tried, without much success, to alter the dress for the gawky young girl. Afterward they began to talk about the dead people they had known. Berenice told about Ludie Freeman, the first husband she had truly loved. The story of Ludie and the three other husbands made them all feel lonesome and sad. Berenice held the two children on her knees as she tried to explain to them the simple wisdom life had taught her. They began to sing spirituals in the half-dark of the dingy kitchen.

Frankie did meet the soldier that night. First she went with John Henry to Big Mama's house and had her palm read. Afterward she told John Henry to go on home; she did not want him to know she

was meeting someone at the Blue Moon. The soldier bought two drinks. Frankie was afraid to taste hers. He asked her to go up to his room. Frightened when he tried to pull her down beside him on the bed, she picked up a glass pitcher and hit him over the head. Then she climbed down the fire escape and ran all the way home. She was glad to get into bed with no one but John Henry by her side.

The wedding next day turned into a nightmare for Frankie. Everything was lovely until the time came for the bride and groom to leave. When they carried their bags out to the car, she ran to get her own suitcase. Then they told her, as kindly as possible, that they were going away alone. She grasped the steering wheel and wept until someone dragged her away. Riding home on the bus, she cried all the way. Berenice promised her a bridge party with grown-up refreshments as soon as school opened, but Frankie knew that she would never be happy again. That night she tried to run away. Not knowing where else to go, she went to the Blue Moon. There a policeman found her and sent for her father.

But by November Frankie had almost forgotten the wedding. Other things had happened. John Henry had died of meningitis. Honey Camden Brown, drug-crazed, had tried to hold up a drugstore and was in jail. Mary Littlejohn had become her best, real friend. She and her father were leaving the old house and going to live with Aunt Pet and Uncle Eustace in a new suburb. Berenice, waiting to see the last of the furniture taken away, was sad, for she knew that Frankie would depend on her no longer. Frankie—she wanted to be called Frances—was thirteen.

## THE MERRY WIVES OF WINDSOR

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Farce

*Time of plot:* Sixteenth century

*Locale:* England

*First presented:* c. 1597

*Principal characters:*

SIR JOHN FALSTAFF, a rogue  
FENTON, a young gentleman  
SLENDER, a foolish gentleman  
FORD, and  
PAGE, two gentlemen living at Windsor  
DOCTOR CAIUS, a French physician  
MISTRESS FORD, Ford's wife  
MISTRESS PAGE, Page's wife  
ANNE PAGE, daughter of the Pages  
MISTRESS QUICKLY, servant of Doctor Caius

*Critique:*

Never was there a more lovable, merrier rogue than Sir John Falstaff. Indeed he has become the very essence of all stumbling, drunken scoundrels, but scoundrels against whom no one can long hold a grudge. It is to Falstaff that *The Merry Wives of Windsor* owes its great popularity. The plot is simple but highly amusing, a story of women plotting toward the ruination of one man and the complete subjection of another. The resulting situations are hilarious. The subplot of love conquering all is another favorite of the theater. But it is Falstaff, the lovable oaf, who brings the reader back to this play again and again.

*The Story:*

Sir John Falstaff was, without doubt, a rogue. True, he was fat, jolly, and in a way lovable, but he was still a rogue. His men robbed and plundered the citizens of Windsor, but he himself was seldom taken or convicted for his crimes. His fortunes being at low ebb, he hit upon a plan to remedy that situation. He had met Mistress Ford and Mistress Page, two good ladies who held the purse strings in their respective houses. Falstaff wrote identical letters to the two good ladies, letters protesting undying love for each of them.

The daughter of one of the ladies, Anne Page, was the center of a love triangle. Her father wished her to marry Slender, a foolish gentleman who did not love her or anyone else, but who would marry any girl that was recommended to him by his cousin, the justice. But Mistress Page, on the other hand, would have her daughter

married to Doctor Caius, a French physician then in Windsor. Anne herself loved Fenton, a fine young gentleman who was deeply in love with her. All three lovers paid the doctor's housekeeper, Mistress Quickly, to plead their cause with Anne, for Mistress Quickly had convinced each that she alone could persuade Anne to answer yes to a proposal. Mistress Quickly was, in fact, second only to Falstaff in her plotting and her trickery.

Unknown to poor Falstaff, Mistress Ford and Mistress Page compared the letters received from him, alike except for the lady's name. They decided to cure him of his knavery once and for all. Mistress Ford arranged to have him come to her house that night when her husband would be away. Mistress Page wrote that she would meet him as soon as she could cautiously arrange it. In the meantime two former followers of Falstaff had told the two husbands of that knave's designs on their wives. Page refused to believe his wife unfaithful, but Ford became jealous and planned to spy on his wife. Disguising himself as Mr. Brook, he called on Falstaff. His story was that he loved Mistress Ford but could not win her love, and he came to pay Falstaff to court her for him. His stratagem was successful; he learned from Falstaff that the knight already had a rendezvous with the lady that very night.

At the appointed time, having previously arranged to have several servants assist in the plot, the two ladies were ready for Falstaff. While Falstaff was trying to make love to Mistress Ford, Mistress Page



rushed in and said that Ford was on his way home. Quickly the ladies put Falstaff in a clothesbasket and had him carried out by the servants, to be dumped into the Thames. Ford did arrive, of course, for, unknown to his wife, he knew Falstaff was to be there. But after looking high and low without finding the rogue, he apologized to his wife for his suspicions. Mistress Ford did not know which had been the most sport, having Falstaff dumped into the river or listening to her husband's discomfited apologies.

The ladies had so much fun over their first joke played on Falstaff that they decided to try another. Mistress Ford then sent him another message, this one saying that her husband would be gone all of the following morning, and she asked Falstaff to call on her at that time so that she could make amends for the previous affair of the basket. Again Ford, disguised as Brook, called on Falstaff, and again he learned of the proposed assignation. He learned also of the method of Falstaff's previous escape and vowed the old roisterer should not again slip through his fingers.

When Mistress Ford heard from Mistress Page that Ford was returning unexpectedly, the ladies dressed Falstaff in the clothes of a fat woman whom Ford hated. Ford, finding the supposed woman in his house, drubbed the disguised knight soundly and chased him from the house. Again Ford searched everywhere for Falstaff, and again he was forced to apologize to his wife in the presence of the friends he had brought with him to witness her disgrace. The two ladies thought his discomfiture the funniest part of their joke.

Once more the wives planned to plague poor Falstaff, but this time they took their husbands into their confidence. When Mistress Page and Mistress Ford told about the letters they had received from Falstaff and explained the details of the two adventures already carried out, Ford felt very contrite over his former suspicions of his wife. Eagerly the husbands joined their wives in a final scheme in-

tended to bring Falstaff to public shame. The ladies would persuade Falstaff to meet them in the park at midnight. Falstaff was to be disguised as Herne the Hunter, a horned legendary huntsman said to roam the wintry woods each midnight. There he would be surrounded by Anne Page and others dressed as fairies and elves. After he had been frightened half to death, the husbands would accost him and publicly display his knavery.

But a quite different event had also been planned for that night. Page plotted to have Slender seize Anne in her disguise as the fairy queen and carry her away to marry her. At the same time Mistress Page arranged to have Doctor Caius find Anne and take her away to be married. But Anne had other plans. She and Fenton agreed to meet in the park and under cover of the dark and confusion flee her parents and her two unwelcome suitors.

All plans were put into effect. Falstaff, after telling the supposed Brook that on this night he would for a certainty win Mistress Ford for him, donned the horns of a stag and met the two ladies at the appointed place. Quickly the fairies and witches surrounded him, and the women ran away to join their husbands and watch the fun. Poor Falstaff tried to pretend that he was asleep or dead, but the merry revelers burned his fingers with tapers they carried, and pinched him unmercifully. When Falstaff threw off his disguise, Ford and Page and their wives laid hold of him and soundly scolded him for his silly gallantry and bombast. The wives ridiculed his fat and his ugliness and swore that none would ever have such a fool for a lover. But such was Falstaff's nature that no one could hate him for long. After he had admitted his guilt and his stupidity they all forgave him.

While all this merriment was going on, Anne and Fenton had stolen away to be married. They returned while the rest were busy with Falstaff. But Page and his wife were in such good humor over all that had occurred that they forgave the

young lovers and bestowed on them their blessing. Then the whole company, Falstaff with them, retired to Page's house,

there to laugh again over the happenings of that night.

## MICHAEL AND HIS LOST ANGEL

*Type of work:* Drama

*Author:* Henry Arthur Jones (1851-1929)

*Type of plot:* Social tragedy

*Time of plot:* Nineteenth century

*Locale:* England and Italy

*First presented:* 1896

### *Principal characters:*

THE REVEREND MICHAEL FEVERSHAM, vicar at Cleveheddon

ANDREW GIBBARD, a parish clerk

ROSE GIBBARD, his daughter

AUDRIE LESDEN, Michael's mistress

SIR LYOLF FEVERSHAM, Michael's uncle

FATHER HILARY, a priest

### *Critique:*

Although *Michael and His Lost Angel* was not one of Henry Arthur Jones' most popular plays at the time of its presentation, he himself considered it his most serious and best work. The play, which has become a familiar anthology piece, is the tragic story of a man's loss of faith in himself, for the death of Audrie Lesden is secondary to the disintegration of Michael Feversham's own soul. The character development is excellent, accurately portrayed, with deep insight into a minister's struggle with his own conscience.

### *The Story:*

The Reverend Michael Feversham regretted that he must deal harshly with Rose, the daughter of his clerk, Andrew Gibbard. Because the girl had sinned, and Andrew had lied about Rose and her now dead child, Michael sternly insisted upon a public confession before the whole congregation of Cleveheddon Church. Only in that way, he believed, could Andrew and his daughter be absolved of their sin and deceit. Later Michael sent the girl away to an Anglican religious house where she could start life anew.

Andrew owed everything he had in life to Michael, but he could not forgive him for exposing Rose to the scorn of

the smug, self-righteous parishioners. He recognized, however, the moral fervor which had prompted Michael's attitude and convictions.

Michael, having dedicated his life to his church and his people, felt that he was watched over by his dead mother, whose picture hung in his study. She was his guardian angel, he thought, knowing everything he said or did. He knew he must try always to be worthy of her guardianship.

When Audrie Lesden came to his parish, he was afraid he would be unworthy of his guardian angel's love and care. Audrie was a wealthy woman, reported a widow, who had been attracted to Michael because of a book he had written. Although she subscribed large sums for Michael's project of restoring the minister of Saint Decuman, an ancient Gothic church at Cleveheddon, she was a worldly woman, one torn in half by her emotions and desires. She wanted to be a good woman, to be worthy of Michael, but she wished also to enjoy the pleasures of the world. Sir Lyolf Feversham, Michael's kinsman, warned the young clergyman against her. Michael, thinking her possessed of great possibilities for good or evil, fought against her influence and

pleaded with her to use him only as her spiritual adviser. At the same time he found himself almost helpless against her charm.

Andrew Gibbard watched Michael's struggle with an evil pleasure which he too fought against. He knew that the vicar had acted as he thought right in his daughter's case, but he was human enough to enjoy seeing a saintly man learn what temptations of the flesh were like.

The ancient shrine on Saint Decuman's Island in the Bristol Channel was a place to which Michael often went for study and meditation. One day Audrie took an excursion steamer to the island and remained behind after the boat had returned to the mainland. It was then impossible for her or Michael to return to Cleveheddon before the next day. She and Michael spent the night on the island. Although he did his best to resist her, he found himself weak. They sinned, just as Rose Gibbard had sinned. Afterward Michael tried to conceal the truth, more to protect Audrie than himself, but Andrew finally uncovered the clergyman's secret. He did not reproach Michael; in fact, he promised to keep silent. For the next several months, however, Michael could sense Andrew's scorn because the vicar did not make the same confession he had forced from Andrew and his daughter.

Audrie went to Michael with some disturbing news. She had heard from her husband, whom she had allowed everyone to believe dead. Their married life had been wretched, she said, and at last she had paid him to go to America and never bother her again. Now he was returning to England. Michael advised her to go back to her husband; that course, he said, was the road to true repentance for their sin. After Audrie had left Cleveheddon she continued to send him money for the restoration of the minster. Although the money was sent anonymously, Michael knew the gifts came from her.

Andrew also guessed the source of the donations.

When the minster of Saint Decuman had been restored, Michael sent for Rose Gibbard. Having decided that he could no longer live with his own conscience if he did not confess publicly, he wanted the girl to witness his disgrace so that she would know that he could be just and unsparing with himself as well. Andrew tried to dissuade him from his plan, but Michael was firm. Then Andrew really forgave Michael and blessed him.

At the church, shortly before the dedication service, Audrie came to Michael again. Her husband had died and she hoped that she and Michael might love each other honorably at last. But Michael felt that their sin had been too great ever to allow them happiness with each other. He sent her away after making her promise not to attend the service the next day.

Before the reconsecration of the minster the next morning, Michael bared his sin to his congregation. He told them that he could no longer be their vicar because he was not worthy, and he asked the people to pray for him after he left the parish.

A year later Michael was living in a monastery at Majano, Italy. He was almost ready to change his faith and join the Catholic Church in order to find peace of mind. Also at Majano were Sir Lyolf and Father Hilary, a priest whom Michael had known at Saint Decuman's shrine. Longing for Audrie had made the young clergyman almost physically ill. Even his mother's picture brought him no happiness; he felt that his guardian angel had justifiably deserted him because of his wickedness.

During his absence from the monastery Audrie arrived. She was sick and soon to die, and she wanted to see Michael once more. Sir Lyolf was greatly concerned over her condition. When Michael returned, Sir Lyolf reminded him of his promise that he would go to Audrie if



she ever needed him. Michael was almost beside himself when he saw her and realized that she was dying. Audrie, still torn between love for him and love for the world, said that she would become his guardian angel, that they would never part again. His mother, she whispered,

would forgive. As she died in his arms, Michael threw himself on her body and cried to Father Hilary that he was willing to suffer all but that he must meet Audrie again. He asked the priest to help him to believe.

## A MIDSUMMER NIGHT'S DREAM

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Romantic comedy

*Time of plot:* Remote antiquity

*Locale:* Athens

*First presented:* 1595

### *Principal characters:*

THESEUS, Duke of Athens

LYSANDER, and

DEMETRIUS, in love with Hermia

BOTTOM, a weaver

HIPPOLYTA, Queen of the Amazons

HERMIA, in love with Lysander

HELENA, in love with Demetrius

OBERON, king of the fairies

TITANIA, queen of the fairies

PUCK, fairy page to Oberon

### *Critique:*

The capriciousness, the changeableness of lovers is obviously the theme of the perennially romantic and entertaining comedy, *A Midsummer Night's Dream*. Shakespeare presents a group of lovers so irresponsible in their actions that their freakish behavior can be explained only by the intervention of supernatural beings. All of the lovers in the play switch their affections from time to time, but they are not responsible for their infidelity; love makes them irrational. The play is a delightful comedy, one of the favorites by the master dramatist. It enjoys frequent revivals by noted producers and actors and will undoubtedly always retain its popularity.

### *The Story:*

Theseus, the Duke of Athens, was to be married in four days to Hippolyta, Queen of the Amazons, and he ordered his Master of the Revels to prepare suitable entertainment for the nuptials. But

other lovers of ancient Athens were not so happy as their ruler. Hermia, in love with Lysander, was loved also by Demetrius, who had her father's permission to marry her. When she refused his suit, Demetrius took his case to Theseus and demanded that the law be invoked. Theseus upheld the father, which meant that Hermia must either marry Demetrius, be placed in a nunnery, or be put to death. Hermia swore that she would enter a convent before she would consent to become Demetrius' bride.

But Lysander plotted with Hermia to steal her away from Athens, take her to the home of his aunt, and there marry her. They were to meet the following night in a woods outside the city. Hermia confided the plan to her good friend Helena. Demetrius had formerly been betrothed to Helena, and although he had switched his love to Hermia he was still desperately loved by the scorned Helena. Helena, willing to do anything to gain even

a smile from Demetrius, told him of his rival's plan to elope with Hermia.

Unknown to any of the four young people, there were to be others in that same woods on the appointed night, Midsummer Eve. A guild of Athenian laborers was to meet there to practice a play the members hoped to present in honor of Theseus and Hippolyta's wedding. The fairies also held their midnight revels in the woods. Oberon, king of the fairies, desired for his page a little Indian prince, but Oberon's queen, Titania, had the boy. Loving him like a son, she refused to give him up to her husband. In order to force Titania to do his bidding, Oberon ordered his mischievous page, called Puck or Robin Goodfellow, to secure the juice of "Love in Idleness," a purple flower once hit by Cupid's dart. This juice, when placed in the eyes of anyone sleeping, caused that person to fall in love with the first creature seen on awakening. Oberon planned to drop some of the juice in Titania's eyes and then refuse to lift the charm until she gave him the boy.

While Puck was on his errand, Demetrius and Helena entered the woods. Making himself invisible, Oberon heard Helena plead her love for Demetrius and heard the young man scorn and berate her. They had come to the woods to find the fleeing lovers, Lysander and Hermia. Oberon, pitying Helena, determined to aid her. When Puck returned with the juice, Oberon ordered him to find the Athenian and place some of the juice in his eyes so that he would love the girl who doted on him.

Puck went to do as he was ordered, while Oberon squeezed the juice of the flower into the eyes of Titania as she slept. But Puck, coming upon Lysander and Hermia as they slept in the woods, mistook Lysander's Athenian dress for that of Demetrius and poured the charmed juice into Lysander's eyes. Lysander was awakened by Helena, who had been abandoned deep in the woods by Demetrius. The charm worked perfectly;

Lysander fell in love with Helena. That poor girl, thinking that he was mocking her with his ardent protestations of love, begged him to stop his teasing and return to the sleeping Hermia. But Lysander, pursuing Helena, left Hermia alone in the forest. When she awakened she feared that Lysander had been killed, for she believed that he would never have deserted her otherwise.

Titania, in the meantime, awakened to a strange sight. The laborers, practicing for their play, had paused not far from the sleeping fairy queen. Bottom, the comical but stupid weaver who was to play the leading role, became the butt of another of Puck's jokes. The prankster clapped an ass's head over Bottom's own foolish pate and led the poor fool a merry chase until the weaver was at the spot where Titania lay sleeping. Thus when she awakened she looked at Bottom, still wearing the head of an ass. She fell instantly in love with him and ordered the fairies to tend his every want. This turn pleased Oberon mightily. When he learned of the mistake Puck had made in placing the juice in Lysander's eyes, however, he tried to right the wrong by placing love juice also in Demetrius' eyes, and he ordered Puck to have Helena close by when Demetrius awakened. His act made both girls unhappy and forlorn. When Demetrius, who she knew hated her, also began to make love to her, Helena thought that both men were taunting and ridiculing her. And poor Hermia, encountering Lysander, could not understand why he tried to drive her away, all the time protesting that he loved only Helena.

Again Oberon tried to set matters straight. He ordered Puck to lead the two men in circles until weariness forced them to lie down and go to sleep. Then a potion to remove the charm and make the whole affair seem like a dream was to be placed in Lysander's eyes. Afterward he would again love Hermia, and all the young people would be united in proper pairs. Titania, too, was to have the charm removed, for Oberon had taunted her about

loving an ass until she had given up the prince to him. Puck obeyed the orders and placed the potion in Lysander's eyes.

The four lovers were awakened by Theseus, Hippolyta, and Hermia's father, who had gone into the woods to watch Theseus' hounds perform. Lysander again loved Hermia and Demetrius still loved Helena, for the love juice remained in his eyes. Hermia's father persisted in his demand that his daughter marry Demetrius, but since that young man no longer wanted her and all four were happy with their partners, he ceased to oppose Lysander's suit. Theseus gave them permission to marry on the day set for his own wedding to Hippolyta.

Titania also awakened and, like the others, thought that she had been dream-

ing. Puck removed the ass's head from Bottom and that poor bewildered weaver made his way back to Athens, reaching there just in time to save the play from ruin, for he was to play Pyramus, the hero. The Master of the Revels tried to dissuade Theseus from choosing the laborer's play for the wedding night. Theseus, however, was intrigued by a play that was announced as both tedious and brief as well as merry and tragic. So Bottom and his troupe presented *Pyramus and Thisbe*, much to the merriment of all the guests.

After the play all the bridal couples retired to their suites, and Oberon and Titania sang a fairy song over them, promising that they and all their children would be blessed.

## THE MILL ON THE PO

*Type of work:* Novel

*Author:* Riccardo Bacchelli (1891- )

*Type of plot:* Historical romance

*Time of plot:* 1812-1872

*Locale:* The region of the Po River, near Ferrara

*First published:* 1938-1940

### *Principal characters:*

LAZZARO SCACERNI, a miller on the Po

DOSOLINA, his wife

GIUSEPPE, his son

CECILIA, his daughter-in-law

### *Critique:*

The epic sweep and poetic fervor of *The Mill on the Po* give Bacchelli's novel a significant place in Italian fiction of the twentieth century. Its story fills two volumes of a projected trilogy and embraces the stormy period of Italian unification. Political events, however, are not the prime consideration of the author, except as they affect the lives of people who are caught in the backwash of historical events. His chief interest is centered in the obscure heroes who struggle to obtain peace and security without becoming submerged by the mighty forces of history and nature.

### *The Story:*

In 1817 a new water mill appeared on the Po River, near the city of Ferrara. Its owner was young Lazzaro Scacerni, who had become a miller in an odd fashion indeed. Nevertheless, he was no stranger to the river—his father had been a ferryman at Ariano before dying in the peasant uprising of 1807. Shortly afterward the boy Lazzaro had been sent, along with other orphans, to serve as cabin boy in the navy. When he became older, he went over to the army pontoniers, and in 1812 he found himself a part of Napoleon's ill-fated Russian campaign.

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It was in Russia that the story of the mill really started. During the terrible retreat, a dying captain gave Lazzaro a mysterious receipt, which the illiterate young Scacerni could not read. He guarded it closely, however, as he straggled homeward from a debacle in which fourteen out of every fifteen Italian soldiers had perished. Finally regaining the neighborhood of Ferrara, Lazzaro led a hand-to-mouth existence while waiting for a chance to make use of his one asset. He learned to read well enough to decipher the name and address attached to the receipt, and subsequent search led to Ezekiel the Jew, in Ferrara's ghetto. The receipt was for jewels, plundered from Spanish churches by Lazzaro's benefactor. His windfall once assured, Lazzaro cannily pondered its best use. Millers, he decided, were least affected by times of adversity, and he arranged with a friendly old shipwright to build him a mill. In due time it was finished, christened St. Michael's, and put into operation.

As the years passed, the miller prospered. One, two, and finally three boys were hired for helpers as his trade grew. His success inspired more envy than affection among his neighbors, but not a few of their wives and daughters succumbed to his dashing gallantries. Nearly forty and wearying of bachelorhood, Lazzaro fell in love with Dosolina, poor but delicately beautiful and twenty years his junior. Lazzaro bought a house, married Dosolina, and settled down to enjoy his prosperity.

But fate was not always to smile. Floods came, the bane of the Po River millers, and smugglers, crossing between Italy and Austria, insolently adopted his mill for a rendezvous. On the birth night of his son Giuseppe, Lazzaro's troubles reached a climax. While Dosolina was writhing in difficult labor, the desperate Lazzaro fought to save his mill from the swollen menace of the Po. Slipping on the wet deck, he broke a leg but continued to direct his helpers, two of whom worked manfully. The third was malformed

Beffa, who secretly hated his master and who had become a tool of the smugglers. Shedding all restraint, Beffa openly exulted over his master's plight and scornfully asserted that the miller had been cuckolded—whereupon Lazzaro reached out, seized Beffa with his muscular arms, and hurled him into the river.

Dosolina recovered, and the mill was saved; but Beffa's damp dismissal caused Lazzaro to receive disturbing threats from Raguseo, king of the smugglers. A gang feud, however, broke out among the outlaws soon afterward, disposing of both Raguseo and Beffa. Lazzaro breathed more easily thereafter. One danger was over, but another seemed constant, for intermittent floods continued to threaten St. Michael's Mill. One day a large mill washed ashore near Lazzaro's own, its only occupant a young girl orphaned by the flood. To Cecilia her mill meant home; she was very happy when the Scacernis befriended her and reestablished her mill alongside theirs. From that time on Lazzaro regarded the girl almost as his own daughter.

He was much less pleased, however, with the character and disposition of his own son. Bandy-legged, crafty, and cowardly, Giuseppe cared nothing about his father's trade except its profit. He early showed great skill, as well as great avarice, in business dealings of any kind, and he was held in contempt, except by his mother. During the late 1840's he began successfully trafficking in grain with the hated Austrians, but the same years brought new distress to his family. Roving bands of partisans, now Italian and now Austrian mercenaries, infested the countryside and disturbed the peace and security of the Scacernis. Finally, both mills were commandeered by the Austrians, and Lazzaro and Cecilia were required to transfer them to the opposite side of the river.

After a few months the mills were allowed to return, but the political atmosphere was still cloudy and confused among the rival claims and interests of

the papacy, the Italian nationalistic movement, and Austria. Lazzaro, who was growing old and querulous, found much to complain about. Only at the mills, in the company of his helpers and Cecilia, did he feel comfortable; and even there he sometimes railed at the open smuggling which carried scarce grain across the river to Austria. He was outraged when he learned that Giuseppe took a leading role in such transactions.

Suddenly an unexpected family affair arose which gave concern to both the elder Scacernis, though for entirely different reasons. Giuseppe, apparently inattentive to women, had long slyly coveted Cecilia for his wife, in spite of her obvious indifference to him. Not daring to risk her mockery by a proposal, he went about winning his goal by characteristic trickery. Meantly playing on her fondness for his father, Giuseppe blandly announced that Lazzaro had broken a law by possessing concealed firearms. His son could exert influence to head off his arrest and punishment—but only for a price, Cecilia's consent to marry him. Cecilia, taken by surprise, was confused, angry, and ignorantly fearful. Her devotion to Lazzaro, however, was greater than her repugnance for his son, and in the end Giuseppe had his way.

Lazzaro, unaware of Cecilia's sacrifice, felt baffled and hurt by what he consid-

ered her poor judgment. In turn, Dosolina regarded her new daughter-in-law as little better than a river gipsy and quite unworthy of her son. Neither of the parents, however, had long to lament the marriage. In 1855 Dosolina was the victim of a wave of cholera which swept all Europe. The next morning Lazzaro was found dead beside her.

The structure of Italy changed: time was bringing Austrian defeat, the end of papal rule, and the dawn of a united nation. These things, of course, meant little to Cecilia Scacerni. But the small warmth of her nature found, at last, a suitable outlet. Her first-born and favorite, Lazzarino, was vigorous and intelligent, a reminder of his grandfather in more than name. Even his grasping, mean-natured father openly adored him.

But Lazzarino was not destined to match his grandfather in years. Miserable at mockery of his father's cowardice, he ran off to join Garibaldi's volunteers. News of his death staggered Cecilia, but its effect on Giuseppe was catastrophic. Grief gnawed at his reason, and the destruction of his house and crops by flood completed his downfall. Howling obscenely, he was carted off to the asylum. Left alone, Cecilia looked about her with calm courage. There was work to do, and she would see that it was done.

## THE MINISTRY OF FEAR

*Type of work:* Novel

*Author:* Graham Greene (1904- )

*Type of plot:* Psychological melodrama

*Time of plot:* World War II

*Locale:* London and environs

*First published:* 1943

### *Principal characters:*

ARTHUR ROWE, a middle-aged Englishman who has killed his wife

ANNA HILFE, an Austrian refugee

WILLI HILFE, Anna's brother and a fifth-column leader

DR. FORESTER, English dupe of Willi Hilfe

### *Critique:*

This novel records a train of incidents halfway between horror and insanity,

while demonstrating how fifth-column agents worked in England during World

War II. The ministry of fear was, of course, an organization of fascist agents operating in England and using as their tools people who had something in their pasts which they preferred to hide. In addition, there are descriptions of the blitz of 1940, when the German bombers obliterated a large section of London. The scenes describe not only the destruction and the confusion attendant upon it but also the reactions of Londoners who suffered through the raids day after day and night after night. As a whole, the novel captures the madhouse-like quality which hung for so many years over England and the rest of the world; the very disruption of values in human life is brought home to even an insensitive reader.

### *The Story:*

Arthur Rowe, a middle-aged Englishman, happened one day onto a fête in blitz-torn London. In an effort to recapture some spirit of the brighter past, he entered the grounds. While there he had his fortune told, and the seer told him the weight of a cake which was to go to the person who guessed the weight correctly. Rowe won the cake and started to leave, but the clergyman who was in charge of the affair tried to get the cake back again. Rowe, angered, gave a pound note to the cause and left.

That same night, just before the German bombers flew up the Thames to terrorize the city, Rowe had his first visitor in months, a man who had just rented rooms in the same house. The visitor behaved very oddly. When given a piece of cake by Rowe, he crumbled it as if looking for something. Then, while Rowe was out of the room, the man slipped something into Rowe's tea. Rowe, returning, smelled the peculiar odor of the tea, but before he could say or do anything a bomb fell wrecking the house. He regained consciousness to find the house demolished.

The next day the worried Rowe, who

had few friends to whom he could turn because he had killed his wife in a mercy killing, went to a detective agency, where he hired a man named Jones to watch after him and discover why someone wished to take his life. Rowe then went to the relief office which had been in charge of the fête at which he had won the cake. There he found a young woman, Anna Hilfe, and her brother Willi in charge of the office. The two said they were Austrian refugees. Willi Hilfe went with Rowe to the home of the fortune-teller in an effort to uncover the reason for the attempt on Rowe's life.

At the fortune-teller's home the two men were invited to stay for a seance. During the seance the man sitting next to Rowe was murdered with Rowe's knife. Rowe, with Willi's aid, escaped from the house before the police arrived. He went to an air-raid shelter and remained there through the night. He wrote a letter to the police, but before he posted it he called Anna, who told him that "they" were still after him. "They" were supposed to be Nazi agents. Still Rowe could not understand why he had become a marked man. Anna agreed to aid Rowe and told him to send an address where he could be reached.

After talking to her, Rowe called the detective agency, only to find that Jones, the man he had hired, had disappeared and that the head of the agency had called the police in on the case. Rowe wandered aimlessly about the city until the afternoon, when he met a man who asked him to take a valise full of books to a Mr. Travers at a hotel. When Rowe arrived at the hotel, he was escorted to Travers' room. There he found Anna waiting for him. In fear of their lives, the two waited for the air raids to begin. They believed that Nazi agents would kill them during the noise and confusion of the raids. Then a bomb fell on the hotel. Rowe awoke in a private nursing home without



any memory beyond his eighteenth year.

Anna visited him several times in the nursing home, and Rowe fell in love with her during the visits. She would not tell him of his past, and claimed that the head of the institution, Dr. Forester, wanted the recovery to be slow enough not to cause shock. One day a military officer being treated in the home confided that he had seen someone digging on the island in a pond on the grounds. The officer was immediately put into a strait jacket, while Rowe was confined to his room without newspapers or his clothes on the pretext that he had suffered a mild relapse.

Convinced that some evil was afoot, Rowe escaped from the room and visited the officer. His visit with the officer confirmed his suspicions. Within a few hours the doctor returned and, extremely angry at Rowe, threatened him, too, with a strait jacket. With the help of an attendant, Rowe escaped and went to Scotland Yard. He turned himself in as the murderer of the victim at the seance, but to his surprise he was told that no one had been murdered there. The police turned him over to a counter-intelligence agent, who told Rowe that the murder had been a fraud to drive him into hiding and that the nursing home was actually a front for fifth-column activities.

The agent, Rowe, and a man from the hotel where Rowe had been injured went to the tailor shop run by the man who had supposedly been murdered. During the interview the tailor placed a phone call and after it was completed killed himself. The agent, angry at losing the man before learning any information, told Rowe that he had inadvertently been

given a cake containing secret film which had been taken by Nazi agents from British documents.

Rowe and the agent then went to the home of the fortune-teller. There they failed to find the film, and they got no information. The last stop of the trip was at the nursing home. There they found the military officer dead, killed by Dr. Forester, who, Rowe now remembered, had been at the fortune-teller's home on the night of the supposed murder. The doctor was also dead, having been killed by the attendant who had helped Rowe to escape.

Without telling the counter-intelligence agent, Rowe called the number he had seen the tailor dial. When the call was answered, he found Anna at the other end. Going to her apartment, Rowe discovered that it was her brother Willi who was the head of the fifth-column ring. With Anna's help Rowe almost got the film. Anna, torn between love for her brother and for Rowe, allowed Willi to escape. Rowe, whose memory was almost complete, followed Willi and regained the film at the railroad station. He returned Willi's gun to him with but one bullet in it. Willi then went to the wash-room and killed himself, but not before he had revealed the last piece of information which Rowe had failed to remember, the fact that Rowe had killed his first wife to put her out of pain. With the film in his possession, ready to give to the police, Rowe returned to Anna's apartment to tell her of her brother's death and to declare his love to her. Anna, even though he had driven her brother to his death, pledged her love for him as well.

### MINNA VON BARNHELM

*Type of work:* Drama

*Author:* Gotthold Ephraim Lessing (1729-1781)

*Type of plot:* Romantic comedy

*Time of plot:* Eighteenth century

*Locale:* Germany

*First presented:* 1767

*Principal characters:*

MAJOR VON TELLHEIM, a discharged officer

JUST, his servant

PAUL WERNER, his sergeant  
MINNA VON BARNHELM, in love with Tellheim  
FRANZISKA, her maid

### *Critique:*

*Minna von Barnhelm* is important for two reasons. First, it was a beginning of a drama native to Germany, with much appeal for its original audience: the historical background touched their patriotism; its treatment of German soldiers and German women aroused their sympathy; and its amusing blend of comedy and pathos touched their hearts. Secondly, it ranks high in Lessing's canon. Modern readers follow the action easily, for the unity of plot and setting keeps the play in small compass.

### *The Story:*

Major von Tellheim had been wounded in the right arm, and after heroic deeds he had been discharged from the army. Crippled and poor, he had been put out of his room at the inn; in his absence his effects had been placed in a mean chamber with no view. The landlord had perhaps been justified. Two ladies had arrived asking for good accommodations, and Tellheim was behind in his rent.

Tellheim's servant, Just, sat in the inn parlor muttering about the injustice done to his master. The landlord came in and gave Just several drinks, but the worthy servant would not cease his complaints. Tellheim, entering in time to hear some of the dispute, ended the controversy by saying that the bill would be paid and that he would move out immediately. The landlord declared he was not afraid the bill would not be paid, for he had found a rich purse in Tellheim's writing desk.

When they were alone, Tellheim explained to Just that the money in the purse belonged to Werner, his sergeant; it was a trust. For immediate needs Tellheim asked his servant to pawn a ring for eighty louis. He tried to dismiss Just with a month's wages, but the servant

preferred to work on for nothing. Then a widow came in to repay a loan Tellheim had made to her dead husband. Tellheim sent her away, vowing her husband owed him nothing. Werner tried to help the major by giving him all he could realize from the sale of his farm, but Tellheim would accept no help.

The ladies who had taken Tellheim's rooms were Minna von Barnhelm, a rich girl of twenty-one, and Franziska, her maid. Minna was agitated, for she had come in search of Tellheim. They had been betrothed, but she had had no word from him since the peace.

The landlord, who was inquisitive about his guests, came to their room to fill out an official form. When his questions became too personal, Minna, to turn the conversation, asked about the soldier whose room they had taken. The landlord contemptuously declared that he was only a discharged officer and showed her the ring Just had pawned with him. Minna recognized it at once as the ring she had given Tellheim. In the joy of her recognition, she put money to redeem it on the table and asked the landlord to bring in Tellheim at once.

When Tellheim first saw Minna, he spoke to her as a lover; but he promptly recovered himself and addressed her more formally. Hurt, Minna demanded a direct answer as to whether he still loved her. Tellheim admitted that he did. Crippled as he was, however, penniless, and discharged from service, he was no longer a suitable husband.

Tellheim wrote a note to Minna in which he explained fully why he could no longer expect to marry her. While Just was delivering the note, he fell into conversation with Franziska, who asked about the rest of Tellheim's servants. Just admitted that he alone was left. The valet

had decamped with Tellheim's wardrobe; the huntsman had been imprisoned for treachery during the war, and the footman had run up debts in Tellheim's name.

The curious landlord attempted to get the story behind the reunion of Minna and Tellheim, but Franziska gave him little satisfaction. When he attempted to get a hundred louis for the pawned ring, she reminded him tartly that the loan was only eighty louis.

Werner returned to the inn with his pockets full of money. He emphatically denied that Tellheim was poor; all the sergeant's money really belonged to the major. When Franziska told him about the pawned ring, Werner tried to pass off the matter by saying that so many women give rings to soldiers. Undoubtedly Tellheim had twenty rings. Franziska left in anger, but she left Werner meditating on her charms.

Werner, meeting Tellheim, tried to give him the money he had collected by selling all his goods. He was put out by Tellheim's refusal because he felt old comrades in arms should help each other.

Franziska brought Tellheim's letter to Minna back to the major with word that Minna had not read it. Instead, she expected him to take her riding. Werner, seeing that the major was really fond of Minna, confessed to Franziska his falsehood about the twenty rings. She teased him coquettishly about his ready tongue. When she went back to Minna, her mistress told her she had a plan to recapitulate Tellheim.

Minna's scheme was to let Tellheim think that she, too, was poor after being disinherited; Franziska would tell him that her uncle, Count von Bruchsal, had cut her off because he objected to her marriage to Tellheim. In preparation for the plot, Minna took off the ring Tellheim had given her and put on the ring she had redeemed from the landlord.

Lieutenant Riccaut, seeking Tellheim, arrived at the inn. He announced that he was a great friend of Tellheim's and

that he had good news for the major. A high government official had told him that Tellheim would soon have a letter from the king restoring his commission and righting his financial troubles. Minna, delighted with the news, questioned Riccaut about himself. He was a gambler who had had bad luck for a long time. Minna gave him money to start up a bank again. Riccaut promised to repay the money and let her have a third of the profits. As their talk continued, Minna was repelled to realize that Riccaut was a sharper rather than a gentleman gambler.

Tellheim had a long interview with Minna. He rehearsed again his misfortunes and added that he was under suspicion by the war ministry. Instructed to levy a war tax on the people in Minna's neighborhood, he had nobly advanced the money out of his own fortune. After the peace he had tried to collect from the government, but he was discharged under suspicion of double-dealing. Obviously he could not marry Minna and be dependent on her.

Minna pretended anger at his reasoning and gave him back the ring she had recovered from the landlord. After she left, Franziska told Tellheim that Minna was also poor. In great relief he straightway went in search of her to get her back.

Thinking Minna destitute, Tellheim asked Werner for all the money he could get. Soon Tellheim would go to the wars in Asia as a mercenary soldier, and Werner and Minna would go with him to the Orient. The delighted Werner brought in all the gold he could lay his hands on.

The plan never materialized, however. An orderly brought a letter from the king in which Tellheim learned his bill against the government would be honored and that he was recommissioned in the army. Tellheim's jubilation ended when he learned that Minna had not given him back her engagement ring after all, but rather the ring he had



pawned. He interpreted her redemption of the pledge as proof that Minna had sought him out to break the engagement. The lovers were reconciled, however, by the arrival of Count von Bruchsal. The

count declared his love for them both and sanctioned their marriage.

Werner thought he had as good luck as his master, for he became engaged to Franziska.

## A MIRROR FOR WITCHES

*Type of work:* Novel

*Author:* Esther Forbes (1894?- )

*Type of plot:* Psychological realism

*Time of plot:* Seventeenth century

*Locale:* Massachusetts

*First published:* 1928

### *Principal characters:*

JARED BILBY, an English sea captain

HANNAH, his wife

DOLL, his adopted daughter

MR. ZACHARIAS ZELLEY, a minister

TITUS THUMB, in love with Doll

LABOUR AND SORROW THUMB, twins, his sisters

GOODY GREENE, an old herb woman

THE BLOODY SHAD, her pirate son and Doll's demon prince

MR. KLEAVER, the surgeon

### *Critique:*

Esther Forbes is probably the outstanding woman writer of historical novels in America today. She is primarily interested in New England, where she lives and where her ancestors have lived since Massachusetts was settled. She was peculiarly equipped to write *A Mirror for Witches*, since witches are common to the folklore and history of her region and it is said that one of her ancestors died in jail after being charged with witchcraft. While the nineteenth-century Hawthorne used this kind of material symbolically, and others have used it romantically or sentimentally, Esther Forbes has written originally and brilliantly in making *A Mirror for Witches* a psychologically realistic novel. Under the same title, a successful modern ballet has been based on this tale of demonism and witchcraft in early Puritan times.

### *The Story:*

Mr. Jared Bilby, captain of an English brig, landed his ship in Brittany on a

day when the French burned over two hundred witches and warlocks. Attracted by the holocaust, he saw a tiny girl trying to pass the guards in order to reach her burning mother. Bilby sheltered the child and took her home. He thought she would forget her past, for she lay in a swoon for days. But she remembered only the evil of the years before she met Bilby.

Bilby called the little one his dolly and soon the child was known as Bilby's Doll. They adored each other, but Bilby's wife Hannah hated the child as soon as she saw her. Hannah, who had been barren for years, had recently become pregnant. One searing look from Doll withered Hannah to the marrow, and she believed thereafter that Doll had blasted her unborn child.

Bilby took his family to America. On the ship they met Mr. Zelley, a minister who became friendly and settled close to them at Cowan Corners, near Salem.

Goody Greene, a kindly woman looked

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on with disfavor by the townspeople because she associated with Indians in her search for herbs, was called to account by the churchmen because she had let fall in church a poppet she had made for Doll. No one would visit her, but suspicion fell away from her and centered on Doll when Hannah became strangely ill. Hannah told everyone that Doll was a witch who had cast a spell on Bilby so that it pleased him to pamper and fondle her. Mr. Zelley also befriended the girl.

To join their properties, Bilby proposed a marriage between Doll and Titus, the son of Deacon Thumb. Titus, a virtuous young man, was attracted to Doll and willing to wed. One day the Thumbs' black bull Ahab was missing. Titus got up early the next morning to catch the animal at a watering hole. The bull, ridden by an Indian, came crashing down to the water. Titus called out and shot at the Indian. In the twinkling of an eye Doll stood before him, her hands over her heart. Titus knew the bullet had gone through her, but there was no blood on her gown. He wanted to make love to Doll, but he felt only like a protecting big brother until after he had left her, when again he greatly desired her. From then on he began to pine away.

Bilby wished to speed the marriage. When Titus came courting, Doll frantically locked up the house, but at last she let him in. When he asked her to marry him, she bit his hand. He flung her away so hard that she hit her head and lay helpless. Titus wept.

Without telling Doll, Bilby had the marriage banns proclaimed the next Sunday. After Mr. Zelley had announced them, Doll screamed at her foster father. Cursed as he was, he took to his bed and died four days later. Doll kept herself hidden during his illness, but on the fourth day she went looking for Goody Greene. Tracing the herb woman's footsteps into the woods, Doll became lost. Lying down to sleep, she was startled to hear her father calling her. Then she knew that he was dead and she offered

herself to the Evil One if he would only release Bilby's soul. Before and after sleeping she saw a host of evil signs and knew that she was a witch with powers for evil. On her return home Mr. Zelley assured her that her father had died from natural causes.

No one came to see Hannah and Doll during the winter except Mr. Zelley, who spoke to each separately because the women kept apart. When spring came, Doll noticed that by thought she could make the bull Ahab rush at Titus, and by twisting her fingers compel the deacon to break into fits of coughing. She kept looking for an agent of the Devil to instruct her in arts of evil.

Doll was lonely. The only house in which she was welcome was Goody Greene's. When she went there, Doll could feel a presence in the room which the woman would not identify. She could even see a bulge against the bed curtains. In the cellar, where she went for herbs, Doll was frightened by a little imp that looked like an Ethiopian.

In May there was a fire at the Thumbs'. Fascinated but terrified because fires reminded her of her parents' death, Doll went to watch the blaze. Ahab, penned in the burning barn, came thundering out as the roof fell in. Doll ran up a short ladder to the top of a haystack. There she found her demon prince, dressed like a sailor and carrying the imp she had seen in the cellar. The fiend called his imp the Bloody Shad.

Doll spent the summer nights happily with her demon lover, who taught her to say her prayers backwards. He told her that her parents were safe in hell and that she would have a short life, then life everlasting. Before he left her for good he told her that he would come back to be with her when she lay dying.

Shortly afterward three pirates were caught and executed at Boston harbor. One, called the Bloody Shad, carried a monkey that resembled a tiny imp.

Without her demon, Doll was lonely again. She spent much time in the

Thumbs' pasture talking to Ahab, who was friendly with her but savage with anyone else. At last Titus' mother persuaded him to pen the beast. One day Doll met Titus' small twin sisters and gave them pumpkin seed poppets. Without telling their mother about them, the children ate the seeds and became deathly sick. Mrs. Thumb was sure Doll had withered the children's vitals when she learned that Doll had given them the poppets. The children screamed that Doll was visiting them and pinching them, but no one could see her. Strange things blamed on Doll happened to people in nearby towns. Convinced that Doll was a witch, Deacon Thumb and Mr. Kleaver, the surgeon, had her jailed.

At her trial the judges were at first convinced that Hannah's hatred for Doll had produced all the complaints against

the girl. The twins, brought into the court, went into convulsions at the sight of her. When she touched them, the devil went out of them into her and they quieted. Then Doll, in reciting the Lord's prayer, said the last half backwards. When Doll spoke of her lover, Goody Greene claimed that he had been her pirate son, but the old woman was thrown out of court. The judges seemed so sympathetic that Doll told them why she thought she was a witch. She insisted, however, that she had never harmed the twins.

Held for a jury trial, Doll was put in irons. Mr. Zelley, going to comfort her, was confused by a third presence he could feel in the cell. Doll told him that her demon had come back to be with her. When she was found dead one dismal morning, her face was peaceful.

## THE MISER

*Type of work:* Drama

*Author:* Molière (Jean Baptiste Poquelin, 1622-1673)

*Type of plot:* Romantic comedy

*Time of plot:* Seventeenth century

*Locale:* Paris, France

*First presented:* 1668

*Principal characters:*

HARPAGON, a miser

CLÉANTE, his son

ÉLISE, his daughter

VALÈRE, Élise's lover

MARIANE, loved by Cléante and Harpagon

ANSELME, father of Valère and Mariane

### *Critique:*

The genius of Molière has not been dimmed by time, for his plays are as popular today as they were to past generations. Almost every year sees a major theatrical company producing one of his dramas. *The Miser* (*L'Avare*) ranks with his best. Filled with satire, humor, and love interest, it meets all requirements for romance and comedy. Harpagon is often compared with Shylock as his equal in avarice and miserliness. All of the characters are clear-cut and well presented. The plot is exciting and fast-moving. It is little

wonder that this and the other plays of Molière never lose their popularity.

### *The Story:*

Valère, the steward of Harpagon's house, was in love with his employer's daughter Élise. Valère was sure that he was of a good family, but until he could find his relatives he had little hope that Harpagon would give his consent to a marriage between his daughter and his steward. Harpagon was a miser of such great avarice and stinginess that he loved



nothing but money. He lived in constant fear that someone would rob him of the large sum he had buried in his garden. Valère knew that his only hope lay in insinuating himself into Harpagon's affection by flattering the old man beyond belief.

Harpagon's son Cléante was also in love. The object of his love was Mariane, a poor girl who lived with her widowed mother. But Cléante's love was as hopeless as that of his sister Élise and Valère. Since Mariane had no money, Harpagon would not consent to a marriage, and Cléante kept his love for the girl from his father. What he did not know was that his father had seen Mariane and wanted her for himself. He had been a widower for many years and the young girl's beauty made him desire her. He must first, however, secure a dowry for her; his miserliness was stronger than his love.

Élise learned from her father that against her wishes she was to be married to Anselme, a wealthy man of fifty. The fact that Anselme would take his daughter without a dowry was too good a proposition for Harpagon to pass by. Élise appealed to Valère for help. The clever lad pretended to agree with her father while he whispered to her to take heart and trust him to prevent the marriage. If all else failed, he and Élise would flee from the house and be married without her father's consent.

Cléante was so determined to marry Mariane that he arranged through an agent to borrow from a money-lender. Never was a higher rate of interest demanded. Cléante was to pay twenty-five percent interest and take part of the loan in goods which he must sell. With no choice but to agree, he went to meet the money-lender. He was horrified to find his own father. Harpagon was equally angry that his son should be such a spendthrift that he must borrow money at such high rates. The two parted without completing the loan, Cléante to try to arrange a loan elsewhere and Harpagon to try to secure a dowry for Mariane.

Harpagon arranged a party in honor of Mariane, whom he had not as yet met. He cautioned the servants to be very sparing with the food and drink, as it was an injustice to one's guests to stuff them full. Although Mariane found Harpagon repulsive, she was bound by her poor mother's wish to take a rich husband. When Mariane learned that Harpagon was the father of her beloved Cléante, she detested him more than ever. Cléante got a small measure of revenge on his father by taking a huge diamond ring from his father's finger and presenting it to Mariane after telling her that Harpagon wanted her to have it. The miser was helpless; he could not get it back unless he admitted his stinginess to the girl he wished to marry.

After Harpagon tricked Cléante into admitting his love for Mariane, the old man vowed more than ever to have her for himself. Cléante cursed his father and swore that the old miser should never have the girl, and Harpagon disinherited his son. Then a servant rushed in with the news that Harpagon had been robbed of his buried money. All else was forgotten by the miser as he cried out for help. He suspected everyone of stealing the money, even himself. He would have the whole household hanged, and if the money were not found he would hang himself.

A jealous servant told Harpagon that Valère had taken the money. Harpagon ordered the magistrate to arrest the steward, even though there was no true evidence against him. Anselme arrived in time to hear Valère shouting to Harpagon that he would marry Élise in spite of the miser's objections. Anselme said that he would bow out of the courtship, for he had no desire to take the girl against her wishes. Harpagon was furious. Where else could he find a wealthy son-in-law, particularly one who would demand no dowry? He pressed the magistrate to arrest Valère, but that young man stopped the official with the announcement that he was the son of Don Thomas d'Alburci,

a nobleman of Naples who had had to flee his native city.

Valère said that he and a manservant had survived a shipwreck and made their way to Paris. He produced the family seals to prove his identity. Then Mariane rushed to him and told him that she was his sister, that she and her mother had also been saved from the wreck and had thought the rest of the family dead. But there was more joy to come for the reunited brother and sister. Anselme was their father, the former Don Thomas d'Alburci, who had also been saved. Thinking his loved ones dead, he had settled in Paris under the name of Anselme.

These revelations made no difference

to Harpagon. He still insisted that Valère return his money. While he was ranting, Cléante entered the room and said that he had found the money and would return it to his father as soon as his father gave him permission to marry Mariane. That was no hard choice for Harpagon to make. He would gladly exchange Mariane, even his own children, for his money. Anselme also gave his consent to the marriage. Harpagon insisted that Anselme pay for both weddings. This the kind father was willing to do, and the happy couples and Anselme went off to tell Mariane's mother the glad news. Harpagon had an errand of his own. He went to examine his cashbox, the true love of his mean and stingy nature.

## MISS JULIE

*Type of work:* Drama

*Author:* August Strindberg (1849-1912)

*Type of plot:* Naturalism

*Time of plot:* Nineteenth century

*Locale:* A country estate in Sweden

*First presented:* 1888

### *Principal characters:*

MISS JULIE, a headstrong gentlewoman of twenty-five

JEAN, Miss Julie's lover and her father's valet

CHRISTINE, a cook, fiancée of Jean

### *Critique:*

Strindberg termed this long, one-act play a naturalistic tragedy in his author's preface to the drama, which represented an effort on his part to popularize the naturalism of French literature in the literature of Sweden. In his preface Strindberg declared that the impetus for the play's content came from his reading of the novels of the Goncourt brothers rather than the fiction of Zola, who is generally considered the fountainhead of naturalism in European literature. Readers will quickly note the emphasis which Strindberg placed on the environment of the three characters in this play, especially on the importance environment played

in the shaping of Julie's personality. Such elements of determinism are, of course, the hallmarks of naturalism.

### *The Story:*

Miss Julie's broken engagement to the county attorney was quite a scandal to the servants in the house. Miss Julie, daughter of a count, had made the man actually jump over her horsewhip several times, giving him a cut with the whip each time. He had finally put an end to such conduct and the engagement by snatching the whip, breaking it, and striding away from the manor.

On Midsummer Eve, a great holiday

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held throughout the Swedish countryside a few weeks later, Miss Julie entered into the festivities and danced with the servants. She dared to do so because her father had gone to the city and was not expected to return. Although the servants disliked her entrance into their fun, they were powerless to make their dislike known; she was their mistress. Her father's valet, Jean, left the festivities after dancing once with Miss Julie. He retreated to the kitchen, where his fiancée, Christine the cook, gave him a little supper.

But Miss Julie gave Jean no peace. She came into the kitchen and dragged him out to dance with her again, even though she knew that he had promised to dance with Christine. After dancing another time with Miss Julie, Jean escaped once more to the kitchen. He was afraid that Christine was angry. She assured him, however, that she did not blame him for what had happened. Just then Miss Julie returned to the kitchen and demanded that Jean dance with her again after he had changed from his livery into a tailcoat. While he was changing, Christine fell asleep in a chair. When he returned Miss Julie asked him to get her something to drink. Jean got a bottle of beer for her and another for himself.

After finishing the beer, Miss Julie teased Christine by trying to wake her up. Christine, moving as if asleep, went to her own room. After she had gone, Miss Julie began to ogle Jean, who warned his mistress that it was dangerous to flirt with a man as young as he. But Miss Julie paid no attention to him. Jean, falling in with her mood, told about his early life as a cottager's child and how, even as a small child, he had been in love with his young mistress. They talked so long that the other servants came to look for the valet. Rather than expose themselves to the comments and the scandal of having drunk together in the kitchen, Jean and Miss Julie went into Jean's room. They were there a long time, for the

servants stayed in the kitchen and danced and sang. During that time Miss Julie gave herself to Jean.

After the servants had gone, neither Jean nor Miss Julie knew just what to do. They agreed only that it was best for them to leave the country. Jean suggested that they go to Como, Italy, to open a hotel. Miss Julie asked Jean to take her in his arms again. He refused, saying that he could not make love to her a second time in her father's house, where she was the mistress and he the servant. When she reminded him of the extravagant language he had used a little while before, he told her the time had come to be practical.

To cheer her, Jean offered Miss Julie a drink of wine from a bottle he had taken from the count's cellar. She saw whose it was and accused Jean of stealing. An argument followed, with bitter words on both sides. When they had both calmed a little, Miss Julie tried to tell Jean how she had come to be what she was. She said that she had been brought up to do a man's work by her mother, because the mother had hated to be a slave to men. She told also how her mother had revenged herself on Miss Julie's father by taking a brick manufacturer as her lover and how her mother's lover had stolen great sums of money from the count. From her mother, said Miss Julie, she had learned to hate men and to wish to make them her slaves. He understood then why she had treated her fiancé as she had with the whip. Miss Julie ended her recital with the recommendation that she and Jean go abroad at once. To her suggestion that when they ceased enjoying one another they should commit suicide, Jean, far more practical, advised her to go away by herself. Miss Julie, helpless in the urgency of the situation, did as Jean suggested and prepared to leave.

While Miss Julie was upstairs dressing, Christine came into the kitchen. It was morning. Seeing the glasses on the table, she knew that Miss Julie and Jean had been drinking together. She guessed



the rest, and Jean admitted what had happened. Christine, angry at Miss Julie, told Jean that fine people did not behave so with the servants. Christine urged him to go away with her as soon as possible. Loving him, she did not intend to lose him to her mistress.

Christine persuaded Jean to get ready to go to church with her, since it was Sunday morning. When they were both dressed, Miss Julie and Jean met in the kitchen. The mistress carried a bird cage. When Jean said she could not take her pet finch with her, she ordered him to kill it. Seeing her bird die, Miss Julie's love turned to hate. Despising him for killing in cold blood the pet she had loved so much, she raged at Jean and told him that her father would soon return. Then he would learn what had happened. Miss Julie declared she would welcome her father's discovery; she wished now only to die.

When Christine appeared ready for church, she told Miss Julie bluntly that she would not allow her mistress to run

off with the man who had promised to become her husband. Miss Julie then tried to persuade Christine to go with them to Como. While the two women talked, Jean left the room. He returned a few moments later with his razor. Christine, refusing to join in the flight, left for church after saying that she had spoken to the men at the stables about not letting anyone have horses until the count's return.

After Christine's departure Miss Julie asked Jean what he would do if he were in her position. He indicated the razor in his hand. At that moment the valet's bell rang. The count had returned. Jean, answering the bell, received instructions to have boots and coffee ready in half an hour. His master's voice reduced Jean once again to the mental attitudes of a servant. Miss Julie, almost in a state of trance, was filled with ecstasy at the thought of freeing herself by committing suicide. She took the razor Jean gave her and left the kitchen with it in her hand.

## MISS RAVENEL'S CONVERSION

*Type of work:* Novel

*Author:* John William De Forest (1826-1906)

*Type of plot:* Historical romance

*Time of plot:* The Civil War period

*Locale:* New England and Louisiana

*First published:* 1866

*Principal characters:*

CAPTAIN COLBURN, a Federal officer

COLONEL CARTER, his superior

LILLIE RAVENEL, a Southern belle

DR. RAVENEL, her father

MRS. LARUE, a relative of the Ravenels

### *Critique:*

It is unfortunate that *Miss Ravenel's Conversion from Secession to Loyalty* has been neither well-known nor widely read, for in its war scenes and in its fidelity to human nature it is, as William Dean Howells said, "of an advanced realism before realism was known by that name."

Without labored detail, it presents civil war; without grisly enterprise, it depicts civil war. With an artist's fine sensitivity it unfolds a tender love story. De Forest's style and tastes are quite modern; possibly these facts account for the failure of his novel to achieve popularity when first

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MISS RAVENEL'S CONVERSION by John William De Forest. By permission of the publishers, Harper & Brothers Copyright, 1939, by Harper & Brothers.

published and for its later obscurity. But it is a versatile book, well-developed in plot, character, and background. Much to the writer's credit is his skillful handling of character and situation so that Lillie Ravenel's final acceptance of Colburne is without loss of dignity or womanliness.

### *The Story:*

Edward Colburne, of New Boston, met Miss Lillie Ravenel shortly after the outbreak of the Civil War and not long after she had come to New England with her father, Dr. Ravenel, who had been forced to leave Louisiana on account of his refusal to support the Confederacy. Lillie was a loyal daughter of the South, Colburne an equally adamant supporter of the North.

Among Lillie's acquaintances was Lieutenant Colonel Carter, on leave because of an injury. Colonel Carter was a general favorite with the ladies, and Colburne could find only one defect in his attractive personality; he drank too much. Carter, foreseeing that the war would be a long one, hoped to enlist more troops. Colburne, a loyal Yankee, agreed to recruit a company of his own.

Lillie's flirtation with Carter alarmed her father. He liked Colburne, instead, but his daughter did not encourage that young man's attentions.

After saying farewell to Lillie, Colonel Carter and Captain Colburne set out under orders which eventually led them to New Orleans. Some time later Dr. Ravenel and Lillie returned to their former home. Lillie found the city changed; women spoke bitterly about the Yankee soldiers. When Dr. Ravenel, having no other practice in the city, accepted a position as head of a hospital held by Union forces, he added further insult to the pride of the local citizens. Because Colonel Carter had tried to help the doctor find employment, his efforts gained him a welcome in the Ravenel house, although the doctor did not approve of the officer's attraction for Lillie.

Dr. Ravenel's kinswoman, Mrs. Larue,

was attracted to Carter. When the doctor reproved her, she turned her attentions to Colburne. Because the captain innocently rebuffed her attempted flirtation, Mrs. Larue took her revenge by telling Lillie that he had dined with the Meurices, a Creole family that had aided the Northern invaders.

Colonel Carter, preparing to drive a Southern regiment from the area, declared his love to Lillie before he left. Dr. Ravenel, adamant, would not consent to Carter's proposal, for he thought the officer's character questionable. Lillie wept and her father suffered. After the engagement Carter, for his heroism, was appointed Lieutenant Governor of Louisiana and stationed in New Orleans. A constant visitor in the Ravenel house, he gradually overcame the doctor's distrust, and at last he and Lillie became engaged. Carter was again ordered to active duty. Returning to New Orleans on leave, he hurriedly married Lillie before rejoining his troops.

Dr. Ravenel left his post at the hospital in order to take charge of a plantation in nearby Taylorsville, where he hoped to rehabilitate freed slaves. To Lillie's horror, he asked her to teach his charges how to read. Letters came quite frequently from Carter, and Lillie waited for his return.

Colburne, wounded in the arm, was hospitalized for a short time. When Dr. Ravenel found Colburne in the hospital, which reeked of sickness and decay, he took his young friend to the plantation. There Colburne had to endure Lillie's constant prattle about her husband. Colburne's visit was interrupted by a Confederate raid. Taking command, the captain secured the Ravens and the Negroes in a nearby fort. In command was Major Gazaway, a cowardly and uncertain officer who urged surrender when the Southerners attacked. Colburne literally took command while Gazaway huddled in a protected spot with Lillie. After the Confederate troops had been repulsed, Dr. Ravenel attended the wounded. Lillie had been impressed by Colburne's courage.

Reporting to Carter, Colburne found him celebrating a victory with whiskey and women. The young man felt sorry for Lillie. A few days later Carter established his wife in a local cottage, and Dr. Ravenel returned to head the hospital in New Orleans. Colburne spent much time with the Carters. Carter, however, was gradually sinking under his debts. A summons to Washington took Colonel Carter away from his wife after he had borrowed two hundred dollars from Colburne. Another passenger on the ship with Carter was Mrs. Larue. Although he berated himself for his infidelity, Carter carried on an affair with Lillie's aunt.

Carter did try, unsuccessfully, to obtain a promotion for Colburne. In Washington he himself bowed to custom and beguiled senators and officials until he was promised promotion to the rank of a brigadier general. He called on Mrs. Larue in New York. They traveled together to New Orleans on the return trip. Carter borrowed one hundred dollars from the widow.

After his return Carter sank more deeply into debt. He and Mrs. Larue met frequently in a private room behind his office. When Lillie's baby was born, however, he promised himself to have nothing more to do with Mrs. Larue.

To alleviate his indebtedness, Carter

began to speculate with government funds. Shortly afterward he received his appointment as brigadier general and was recalled to active duty. At that time Dr. Ravenel found and read a letter written to him by Mrs. Larue. Heartsick, the doctor tried to hide the news from Lillie. Unfortunately, she came upon the same letter and, accustomed to reading her father's mail, read it.

When Lillie became seriously ill, her father took her and the baby on a sea voyage, his intention being to take Lillie north after her recovery. The letter he wrote to his son-in-law, informing him of that decision, was delivered on the eve of a battle in which Carter was mortally wounded. Colburne grieved for the fallen officer and for the bereaved wife.

Gradually Lillie readjusted herself and devoted her time to her child. When Colburne, worn out and sick, returned to New Boston near the end of the war, Dr. Ravenel undertook to cure him. During his convalescence, Colburne renewed his friendship with Lillie, who more and more began to display her old charm. Still in love with her, he was too hesitant to speak up boldly. When he finally asked her to marry him, Lillie realized that she truly loved him, better than she had loved any other.

## MR. FACEY ROMFORD'S HOUNDS

*Type of work:* Novel

*Author:* Robert Smith Surtees (1803-1864)

*Type of plot:* Picaresque satire

*Time of plot:* Nineteenth century

*Locale:* England

*First published:* 1865

### *Principal characters:*

FACEY ROMFORD, a self-made M. F. H.

LUCY SPONGE, nee GLITTERS, an actress and sportswoman

MR. WATKINS, owner of Dalberry Lees

MRS. WATKINS, his wife

CASSANDRA CLEOPATRA, their daughter

MR. HAZEY, master of the Hard and Sharp Hunt

MRS. HAZEY, his wife

ANNA MARIA, their daughter

BILL, their son



MISS BETSY SHANNON, an actress  
LOVETIN LONNERGAN, her suitor  
GOODHEARTED GREEN, a sharp horse-trader

### Critique:

Published a year after the writer's death, *Mr. Facey Romford's Hounds* is the most involved of Surtees' novels and in part a sequel to *Mr. Sponge's Sporting Tour*. A number of characters from the earlier novel appear in this posthumous work, notably Facey Romford, who played only a minor role in *Sponge's* adventures, and Mrs. Sponge, the former Lucy Glitters, that dashing actress and sportswoman. Like its predecessors, the novel belongs to the great comic tradition in English fiction. Unlike the others, it is less episodic in form, showing that Surtees at the end of his career was working toward the novel of plot. The story is boisterous, aggressive, and satirical. Surtees, who wrote about life as he saw it, was an unappreciated novelist of manners as well as a chronicler of sport, and his downright honesty and hearty humor won for him the dislike of the fox-hunting fraternity, a prejudice which in criticism at least exists to this day. Yet Surtees reflected an age and a whole society in his books, and we go back to him for our best picture of one important segment of that society, country sporting life. At a time when most of the nineteenth-century writers have been reclaimed and evaluated, the comparative neglect of Surtees' novels is difficult to understand.

### The Story:

Facey Romford had the reputation of being the most impudent man in the country. Because his first name was Francis and he kept a hound or two, strangers sometimes mistook him for the rich and sporting Francis Romford, Esq., owner of Abbeyfield Park. Facey, always willing to profit by the other Mr. Romford's name and reputation, never contradicted that false impression. In fact, he kept for use on some of his own correspondence a

broad seal of the right Mr. Romford's crest, a turbot sitting on its tail on a cap of dignity, taken from an envelope in which Squire Romford had redirected a dunning shoemaker's bill intended for Facey but delivered in error at Abbeyfield Park.

Facey lived on expectations. Early in life he had elected himself heir to his cattle-jobbing uncle, Mr. Francis Gilroy, whose farm he was supposed to look after during the old man's business trips. Living in lodgings in the village, Facey spent his days hunting and fishing on other men's properties, his evenings playing on his flute or estimating the amount he would someday inherit. On occasion, under the influence of a third glass of gin, the figure rose as high as thirty thousand pounds.

Uncle Gilroy died suddenly, leaving all his worldly goods to the wife and numerous progeny he had been maintaining secretly in a London suburb. When his sharp-tongued widow arrived with her brood to take possession of the farm, Facey realized there was no hope for him in that quarter. But he was never one to let the grass grow under his feet. Before word of the Widow Gilroy's coming could spread through the district he carried word of his uncle's death to Mr. Jogglebury Crowdey, a neighbor, secured a check for fifty pounds from that unwary gentleman, cashed it, and set out immediately for London.

There his first act was to look up Soapey Sponge, an old acquaintance who had once tricked him out of seven pounds ten in a card game. In palmier days Soapey had married Lucy Glitters, the actress, and set up a cigar and betting establishment. When an unfeeling government passed laws against betting houses, however, the business ceased to prosper. Although lovely Mrs. Sponge

never sold her husband's cheap cigars under sixpence or gave change for a shilling, they had a hard time making ends meet. Facey found the shop but no Mr. Sponge, for Soapey, seeing the caller first, went out the back way. Whether Facey called early or late, Soapey was never at home, and since he called frequently he spent much of his time in Mrs. Sponge's company.

One day, while looking into a saddlery window, Facey had his great idea. He would become a master of hounds. A short time later *Bell's Life in London* carried an advertisement stating that a gentleman was prepared to treat a country where he could enjoy shooting and fishing as well. In the correspondence which followed, Facey's letters sealed with the turbot crest proved sufficiently impressive to members of the Heavyside Hunt. Their wives, learning from Burke that Francis Romford, Esq., was a bachelor, decided that he was a possible match for unmarried daughters, and without further delay Facey became master of the Heavyside hounds. To celebrate, he bought Mrs. Sponge a tiara of brilliants, but when he went to deliver his gift he was greeted by the news that Soapey had bolted for Australia with all the loose cash on hand. On Facey's advice Lucy sold the furnishings of the store to a secondhand dealer, packed her clothes, and went to stay with her mother while she waited for something to turn up.

At Minshull Vernon, meanwhile, Facey found the Heavyside hounds a splay-footed, crooked-legged pack. On his first day out he was forced to ride a borrowed mount, but even so his daring horsemanship put to shame the fat, timid huntsman, Jonathan Lotherington. The members were so enthusiastic about their new M. F. H. that few cared when the disgruntled huntsman resigned. Facey immediately appropriated Lotherington's horses, the property of the hunt, for his own use. Planning to improve his pack, he wrote, under the turbot crest, to the huntsmen of the best packs in the king-

dom and engaged their draughts. In this way he secured a fine lot of hounds without the necessity of paying for them, for some of the huntsmen were pleased to oblige Francis Romford, Esq., without cost and those who presented bills received such abusive letters denouncing their hounds as overrunning, sheep-worrying beasts that they were ashamed to press their demands further.

Facey next consulted Mr. Goodhearted Green, a shady horse-trader, and bought from him three mounts of good appearance but vicious habits, Honest Robin, Brilliant, and Leotard. At Tattersall's he hired two disreputable grooms and whippers-in, Daniel Swig and Tom Chowey. Although his horses and grooms were such as only he could manage, Facey might have had a long career with the Heavyside Hunt if he had not been tempted to make a handsome profit by selling Leotard to Mrs. Rowley Rounding. After Leotard had dumped his new mistress into a mud puddle, the horse was sent back to Facey. Insisting that the sale had been without condition and to Colonel Chatterbox, the lady's intermediary, he refused to return the money. Because some of the hunt sided with Mrs. Rounding, Facey planned to prove Leotard a suitable lady's mount by having Lucy Sponge, a magnificent horsewoman, ride him in the next meet.

Having been drunk the night before, Swig and Chowey were in no condition to ride on the day of the hunt, and Facey asked Lucy to act as whipper-in. His scheme had unforeseen results. Lucy, dressed in a fashionable London habit, rode with such ease and skill that the members unanimously judged Leotard a perfect horse for a lady. But if she won the approval of the gentlemen, Lucy also aroused the envy and dislike of their wives. Claiming that her performance and presence were an outrage to the proprieties, they insisted that the M. F. H. must go. Facey was not to be bought off lightly, however, and as a result he found himself with fifty excellent hounds in

his kennels and money in his pockets. Deciding that the way to fortune was to keep hounds, hunt a country, and get his sport at the expense of others, he advertised his services once more.

As luck would have it, the Larkspur Hunt in Doublemupshire needed a M. F. H. for the remainder of the season. Again the turbot seal did its work, and before long Facey was engaged for a subscription of two thousand pounds a year. The seal also brought offers from people anxious to let their houses to the new master. At last Facey decided on Beldon Hall, the property of Lord Viscount Lovetin, who, living abroad, vaguely remembered a Francis Romford at Eton. Supposing Facey to be the same Romford, and without consulting his agent, Mr. Lonnergan, his lordship announced his willingness to rent his house at a nominal fee to so desirable a tenant.

Lucy had enjoyed her taste of country life at Minshull Vernon. Having no intention of returning to London, she persuaded Facey that it would be to his advantage for him to have a lady exhibit his horses. Finally it was decided that she would pass as his half-sister, Mrs. Somerville, the widow of an Indian officer, and that her mother, to be known as Mrs. Sidney Benson, would be installed at Beldon Hall to keep her daughter company. To prepare for their venture into society, Facey ordered new outfits for himself and his grooms, while Lucy required the newest creations of London dressmakers and milliners. The turbot seal and Lord Viscount Lovetin's address did the rest. There was no question of payment on the part of tradesmen, little intention to pay on the part of the new tenants of Beldon Hall.

Wishing to convert some coach houses into kennels, Facey sent Proudlock, the keeper, to ask Mr. Lonnergan's permission to make the change. The agent was away but his son, Lovetin Lonnergan, sent back word that Mr. Romford might do as he liked. Acting on that reply, Facey broke open the nobleman's wine

cellar. He also wrote to Goodhearted Green and bought six more horses of uncertain habits to add to the three already in his starting stud. Lucy, meanwhile, had opened the rooms of the mansion and bullied Mrs. Mustard, the housekeeper, and her three slatternly daughters, locally called the Dirties, into somewhat presentable appearance and behavior.

The whole country was eager to meet the new M. F. H. and his sister. Among the early callers were Mr. and Mrs. Watkins and their daughter Cassandra Cleopatra, of Dalberry Lees. In his seedy younger days Watkins had emigrated to Australia. There he had struck it rich in the diggings, even richer when he married the daughter of an ex-convict who had made a fortune in land speculation. Anxious to display their wealth and to find Cassandra's equal in marriage, they had returned to England to establish themselves as a landed family. Mrs. Watkins was not one to hold back when opportunity arose to exhibit her daughter's simpering charms to an eligible bachelor.

Facey's first day out with the Larkspur Hunt was a great success. The hounds raised a fox in a wood near Pip-pin Priory and after the long, spirited chase Facey showed his mettle when he put his horse to a flooded river, leaving the others to ride around by the bridge. The hunt was delighted with the day's run and their new master. Reports of Facey's prowess finally reached Mr. Hazey of Tarring Neville, a shrewd horse-trader and master of the Hard and Sharp Hunt. So great was his curiosity that he and his son Bill rode over to Beldon Hall to pay their respects.

Enterprising Mrs. Watkins invited Facey and Lucy to dine with them and stay overnight for a meet at Dalberry Lees the next morning. The dinner and the hunt breakfast were on a grand scale, but the lady's plans came to nothing because the fox she had ordered for a draw in her gardens failed to arrive on time.



Facey, who had nothing but contempt for bag foxes, rode away disgusted. Returning home that evening, he found the fox, sent to him with Mrs. Watkins' compliments, caged in his front hall. He gave orders that the animal was to be turned loose early in the morning, when he and Lucy would ride after it with only a few hounds.

The next day's chase carried them as far as Tarring Neville, where they breakfasted after the fox had gone to earth. Mr. and Mrs. Hazey made much of their unexpected guests, and their daughter Anna Maria, forewarned by her anxious mother, was especially attentive to the Larkspur M. F. H. A few days later came an invitation asking Facey and Lucy to dine at Tarring Neville and hunt with the Hard and Sharp pack the next day. They went, but Facey formed no high opinion of the Hard and Sharp hounds or their master.

Mrs. Watkins, not to be outdone by Hazey hospitality, decided to organize a stag hunt. Mr. Stotfold and his stag were engaged for the occasion and the chase was started from Dalberry Lees. The affair was a fiasco. The stag created havoc on the premises of a young ladies' finishing school and mired itself at last in the mud of a tilery. Facey decided to stick to fox hunting.

Christmas promised to be a gay season at Beldon Hall. Lucy had invited down from London a good friend of her theatrical days, buxom, jolly Betsy Shannon. Introduced to the gentry as Miss Hamilton Howard, she soon had the swains of the neighborhood vying for her smiles. Betsy's success led Lucy to her great resolution—she would give a party. Once more the turbot seal worked its magic. Caterers came from London with great hampers of food and drink, for a simple at home had become in the planning an elaborate ball. Facey, who had voted for a few people with rabbit-pie and cheese or sandwiches and sherry, was dismayed when he estimated the cost of Lucy's ex-

pensive entertainment, but after several glasses of champagne he unbent so far as to entertain the guests with several tunes on his flute. Disaster threatened when the coachmen and grooms, tired of waiting in the cold outside, invaded the house and carried away the food laid for a second supper, but not even that rum-pus dashed the spirits of the guests. Everyone agreed that the ball had been the affair of the season.

The next day Goodhearted Green showed up unexpectedly with a prospective new horse for Facey. At the infirmary ball, a short time later, he was presented to the country as Sir Roger Ferguson. And on that memorable night young Lovetin Lonnergan made his offer to Miss Hamilton Howard and was accepted.

Once more Leotard was to involve Facey in difficulties. Mr. Hazey, having admired the horse and Lucy's performance in the saddle, wished to purchase the mount for a third-hand sale to the Countess of Caperington. Lucy finally agreed to part with the animal for one hundred and fifty pounds. The countess paid two hundred guineas for a headstrong horse that first carried his mistress afield and then threw her over his tail. During the wrangling for refund of the Caperington guineas the countess decided to see for herself the famous Mrs. Somerville who rode Leotard with such ease. Attending a meeting of the Larkspur Hunt, she recognized Lucy as a former friend of the days when she herself had been the cigar-smoking, actress-wife of dissipated Sir Harry Scattercash. The countess greeted her old friend haughtily, calling her Mrs. Sponge and a pernicious woman.

The awkward situation might have been explained away if Lord Lovetin had not chosen that particular time to return to England, where to his surprise he found the wrong Mr. Romford comfortably installed in Beldon Hall. Disputing the possession of the premises with his

lordship, Facey demanded a large bonus if he was to leave the house immediately. During the proceedings he continued to hunt his hounds as usual, but Lucy went to stay with Betsy, who in the meantime had married young Lonnergan. The opinion of the Larkspur Hunt was divided, some of the members declaring that their Mr. Romford might be the wrong man for Lord Lovetin but that he was the right Mr. Romford for them. Among his defenders were the Watkinses. Having recently lost much of their wealth through unfortunate speculations in Australia, they saw in Facey their final hope for Cassandra Cleopatra. At last Facey, deciding that he could hunt from Dalberry Lees as easily as he could from Beldon Hall, led the eager Miss Watkins to the altar.

When both parties realized that they had been tricked, and harsh words had been spoken, it was decided that Facey and his bride should go to Australia and there try to save the wreck of Mr. Watkins' fortune. Facey, who had prudently collected his subscription money, was willing. In Melbourne he accidentally ran into his old acquaintance Soapey Sponge, who had done uncommonly well for himself in the mines. When news of Soapey's prosperity reached England, Lucy dropped the name of Somerville in favor of Sponge and sailed to share her husband's prosperity. Last reports stated that all parties were happily reunited in Australia and that Soapey and Facey had established a private bank. Everyone expected them to set up next a pack of hounds.

## MR. SPONGE'S SPORTING TOUR

*Type of work:* Novel

*Author:* Robert Smith Surtees (1803-1864)

*Type of plot:* Picaresque satire

*Time of plot:* Nineteenth century

*Locale:* England

*First published:* 1853

### *Principal characters:*

MR. SOAPEY SPONGE, a cockney sportsman

LUCY GLITTERS, an actress

JAWLEYFORD, a sportsman

PUFFINGTON, another sportsman

JOGGLEBURY, a carver of canes

### *Critique:*

*Mr. Sponge's Sporting Tour* is one of a number of novels dealing with the lower classes who are striving to emulate the aristocracy. This novel differs somewhat from the others in two ways: it has a reasonably coherent plot, and it is much more picaresque in tone. Sponge is quite plainly a sharper, out to live well on the bounty of his fellows. He is the one character we follow rather closely in a number of related situations. The hero is different from Surtees' renowned and clumsy Jorrocks in that Sponge is a skillful, dedicated hunter of foxes.

### *The Story:*

Soapey Sponge led a remarkably consistent life while he was in London. Each day he appeared at the same pub or betting stall at exactly the same time. No man had a better knowledge of London's streets and transportation. In fact, he spent all his spare time studying his street guide. He affected loud clothes, and he was intimate with grooms and horse dealers.

Just outside London was a small farm run by Buckram, a sharp horse trader. Sponge, in need of mounts for the hunting season, decided to visit him. Buckram

had two horses to show, Hercules and Multum in Parvo; both could be bought cheaply, for they were incurably vicious. Sponge, an expert horseman, concluded a deal whereby he could take the horses on an installment basis. Since he would need a groom if he were to cut a figure among fox hunters, he engaged Leather, Buckram's slippery factotum. Leather had neither morals nor standing, but Sponge believed he could make him behave acceptably.

The hunt at Laverick Wells had become popular among certain of the sporting fraternity, and Sponge decided to try his luck there first. He sent Leather and the horses on ahead to prepare for his coming. Leather was too efficient, however; he puffed his master up too much. He extolled Sponge's rich wardrobe and extensive stables to such an extent that the whole town was sick of Sponge before he even arrived.

Waffles, the master of the hunt, determined to show up the newcomer by substituting a drag hunt for the real fox hunt. All the town knew of the substitution and secretly hoped Sponge would come to grief. On the day of the hunt Sponge mounted Hercules in private. By the time he joined the crowd the horse was considerably subdued. The drag hunt was thrilling. The pack ran through all the bogs and flinty pastures, through all the stout fences. The casualties were numerous, but Sponge kept on bravely. Riding ahead of Waffles, he was first at the supposed kill.

The daring horsemanship of Sponge changed the atmosphere a great deal; now he was admired and his horse was praised. Waffles made indirect overtures to buy Hercules; by pretending indifference Sponge closed the deal at three hundred guineas. As a favor, Waffles allowed a friend to ride Hercules soon afterward. That animal, vicious as always, took the bit in his teeth and crashed through the window of a drapery shop.

After four weeks Waffles was heartily

sick of his bargain and told people of his unlucky deal. When Buckram turned up and offered twenty pounds for Hercules, Waffles was glad to let the horse go. But Sponge pretended that Lord Bullfrog, Hercules' former owner, was incensed at the report that he had sold Sponge a vicious horse. Sponge supposedly agreed to return Hercules and get his money back. Waffles had to admit the horse was gone, he knew not where. To avoid a lawsuit for slander, he paid over two hundred and fifty pounds to Sponge to quiet Lord Bullfrog.

At Laverick Wells, Sponge had met Jawleyford, a boaster who had invited him to Jawleyford Court to hunt with Lord Scamperdale's hounds. Jawleyford had invited Sponge in so general a way that he never expected him to accept. But Sponge, thick-skinned, wrote a note announcing his acceptance and then appeared before Jawleyford could think up a good excuse for putting off the visit. The host and hostess consoled themselves with the idea that Sponge was rich and might make a match with one of their daughters.

Sponge was a most disagreeable guest. His appetite was prodigious. He smoked cigars in the house, read his beloved guide to London's streets, and paid no attention at all to the daughters. The family was relieved every time he rode out to hunt with Scamperdale's pack.

Sponge's mount was quite unmanageable on the first hunt. In spite of Sponge's best efforts he ran among the hounds and hurt some of them. Scamperdale was furious. He had no love for Jawleyford and his guest seemed a dangerous man to have around. Back at Jawleyford Court, rumor eventually began to circulate that Sponge was no rich hunter but a penniless adventurer. As hints to leave became stronger, Sponge was relieved to have an invitation from Puffington, a neighbor who kept his own pack of hounds.

At Puffington's house, a rich bachelor establishment, Sponge was well situated for a time. He was puzzled for a while by



the cordiality of his reception, but Spraggon, Lord Scamperdale's man, soon made the situation clear. Somehow Puffington had the notion that Sponge was a sports writer intent on gathering material for hunting stories. Spraggon induced Puffington to give Sponge thirty pounds to secure a flattering writeup. After pocketing the commission Sponge gladly paid him for his help, Spraggon sat down to dictate a story on the Puffington hounds.

As it turned out, Spraggon had no definite ideas on writing a hunting story. Sponge used a blotchy pen. In addition, neither of them knew much about spelling. They sent their completed effort to the local weekly paper, where it was edited by a spinster who had only contempt for hunting. When Puffington saw the garbled story, he was furious. Learning that Sponge had written it, he retired to his room with a supposed illness and instructed the butler to give strong indications that Sponge was to leave.

In the nick of time Jogglebury came over to invite Sponge for a visit. Jogglebury was no hunter; he was too fat and asthmatic even to stoop over. But he had a young son due to be christened, and Mrs.

Jogglebury badly wanted a rich godfather. So Sponge was invited.

Jogglebury was a niggardly host. When he agreed to take Sponge to a neighboring hunt, he stopped so often to hack out likely looking saplings that they missed the pack completely. Jogglebury lived only for his hobby of carving canes in the likeness of famous men. Sponge could scarcely stay long with the Joggleburys; he detested children, and his hosts soon gave him to understand that he was wearing his welcome thin.

At last Sponge found a refuge with Sir Harry Scattercash, a rake married to a former actress who smoked cigars. Sir Harry and his party were much more interested in liquor than in hounds, but Sponge stayed on long enough to fall in love with Lucy Glitters, an actress whom he admired greatly for her daring riding in the field. After their marriage, Lucy and Sponge stayed on with Sir Harry until the bailiffs arrived to attach the property. Then they set out for London, where Sponge opened up a betting establishment and seemingly prospered. It was soon commonly supposed that he was a rich man.

## MR. WESTON'S GOOD WINE

*Type of work:* Novel

*Author:* T. F. Powys (1875-1953)

*Type of plot:* Quasi-mysticism

*Time of plot:* November 20, 1923

*Locale:* Folly Down, a village in western England

*First published:* 1927

### *Principal characters:*

MR. WESTON, a wine merchant and author

MICHAEL, his trusted assistant

THE REVEREND MR. GROBE, rector at Folly Down, a disbeliever in God

TAMAR GROBE, the rector's daughter

MR. GRUNTER, a sexton

MR. BUNCE, the innkeeper in Folly Down

JENNY BUNCE, his daughter, in love with Mr. Bird

MR. BIRD, a teacher of the gospel to animals, in love with Jenny Bunce

### *Critique:*

T. F. Powys has said of himself that he thinks too much of God, and this novel, like most of his literary endeavors, reflects his preoccupation with things re-

MR. WESTON'S GOOD WINE by T. F. Powys. By permission of the publishers, The Viking Press, Inc. Copyright, 1928, by The Viking Press, Inc.

ligious. Like his other novels, also, this one presents a small English village as a microcosm of the earth's macrocosm. An invalid for a large part of his life, Powys has had to limit his literature to his experience in a small portion of the world. It would seem, however, that his works bear out Thomas Hardy's doctrine that the humanity of a small district can reflect the universality of mankind. Certainly the portrayal of the Deity and His attitudes toward the earth and man, as found in *Mr. Weston's Good Wine*, reflect an unorthodox set of religious doctrines, a position which Powys presents but does not try to justify.

### *The Story:*

On the evening of November 20, 1923, an old Ford car stopped on a hill overlooking Folly Down, a village in western England. Within the car Mr. Weston, a wine merchant, conferred with Michael, his assistant, about possible customers in the village. They had a large book which listed the names of the inhabitants, and Michael had detailed knowledge about them which only a supernatural being could possess. As they talked, their coming was forecast to the village of Folly Down by an electrical sign displayed atop the car.

Down in the village many people noticed the sign on the hill; they could scarcely avoid seeing it, for it lit up the sky. As the men gathered in the inn for their evening beer, they began to speak of the peculiar sign, but the conversation drifted to the cause of all the pregnancies among the village maidens. Most of the men blamed Mr. Grunter, the sexton, but Mr. Bunce blamed God. While they argued the question, the men noticed the clock had stopped. Mr. Grunter announced that eternity had come. He seemed to be correct, for all over the village time stood still at seven o'clock.

Mr. Weston arrived in the parlor of the inn and announced his wares. Although no one was interested in buying, they all felt an affection for the man and believed

that they had known him somewhere before. When asked if he knew whether God or Mr. Grunter was responsible for the misfortunes of the village maidens, Mr. Weston referred them to Mr. Grobe, the rector, and then went himself to visit the clergyman.

Mr. Grobe was a melancholy man, for the accidental death of his vivacious and pretty wife had proved to him, clergyman though he was, that there was no God. Life weighed heavily upon him that evening; his bottle of London gin was empty. From Mr. Weston he ordered a bottle to try. He did not see the merchant leave a bottle, but after Mr. Weston's departure Mr. Grobe found, in place of his large Bible, a vast flagon of delicious wine, a flagon that remained full as long as he drank. Much later, although the clocks still pointed to seven o'clock, Mr. Weston appeared with a small bottle which he said gave eternal peace. After being assured he would meet his long-dead wife, Mr. Grobe drank from the small bottle and died peacefully.

While he was gone from the rectory, Mr. Weston had seen a number of the village people and transacted business with them. He had seen Tamar Grobe, who had looked all her life for an angel to marry, in whose arms she would be so happy that she would die. Mr. Weston sent her to see his assistant Michael, who waited under an old oak tree, the village trysting place where so many of the maidens had lost their virtue. There, in Michael's company, Tamar found happiness. They went to the church, where Mr. Weston married them and entered their names in the register.

After the couple had gone, Mr. Grunter found the wine merchant in the church. He thought at first that Mr. Weston was the devil, but he soon discovered that Mr. Weston had every right to be there. He agreed to aid Mr. Weston in some further transactions that evening.

Mr. Weston met Jenny Bunce, a simple-hearted girl who wanted only to mar-

ry a good man, like Mr. Bird, and care for him as long as she lived. But her father thought Mr. Bird a fool and had said that they could marry only when Mr. Bird's well ran with wine. Mr. Weston told Jenny to curl up in his car and wait while he went to see Mr. Bird. Mr. Weston found Mr. Bird an honest, virtuous man who preached the gospel to animals as well as men, when they would listen. Like Mr. Grunter and Mr. Grobe, Mr. Bird recognized Mr. Weston. Unlike the other two, Mr. Bird was willing to listen to a chapter from the book Mr. Weston had written long before he became a wine merchant. Mr. Weston recited to him the One Hundred Fourth Psalm.

Then Mr. Weston asked for a drink from Mr. Bird's well, which, much to the owner's surprise, ran wine. Jenny Bunce's father happened along and in his surprise agreed to the wedding. Mr. Weston took Jenny Bunce and Mr. Bird to church and married them.

Two men whom Mr. Weston visited while the clocks stood still were the rascally sons of Squire Mumby. Because they were responsible for the large number of illegitimate children in Folly Down, Mr. Weston took them to the churchyard to see the corpse of a girl who had committed suicide after she had been with them. Failing to recognize Mr. Weston or understand his motives, they left him in a huff. Before they had gone far they were chased by a wild beast that had hoofs and a roar like a lion's, a beast which Mr. Weston controlled on a very light chain.

The Mumby boys were so frightened that they ran to the cottage of the evil woman who pandered to their desires and, finding two of their victims there,

promised to marry the girls. The strange beast walked about the cottage for several minutes. The evil old woman died crying out that the devil was taking her down to hell.

After the Mumby boys had left the churchyard, Mr. Weston helped Mr. Grunter bury the corpse of the dead girl. The interment depressed Mr. Grunter until Mr. Weston told him to look at the sky. There, among a band of angels, Mr. Grunter saw the dead girl's soul singing happily. On his way home Mr. Grunter passed the oak tree which had seen the dead girl's downfall. Thinking sorrowfully of her life's end, Mr. Grunter called down a curse in her name. The effect was instantaneous; lightning struck and shattered the tree. The lightning also killed Tamar Grobe, who was lying beneath its branches with Michael. Unscathed, Michael gave a signal, whereupon two angels appeared and carried the dead girl to heaven.

A short time later Michael and Mr. Weston met and decided that their business in Folly Down was complete. Climbing into the battered old car that had brought them, they drove out of the village by the same road they had come. As they left Folly Down, all the clocks again began telling time. Much to everyone's surprise, it was only ten o'clock.

At the top of the hill, where they had sat discussing the inhabitants of the village some time before, Mr. Weston stopped the car and turned off the motor and lights. Mr. Weston remarked that the beast in the rear of the car might like to return to his element in fire, and so Michael set a match to the gas tank. When the flames died away, everything had disappeared. Mr. Weston and Michael were gone from human sight.

## MRS. DANE'S DEFENCE

*Type of work:* Drama

*Author:* Henry Arthur Jones (1851-1929)

*Type of plot:* Social criticism

*Time of plot:* Early twentieth century



*Locale:* Near London

*First presented:* 1900

*Principal characters:*

MRS. DANE, a woman of questionable reputation

SIR DANIEL CARTERET, a distinguished jurist

LIONEL CARTERET, his adopted son, in love with Mrs. Dane

MRS. BULSOM-PORTER, a gossip

MR. JAMES RISBY, her nephew

LADY EASTNEY, Mrs. Dane's friend

JANET COLQUHOUN, her niece

*Critique:*

*Mrs. Dane's Defence* belongs to the period of dramatic literature which saw the introduction of naturalism into the English theater. The attempt to portray people as they really are was coupled with another new tendency in drama—humanitarianism. Although Mrs. Dane's sin was not condoned, her weakness was forgiven by those who were really her friends. Henry Arthur Jones was one of the early so-called Modern dramatists, the school founded by Ibsen just before the turn of the century.

*The Story:*

Young Lionel Carteret was madly in love with Mrs. Dane, a woman three years older than he. The difference in their ages was not too important to those who loved the young man, but the nature of Mrs. Dane's reputation made them try to dissuade Lionel from his attachment. Mrs. Bulsom-Porter, a local gossip, had been told by her nephew, James Risby, that Mrs. Dane was actually one Felicia Hindemarsch.

Miss Hindemarsch had, five years previously, been involved in a horrible scandal in Vienna, when she had had an affair with a married man for whom she worked as governess. The wife, learning of the affair, had committed suicide; the man himself was still in an insane asylum. Risby, however, had since told Mrs. Bulsom-Porter that he had been mistaken. Although he at first thought that

Mrs. Dane was Felicia Hindemarsch, he was now completely convinced that he had been wrong. In fact, he declared that Mrs. Dane did not even much resemble the sinful Miss Hindemarsch. But his retraction meant little to Mrs. Bulsom-Porter, who knew absolutely nothing of Mrs. Dane except that she was attractive and charming. Those qualities were enough to make Mrs. Bulsom-Porter hate her, and she continued to spread the story about Mrs. Dane's past, without admitting that there might be some doubt about her story.

Lionel had the year before been deeply in love with Janet Colquhoun, but had been persuaded by Sir Daniel Carteret, his foster father, to wait before he asked her to marry him. Sir Daniel tried to make Lionel see that his latest infatuation might also pass away, but Lionel would not listen to that well-meaning advice. He accused Sir Daniel of never having known love. What the young man did not know was that many years before Sir Daniel had been in love with a married woman. They had decided to defy the conventions and go away together, but on the night of their departure her son had become dangerously ill. She had stayed with her child, and she and Sir Daniel had then renounced their affections. The woman had been Lionel's mother. After her death, and the subsequent death of her husband, Sir Daniel had adopted Lionel, giving him

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his name and his love. The young man was so dear to Sir Daniel that he could not stand to see the boy ruin his life by marrying Mrs. Dane, at least while she had a cloud on her reputation.

Sir Daniel and Lady Eastney, Mrs. Dane's friend, set about to try to solve the mystery once and for all. Although Risby had retracted his story, Mrs. Bulsom-Porter would not stop spreading the scandal until she was proved wrong beyond a doubt. Mrs. Dane herself would do nothing to stop the gossip, but at last Sir Daniel persuaded her to tell him enough about her background to allow an investigation. While he was trying to piece together the facts, Mrs. Bulsom-Porter employed a detective to go to Vienna and find evidence to prove Mrs. Dane was Miss Hindemarsch.

When the detective returned from Vienna, Mrs. Dane met him first and begged him to declare her innocence. She offered him any sum not to reveal what he had learned. Consequently, when he was asked by Mrs. Bulsom-Porter and Sir Daniel to reveal his findings, he said that those in Vienna who had known Felicia Hindemarsch swore that there was absolutely no resemblance between her and the photograph of Mrs. Dane which he had shown them. His account satisfied everyone but Mrs. Bulsom-Porter. Sir Daniel, Lady Eastney, and even her own husband insisted that she sign a retraction and a public apology, but she refused. She still hoped to catch Mrs. Dane in a lie.

Because it might be necessary for Mrs. Dane to sue Mrs. Bulsom-Porter for slander, Sir Daniel continued his own investigation. He talked again with Mrs. Dane in an attempt to find out everything about her history. She told him that she had lived in Canada for several years, a fact which made it difficult to trace her past. Then she betrayed herself by mentioning her uncle's name, for when Sir Daniel looked up that name and her relative's place of residence, he found a reference to a Reverend Mr.

Hindemarsch.

At first Mrs. Dane claimed that Felicia Hindemarsch was her cousin, and that she had tried to conceal the fact because of the disgrace, but at last she was forced to confess that she was in reality Felicia. Risby and the detective had known the truth but had shielded her because they thought she had suffered enough for her sin.

Because Mrs. Bulsom-Porter was a troublemaker who needed to be cured of her vicious ways, and because no one else wished to make Mrs. Dane suffer more, Sir Daniel and Lady Eastney forced Mrs. Bulsom-Porter to make a public apology for the scandal she had caused. No one would ever know that she had been right all the time. Lionel wanted to marry Mrs. Dane anyway, but Sir Daniel persuaded her to forsake him, even though she loved him sincerely. Mrs. Dane had had a child as a result of her unfortunate earlier affair, and Sir Daniel knew that even though Lionel loved her he would forever remember that she had lied once and might lie again. Also, the man in the case was still living, though insane, and the wise Sir Daniel knew that these facts were no foundation for a successful marriage. Since Lionel would never forsake her, Mrs. Dane must use her love for him wisely and disappear from his life forever. She agreed, never doubting the wisdom of Sir Daniel's decision, and left the region without telling Lionel goodbye.

Because Sir Daniel had been so kind and wise in dealing with Mrs. Dane and Lionel, Lady Eastney accepted the proposal that Sir Daniel had made to her sometime before. She knew that she would always feel secure with him. Although Lionel thought that he could never be happy or fall in love again, he promised to try to carry out his foster father's wishes.

Janet, who had tried hard to pretend that their last year's love was over, kissed Lionel understandingly, promising him better times to come.

## THE MISTRESS OF THE INN

Type of work: Drama

Author: Carlo Goldoni (1707-1793)

Type of plot: Romantic comedy

Time of plot: Mid-eighteenth century

Locale: Florence, Italy

First presented: 1752

### Principal characters:

MIRANDOLINA, mistress of the inn

THE CAVALIER DI RIPAFRATTA, a woman-hater

THE MARQUIS DI FORLIPOLLI, in love with Mirandolina

THE COUNT D'ALBAFIORITA, also in love with Mirandolina

FABRICIUS, a serving-man, also in love with Mirandolina

### Critique:

This play, *La Locandiera* in the original, is one of the sprightliest comedies to flow from any dramatist's pen. From beginning to end the situations and dialogue are sparkling and vivacious. Nowhere in the play do the misogyny of the Cavalier di Ripafratta and the wiles of Mirandolina become vicious or biting. Because an atmosphere of gaiety pervades the entire work, no reader can take the pretensions of the noblemen with anything but delight. Goldoni's characters are only creatures of the stage, but during the reading there is enough of what Coleridge called "a willing suspension of disbelief" to make the comedy entirely plausible. While the play is unpretentious, it does reveal the ability of Goldoni to construct a well-knit plot that holds together in every respect.

### The Story:

A Florentine innkeeper died and left his young and pretty daughter, Mirandolina, mistress of his inn. The girl continued to run the hostelry with much success, for she was as shrewd as she was pretty. On his deathbed her father had made her promise to marry Fabricius, a faithful young serving-man in the inn. She had promised the father to obey his wishes, but after her father's death she made excuses for not marrying. She told Fabricius that she was not yet ready to

settle down to married life, although she loved him very much. Actually, Mirandolina liked to have men fall in love with her, and she did her best to make fools of them in every way possible. She took all and gave nothing.

A short time after her father's death two noblemen staying at her inn fell in love with her. One was the Marquis di Forlipopoli, a destitute man who, despite his lack of money, was excessively proud of his empty title. The other love-smitten lodger was the Count D'Albafiorita, a wealthy man who boasted of his money. The two men were constantly at odds with each other, each feeling that his suit should be viewed more favorably by Mirandolina. In private she laughed at both of them.

The Count gave Mirandolina expensive diamond brooches and earrings, and he also spent a great deal of money as a patron of the inn. The Marquis, having no money to spend, tried to impress Mirandolina with his influence in high places and offered her his protection. Occasionally he gave Mirandolina small gifts, which he openly stated were much better than the Count's expensive presents because little gifts were always in the best taste.

Pleased at the attentions of the Count, the Marquis, and her faithful Fabricius, Mirandolina was somewhat taken aback

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when a guest of another kind stopped at her inn. Her new guest, the Cavalier di Ripafratta, professed to be a woman-hater. Even when he received a letter telling of a beautiful girl with a great dowry who wished to marry him, he became disgusted and angry and threw away the letter. Although his attitude toward Mirandolina was almost boorish, she seemed much taken with a man who was immune to her charms. More than a little piqued by his attitude she vowed to make him fall in love with her.

Seizing an opportunity presented by the Cavalier's demand for better linens, Mirandolina went to his room and by engaging him in conversation struck up a friendship of sorts. She told him that she admired him for being truly a man and able to put aside all thoughts of love. The Cavalier, struck by her pose, said that he was pleased to know such a forthright woman, and that he desired her friendship.

Mirandolina followed up her initial victory by cooking extra dishes for the Cavalier with her own hands and serving them to him in his room with her own hands, much to the displeasure of the Marquis and the Count because the former was of much greater rank and the latter was far more wealthy. Mirandolina's strategy began to have immediate success. Within twenty-four hours the Cavalier found himself in love with the woman who served him so well and was so agreeable to his ways of thinking.

The Cavalier, however, was much disturbed by his new-found love and vowed that he would leave for Leghorn immediately. He believed that out of Mirandolina's sight he would soon forget her. He had already given orders to his servant to pack for his departure when Mirandolina learned of his plans. She herself went to present his bill and had little trouble in beguiling him to stay a little longer. At the end of the interview, during which the Cavalier professed his love, Mirandolina fainted. The Marquis and the Count ran into the room to see

what had happened. The Cavalier, furious at them for discovering Mirandolina in his room, threw the bottle of restorative at them. The Marquis vowed to have satisfaction, but when the Cavalier accepted his challenge the Marquis showed his cowardice by refusing to fight a duel.

The Cavalier, now almost beside himself with love, sent a solid gold flask to Mirandolina, who refused to accept it and threw it into a basket of clothes to be ironed. Fabricius, seeing the flask, became jealous. He was also displeased by the offhanded treatment he had been receiving from the girl who had promised to marry him. Mirandolina finally appeased him by saying that women always treat worst those whom they love best.

Later in the day, while Mirandolina was busy ironing the linen, the Cavalier came to her and asked why she had rejected his suit. He refused to believe that she had been playing a game with him, just as she had been doing with the Count and the Marquis. In addition, he became angry because Fabricius continually interrupted the interview by bringing in hot flatirons for Mirandolina to use on the linen. After a lengthy argument, during which the Cavalier became furious and refused to let Fabricius bring in the irons, Mirandolina left the room.

After Mirandolina left, the Marquis entered and began to taunt the Cavalier for having fallen victim to the innkeeper's charms. The Cavalier stormed out of the room. Looking about, the Marquis, very much embarrassed for money, saw the gold flask. Intending to sell it, he picked it up and put it in his pocket. At that moment the Count entered and the two began to congratulate themselves on Mirandolina's success in making a fool of their latest rival. They could not help remembering, however, that she had done things for him that she had not done for them: cooked special foods, provided new bed linen, and visited with him in his room. Finally, having come to the conclusion that they were as foolish as the

Cavalier, they resolved to pay their bills and leave the inn.

While Mirandolina was bidding them goodbye, the Cavalier pushed his way into the room and tried to force a duel upon the Count. But when he seized the Marquis' sword and attempted to pull it from the scabbard, he found only the handle. Mirandolina tried to calm him and send all three away. She bluntly told the Cavalier that she had simply used her wiles to make him love her because he boasted of being a woman-hater. Then,

declaring her promise to her father that she would marry Fabricius, she took the serving-man by the hand and announced her betrothal to him. The Cavalier left angrily, but the Count and the Marquis received the news more gracefully. The Count gave the newly betrothed couple a hundred pounds, and the Marquis, poor as he was, gave them six pounds. Both men left the inn wiser in the ways of women than they were when they arrived.

## MODERN CHIVALRY

*Type of work:* Novel

*Author:* Hugh Henry Brackenridge (1748-1816)

*Type of plot:* Picaresque satire

*Time of plot:* First years of the United States

*Locale:* Pennsylvania

*First published:* 1792-1815

### *Principal characters:*

CAPTAIN JOHN FARRAGO, a gentleman of Pennsylvania

TEAGUE O'REGAN, the captain's Irish servant, a rascal

DUNCAN FERGUSON, another servant of the captain

### *Critique:*

The application of the term novel to *Modern Chivalry* is almost incorrect; it is, rather, a bulky, episodic narrative that is almost completely devoid of plot. The real importance of the novel lies in the fact that it heralded the appearance of something new in early American fiction: satire. It is a brilliant and ironic inquiry into the faults and weaknesses of political activities during the first years of the United States, written by a man who had taken part in the incidents of those years, including the Whiskey Rebellion. Like all great satires, it was written, not with the aim of simply finding fault, but with the aim of improving what the author saw as weaknesses in the persons and institutions of mankind. Curious as the satire is, and unkind as it sometimes appears to be to the Irish as they are seen in the person of Teague O'Regan, the book is also humorous in a quizzical and often reflective way. Among other things, *Modern Chivalry* brought the

spirit of Cervantes, Rabelais, and Montaigne to the American frontier.

### *The Story:*

Captain John Farrago, a Pennsylvanian in his fifties, decided to get on his horse and, accompanied by his servant Teague O'Regan, to travel about the country. He wanted to see how things were getting on and to observe human nature.

His first adventure was at a horse-race. After the race the crowd became embroiled in arguments. When the captain tried to calm them, in the name of reason, he had his head broken for his pains. Starting out again the next morning, Captain Farrago came to a village where the election of a legislator was taking place. The candidate, a weaver, was not, in the captain's opinion, worthy of the office, and so he spoke out against the backwoods politician. Much to his dismay, the villagers wanted to send

Teague, Captain Farrago's servant, as their elected representative. The captain finally convinced his Irish servant, who had far more brawn than brains, that he was better off as a servant of one man than as the servant of many.

A short time later the captain found the carcass of a very large owl. Upon taking it to a town, he met a philosopher who offered to have him made a member of the philosophical society on the basis of his discovery. When Captain Farrago refused, the philosopher asked if the servant Teague might be made a member. Once again the captain had to convince simple Teague that he was better off as a private servant than he would be chasing over the country after dangerous animals.

That same night Teague got into a scrape at an inn, where he tried to get into bed with a girl who raised a great hue and cry. Teague, a cunning chap, shifted the blame to a young clergyman by claiming that the clergyman had attempted to molest the girl and that he, Teague, had been her rescuer. The tale got out, and Captain Farrago finally had to bribe Teague with half a crown to tell the truth to the presbytery in order to clear the innocent preacher's good name. Teague, by means of blarney and flattery, convinced the presbytery that he wished to be a candidate for the ministry; only the captain's intercession with an explanation that Teague would have to give up his vices and enter into a war with the devil himself prevented the gullible clergymen from taking Teague, ignorant as he was, into the ministry.

Sometime later Captain Farrago met a Miss Fog. In his efforts to court the young lady, who had a considerable fortune, Captain Farrago only managed to insult her. Miss Fog's other suitor, Jacko, then challenged the captain to a duel. Captain Farrago, after warning the man who delivered the challenge that such conduct was against the law, kicked him out of his quarters. Calling in Teague,

the captain offered to let him fight the duel if he wished; Teague, a coward, refused to do so, whereupon Captain Farrago sent a letter telling Jacko that he would not duel because one of them might be hurt or killed for no reason at all. That was the end of the matter.

Not long afterward a man approached Captain Farrago and asked to hire Teague from the captain. The man, a maker of treaties with the Indians, wanted to use Teague as a bogus chief of the Kickapoo tribe. He pointed out that the government wanted treaties and that he was going to provide treaties; he received a good salary for his work, in addition to making money from the gifts that were given to his bogus chieftains. Captain Farrago, an honest man, refused to be a party to the scheme. Fearing that Teague might take to the idea of easy money, Captain Farrago told him to stay away from the maker of treaties, lest the latter take Teague's scalp. Simple-minded Teague, fearful for his life, stayed his distance, and the man gave up his fraudulent plan.

Having kept his servant from becoming everything thus far, the captain soon faced a new problem. Teague imagined himself in love with a beautiful young woman considerably above his station, and nothing Captain Farrago could say swayed him from his illusion. In a final effort to bring Teague to his senses, Captain Farrago told the girl's brother what was happening. The brother, by a judicious and heavy application of a horse-whip, cured Teague of his matrimonial aspirations for the time being.

Later in their wanderings the captain and Teague stopped overnight at the home of a widow who took a fancy to Teague. Teague, anxious to improve his lot, flattered the woman, and the two quickly decided to get married, much to Captain Farrago's disgust. Only the captain's friendly warning to Teague that the widow might prove to be a witch or sorceress, so quickly had she won his af-



fection, turned the servant away from the probability of marriage. As it was, he was anxious to be gone, lest some spell be cast upon him.

Shortly afterward Teague disappeared while he and Captain Farrago were in a city. All the captain's efforts, including a visit to a house of prostitution, were in vain so far as locating Teague was concerned. At last the Irishman was discovered by the captain in a theater, where Teague was being used in place of a comedian who imitated the Irish. Teague was anxious to keep his place, until the theater manager gave him a cudgeling for paying attentions to the manager's mistress.

Captain Farrago determined to make something better of his servant while they were in the city. Dressing him smartly and impressing on him some semblance of manners improved Teague so much that the Irishman was given the post of exciseman in the customs service. Having lost Teague, Captain Farrago found himself a new servant, a Scot named Duncan Ferguson, who had recently arrived in America.

Teague, acting as an excise officer, was badly treated by the populace, who tarred and feathered him when he tried to collect duties in outlying towns. He returned hastily to Captain Farrago. Then the captain, upon the advice of a French friend, sent Teague to France. Arriving

in France, Teague was taken up as a great common citizen, since there was no taint of the nobility about him. But Teague soon tired of France and returned to Captain Farrago's employ in America. Accompanied by his servant, the captain once again began his travels to observe human nature.

One day the captain arrived at a town where there was considerable discussion over the local newspaper. The citizens, dissatisfied with the editor, decided to let Teague write the editorials. When he proved unsatisfactory and was quickly dismissed, the town was glad to have the original editor return. Shortly afterward, with the captain's help, Teague wrote his memoirs. So successful was the volume that Teague was suggested for the professorship of rhetoric at the local college. Only the outrage of the faculty kept the plan from going through.

Teague's adventures finally proved too much for the Pennsylvania village, and so the captain, accompanied by Teague and a retinue of hangers-on, moved westward. Because of his learning and good sense, Captain Farrago soon became governor of a new territory, which he attempted to set to rights according to Greek and Roman tradition. Thus ended his travels, for he now found himself in such a position of responsibility that he had to cease his aimless wanderings in favor of a settled life.

## A MODERN INSTANCE

*Type of work:* Novel

*Author:* William Dean Howells (1837-1920)

*Type of plot:* Domestic realism

*Time of plot:* Nineteenth century

*Locale:* New England

*First published:* 1882

### *Principal characters:*

MARCIA GAYLORD, a small-town girl

SQUIRE GAYLORD, her father

BARTLEY HUBBARD, her husband

ATHERTON, a Boston lawyer

BEN HALLECK, a moral man

KINNEY, a vagabond

### Critique:

William Dean Howells had a long and distinguished career, and he was the author of nearly seventy books and countless shorter pieces. In his time his reputation as a man of letters was high. Although modern criticism places less value upon his work, *A Modern Instance* is representative of his restrained realism and still widely read for its sympathetic analysis of human character.

### The Story:

In the little town of Equity, in northern New England, Bartley Hubbard was an up-and-coming young man. An orphan whose life had so far been one of great promise, he had a free and easy way about him and a ready tongue that made him a general favorite. Squire Gaylord was well pleased with his work as editor of the village paper, the *Free Press*, but not so well pleased when Bartley became engaged to Marcia Gaylord, the squire's only daughter.

One afternoon Bartley and Marcia went for a sleigh ride. In a swamp they met another cutter which overturned in deep snow while trying to pass them on the narrow trail. The women in the overturned vehicle were Mrs. Morrison and her daughter Hannah, who worked in the office of the *Free Press*. Bartley jumped out to help them. Mrs. Morrison got into the cutter by herself. Because Bartley lifted Hannah Morrison to her place, Marcia was angry enough to precipitate their first quarrel.

Hannah was the daughter of the town drunkard. Young Bartley encouraged her greatly, thinking to improve the quality of her work, but she interpreted his interest as love. Her father called on Bartley one morning, drunk as usual, and asked Bartley's intentions toward his daughter. The young editor was so vexed and infuriated that he ejected Hannah's father bodily. His foreman, Henry Bird, in his turn accused Bartley of stealing Hannah's affections. When he hit Bartley

in the face, the latter retaliated with an open-handed slap. Henry fell, suffering a concussion when his head hit the floor.

The scandal was immense. Squire Gaylord took a legal view of the possibility that Bird might die. Marcia took the fight as proof of an affair between Bartley and Hannah and broke their engagement. Bartley resigned his job, even though Bird soon recovered. Bartley went to stay with Kinney, a crackerbox philosopher who cooked in a nearby logging camp.

At the camp Willett, the owner, came to visit with a fashionable party. Mrs. Macallister, one of the guests, flirted with Bartley, and he tried to curry favor by poking fun at the quaint Kinney. That same night Bartley and Kinney parted in anger, and the young man walked back to town.

After selling his horse and cutter, Bartley went to the station to catch the Boston train. Marcia caught up with him at the depot. Asking his forgiveness, she begged him to take her back. They were married that same day and left for Boston together.

In the city Bartley went to work. He turned his visit to the logging camp into a feature article which he sold for twenty-five dollars. That was the start of his fairly comfortable, although uncertain, income as a free-lance writer. Marcia and he could afford only one room, but they were happy together. Marcia's father, Squire Gaylord, came to see her once, to make certain she was married. He refused to meet her husband again.

About the time Marcia learned that she was pregnant, Bartley was offered a job as managing editor of *Events*, whose publisher was a shrewd, unprincipled man named Witherby. With a regular salary at last, Bartley moved his wife into a private house.

In college Bartley had known Ben Halleck, a member of one of Boston's older families. Marcia knew no one at all, and she often wondered why Bartley

did not resume his acquaintance with the Hallecks. Now that Bartley had a better job, he did call on the Hallecks, and they at once befriended the Hubbards. Through them the young couple also got acquainted with Mr. Atherton, a conservative lawyer. Halleck cared no more for Bartley than he ever had, but he was sorry for trusting Marcia, saddled with a shallow husband. After the birth of her child Flavia, Marcia saw less and less of Bartley, who spent many of his evenings away from home.

Witherby offered to sell some stock in the newspaper. For this deal Bartley borrowed fifteen hundred dollars from Halleck. Before long he had assumed a prosperous air, and his drinking added greatly to his girth. After a quarrel with Marcia, one night, he stayed out late and became quite drunk. Halleck saw him on the street and rescued him from a policeman. When Halleck took the drunken man back to Marcia, his pity for the poor wife increased.

Kinney, visiting the Hubbards, entertained Bartley and another newspaperman with stories of his picturesque life. After he left, Bartley wrote up the tales and sold them to another paper without Kinney's permission. Witherby was upset at seeing Bartley's work in a rival newspaper, and when he learned that his managing editor had written the article in violation of ethical considerations he dismissed Bartley.

Bartley returned to free lancing. Halleck was absent from the city; hence Bartley could not repay the fifteen hundred dollars. He intended to do so, but he gambled with the money and before long lost several hundred dollars. Atherton

and Halleck were confirmed in their suspicions of Bartley's moral weakness.

Marcia, returning from the Halleck house one evening, saw a drunken woman on the street. To her surprise she recognized Hannah Morrison. When she tried to talk with Hannah, the latter insisted that Bartley was to blame for her present status in life. Suspecting and believing the worst of Bartley, Marcia rushed home and accused him of having seduced Hannah. During the ensuing quarrel they separated, and Bartley took a train for Cleveland.

On the train Bartley's wallet was stolen; in consequence he was unable to send money back to Halleck. In Boston, Marcia regretted her hasty conclusions and stayed on at their house awaiting her husband's return. When creditors began to hound her, she enlisted Atherton's sympathetic aid. He and Halleck continued to look after the deserted wife. In time she thought of Bartley as dead, and Halleck wondered when he would be free to speak to her of his love.

By chance a western newspaper came into Halleck's hands, a paper in which Bartley had given notice of suit for divorce. Marcia, her small daughter, Squire Gaylord, and Halleck took a train to Indiana to contest the suit. They arrived in time to have the divorce set aside, but during the trial Marcia's father had a stroke from which he never recovered. After the trial Bartley drifted farther west and became the editor of a weekly paper in Whited Sepulchre, Arizona. He was shot there by a citizen of the town. When Bartley's death was reported, Halleck wondered whether morally he was free to ask Marcia to marry him.

## A MODERN MIDAS

*Type of work:* Novel

*Author:* Maurus Jókai (1825-1904)

*Type of plot:* Philosophical romance

*Time of plot:* Nineteenth century

*Locale:* Hungary

*First published:* 1872



*Principal characters:*

MICHAEL TIMAR, a modern Midas

ALI TSCHORBADSCI (EUTHRYN TRIKALISS), a Turkish political refugee

TIMÉA, his daughter

THÉRÈSE, a trader on No Man's Land

NAOMI, her daughter

ATHANAS BRASOWITSCH, a prosperous Hungarian trader

ATHALIE, his daughter

LIEUTENANT IMRE KATSCHUKA, betrothed to Athalie

*Critique:*

The name of Maurus Jókai is inseparably connected with the course of Hungarian history in the nineteenth century. He began his career as a writer largely through patriotic motives, and at one time he was exiled because his books were so highly regarded in the revolutionary circles of Hungarian Youth. Later he served as a member of the Hungarian Parliament and in the House of Mag-nates. Although Hungarian has never been a popular literary language, Jókai's works were widely read and translated into many languages during his lifetime. Influenced chiefly by the romantic writers of England and France, he excelled in the field of the imaginative romance, one which depended for its effect upon a wealth of incident and character, an involved plot mingling the ideal and the fantastic, and an idyllic, pastoral atmosphere. *A Modern Midas*, the work of a master of storytelling and romantic atmosphere, is typical of Jókai at his best.

*The Story:*

In the season of autumn gales a man calling himself Euthryn Trikaliss and his young daughter Timéa took passage up the Danube on the *Saint Barbara*, a cargo boat owned by Athanas Brasowitsch, the wealthy merchant of Komorn, in Hungary. Although Trikaliss posed as a Greek trader, proprietor of the cargo of grain carried by the vessel, the crew felt that there was some mystery about him and his lovely daughter, a suspicion confirmed when a Turkish gunboat was sighted in pursuit. By quick wit and daring, Michael Timar, supercargo of the

*Saint Barbara*, outwitted the pursuing brigantine, brought the craft safely through the perilous rocks of the Iron Gate, and anchored it near an unnamed island on the left bank of the river.

Seeing signs of habitation on the island, Michael went ashore in hopes of buying fresh provisions for the *Saint Barbara*. In the midst of several acres of cultivated ground lived a woman who gave her name only as Thérèse and her daughter Naomi. Thérèse agreed to supply fruits, flour, kids, and cheese, but refused to take any money in return. She and her daughter, she explained, lived by barter, trading with farmers and smugglers of the district. When Michael returned to the boat for grain to offer in exchange for Thérèse's goods, he brought Timéa and her father ashore with him.

During their overnight stay on the island another visitor, apparently an unwelcome one, appeared. He was Theodore Kristyan, who announced himself as Naomi's betrothed. That night Michael heard Kristyan demanding money of Thérèse and threatening to report the existence of the island to the Turkish government if she refused. Since she had no money to give him, he took a bracelet which had been Timéa's present to Naomi.

The next morning, after Kristyan's departure, Thérèse told Michael her story. Twelve years before her husband had endorsed the older Kristyan's note to Athanas Brasowitsch. Defaulting, the older Kristyan had run away, and Thérèse's husband had been ruined when he was forced to satisfy Brasowitsch's claims

on his property. The unfortunate man committed suicide. Penniless, the widow had found a refuge for herself and her child on the island which she called No Man's Land. There they lived happily, persecuted only by the infrequent visits of Theodore Kristyan, to whom Naomi had been betrothed before his father's disgrace and her own father's death.

Euthryn Trikaliss seemed despondent when the *Saint Barbara* resumed the voyage up the river. That night the passenger called Michael to his cabin. After telling that he had taken a fatal dose of poison, he confided that he was not a Greek trader but Ali Tschorbadtschi, a Turkish government official fleeing in disgrace from the sultan's wrath. Having recognized Kristyan as a spy of the sultan, he knew that the informer would hurry ahead to carry the news of Ali's coming, and he preferred death to capture. He asked Michael to take Timéa to Brasowitsch, a distant kinsman. Then, muttering some strange words about a red crescent, he died.

Ali was buried in the river. His fears proved correct. At Panscova Turkish officials came aboard the boat and demanded the person of Ali Tschorbadtschi, but after Michael had reported the circumstances of his passenger's death and burial the *Saint Barbara* was allowed to proceed. Another disaster was to follow. Not far from Komorn the boat struck a snag and sank. Only at the risk of his own life was Michael able to save a small casket containing the thousand ducats which Ali had entrusted to him as provision for Timéa's future.

Brasowitsch was furious when he heard that his ship had foundered with its valuable cargo of grain, and he had only a surly welcome for Timéa, who was still dazed by grief over her father's death. He and his vulgar wife having agreed that the orphan was to become a servant in their household, he paid no attention to Michael's suggestion that the grain be salvaged for Timéa's sake. He did,

however, give Michael power of attorney to dispose of the cargo.

Among Michael's friends was Lieutenant Imre Katschuka, betrothed to Athalie, Brasowitsch's daughter. The officer informed Michael that army maneuvers were to be staged near Komorn, and he suggested that the sunken grain could be used to make bread for the troops. Acting on information supplied by Katschuka, Michael underbid Brasowitsch on the bread contract for the army and later, having purchased the cargo cheaply at a public auction, he proceeded to salvage the grain from the *Saint Barbara*. During the operations he found one sack marked with a red crescent instead of a black wheel. Opening the bag in private, he found in it a fortune in gold and jewels. This, then, was Timéa's real fortune, which he had bought at auction for ten thousand gulden.

Michael's first impulse was to take the fortune to Brasowitsch, as Timéa's guardian. His second was to keep the treasure and eventually provide for Timéa without allowing Brasowitsch to profit by using it in his own speculations. Having decided on the second course, he began a series of operations which soon made him the great man of the region. After disproving Brasowitsch's charges of bribery over the bread contract he offered the government a generous rental for the vacant Levetinczy estate. As Baron Michael Timar von Levetinczy he planted and bought and sold so shrewdly and successfully that he became known throughout all Hungary as a modern Midas.

Meanwhile he continued to visit the Brasowitsch household, where Timéa was ridiculed and humiliated by Brasowitsch's spiteful wife and arrogant daughter. Their cruellest jest was to let the poor child believe that she was the bride intended for Katschuka, with whom she had innocently fallen in love. The approaching wedding gave Michael an opportunity to plot Brasowitsch's ruin. Be-

cause Katschuka refused to marry Athalie without a dowry of one hundred thousand gulden, Brasowitsch, acting on hints supplied by Michael, mortgaged all his possessions to buy land where it was rumored the government intended to build a new fort. The merchant's intention was to resell the ground to the government at a high price. But on the day of the wedding the officials informed him that the fort was to be built on other lands owned by Michael. Brasowitsch had a stroke and died. Katschuka refused to go through with the wedding.

When the house and furnishings of dead Brasowitsch were sold at auction, Michael bought the property and presented it to Timéa with his offer for her hand. He was overjoyed when she accepted, for he believed that he was returning to her at last all that was hers by right. One stipulation Timéa made was that Athalie and her mother were to occupy the house as before. Michael reluctantly agreed to the request.

But the marriage proved unhappy. Timéa, although grateful to her husband, was still in love with Katschuka, and he with her. Ungrateful Athalie, hating all three, informed Michael of the true state of affairs and so added to his wretchedness. Wanting Timéa's love more than anything else, he tried in every way, but unsuccessfully, to win her unasked affection. Timéa was a faithful and dutiful wife, but no more.

During a visit to the Levetinczy estate Michael had a sudden impulse to return to No Man's Land, which he had secretly secured for Thérèse and Naomi. During his visit Kristyan appeared and ordered Thérèse to sign a contract which would have stripped the island of its valuable timber. To silence his threats, Michael informed him that he had secured from the Turkish and Hungarian governments a deed giving the rental of the island to the present colonists for ninety-nine years. When Michael left the island Kristyan tried to shoot him. Forgiving the act, Michael offered Kristyan an opportunity

to make an honest living by acting as his South American agent in a new project, the shipment of Hungarian flour to Brazil.

The next spring Michael returned to No Man's Land. When Naomi frankly offered him her love, he accepted it without telling her that he was wealthy and already married. He returned to his home in the fall, to learn that Timéa had managed his enterprises during his absence and added greatly to his wealth. On his return to the island the next year he found that Naomi had borne his child, a boy named Dodi. Their grief was great when the baby died. Michael himself almost succumbed to fever. He was sad when the time came for him to leave the island in the fall, but he rejoiced to find another Dodi in the cradle when he returned the next year.

At last Michael decided that he could bear his double life no longer. For a time he thought of committing suicide and willing all his possessions to Timéa, but he found it impossible to contemplate giving up forever his idyllic life with Naomi. While he was trying to find a way out of his dilemma he went to inspect one of his fishing enterprises. There Kristyan arrived to accuse him of theft. Kristyan, having abused Michael's trust, had been sent to the galleys in Brazil and from his father, a fellow prisoner, he had heard the full story of Tschorbad-schi's activities. Suspecting the source of Michael's wealth, he had returned to denounce his benefactor. He offered to hold his tongue, however, if Michael would give up No Man's Land and Naomi. While the two men talked, Kristyan, scoffing at all promises of great wealth for himself, took off his own ragged clothing and put on a suit belonging to Michael. Then he started off across a frozen lake to make his accusations. Michael followed with the intention of drowning himself. As he approached a crack in the ice he saw Kristyan's floating body. The knave had accidentally fallen in and had drowned.



The body found at the time of the spring thaws was identified as Michael's because of the suit the dead man wore and a purse in one of the pockets. Everyone mourned the death of the great Baron Levetinczy, who was honored by an impressive state funeral. After a proper period of mourning Timéa married Katschuka. Jealous Athalie went to prison after an attempt to kill Timéa on her

wedding day. And on No Man's Land, surrounded by three generations of their descendants, Michael and Naomi lived to a contented and peaceful old age. All trade of the colony was carried on by barter. Wise old Michael would never allow money, the breeder of selfishness, misery, and crime, to be used or kept on the island where he ruled as a beloved patriarch.

## THE MONK

*Type of work:* Novel

*Author:* Matthew Gregory Lewis (1775-1818)

*Type of plot:* Gothic romance

*Time of plot:* The Spanish Inquisition

*Locale:* Madrid, Spain

*First published:* 1795

### *Principal characters:*

FATHER AMBROSIO, the monk

MATILDA (ROSARIO), his evil mistress

LORENZO DE MEDINA, a young nobleman

AGNES, his sister

ANTONIA, a virtuous maiden

ELVIRA, her mother

THE MARQUIS RAYMOND DE LAS CISTERNAS, a wealthy relative of Elvira

MOTHER ST. AGATHA, prioress of St. Clare Convent

VIRGINIA DE VILLA FRANCA, a beautiful heiress

### *Critique:*

Although not widely read today, *Ambrosio, Or, The Monk* won instant fame for its twenty-year-old author when it was first published, and it was one of the most popular books of its day. An excellent example of Gothic horror, the book is by modern standards fantastic, crude, and stilted. Lewis, attacked by many for his immorality, was praised by others for his honesty and his vividness of description. The story is pure romance, filled with mystery and terror. The book is important because its plot was the forerunner of later novels of mystery and romance.

### *The Story:*

Whenever Father Ambrosio talked in the church, all Madrid went to hear him. He was the most learned, the most virtuous, the most admired monk in the city. Such was his own purity that he would tolerate no sin in others, and he

berated the worshipers viciously. In the audience one day was a young girl named Antonia. The girl and her mother had come to Madrid to seek the financial aid of their relative, the Marquis Raymond de las Cisternas. At the church Antonia met Lorenzo de Medina, a wealthy young nobleman who, charmed by her sweetness, promised to petition Raymond in her behalf. Before he left the church, Lorenzo saw Raymond and learned that he was the man who had supposedly spurned Lorenzo's sister Agnes and caused the heart-broken girl to enter the convent of St. Clare. Lorenzo challenged his former friend, but Raymond begged him to hear the story and then make his judgment.

The marquis did not know the fate at that moment befalling Agnes. Father Ambrosio had intercepted a note written to Agnes by Raymond, acknowledging that the child she would soon bear was his

and laying plans for her escape from the convent. Ambrosio summoned Mother St. Agatha, the prioress, and Agnes was carried away to torture and probable death. The young girl begged Ambrosio for mercy, but he was cold to her pleas. Then she cursed him, calling on him to remember her when he himself yielded to temptation.

Ambrosio was to remember Agnes' words when he yielded to the passions of Matilda, an evil woman who had disguised herself as a novice at the monastery and who was known to the monks as Rosario. Ambrosio struggled with his conscience, but his lust overcame him and he surrendered himself completely to Matilda. He could not let the monks learn that a woman was in the monastery, however, for then he would be exiled and reviled by all who now honored him.

After hearing Raymond's story, Lorenzo forgave his friend for his supposed betrayal of Agnes. Agnes, persuaded by unscrupulous relatives that Raymond had deserted her, had in her sorrow entered the convent of St. Clare. Raymond found her there and by bribing the gatekeeper managed to see her each night. When she found that she was to have his child, she sent a note to him, and it was his note, in reply, planning the escape and their subsequent marriage, that Ambrosio had intercepted. Neither of them aware of the fate that had befallen her, Lorenzo joined with Raymond in the plan to rescue Agnes.

Before the proposed rescue, Lorenzo paid court to Antonia, but her mother Elvira, fearing that his family would not permit his union with a girl without noble family or fortune, begged him not to call again until he should secure his family's permission to marry Antonia. He was unable to consult his family until after his sister's rescue. When Agnes did not appear at the appointed time, Lorenzo went to the convent and demanded to see her. For several days Mother St. Agatha told him that Agnes was too ill to receive him. When he insisted, the prioress told him the girl had died while delivering a still-born child. Wild with anger, Lorenzo and

Raymond swore vengeance on the prioress. Raymond would not believe his beloved really dead.

In the meantime Ambrosio, satiated by his lust, learned to his horror that Matilda worked magic and consorted with the devil. Although his desire for Matilda was gone, his passion for women was still great and he turned his attention toward Antonia, who had come to beg him to go to her sick mother. The innocent girl did not suspect his intentions, but her mother did. Elvira came upon them once when the monk was attempting to ravish Antonia, but the girl was so innocent that she did not understand the monk's actions. Matilda came to his aid and cast a spell so that he could ravish Antonia as she slept. The plan would have succeeded if Elvira had not come into the room. When Elvira tried to call out for help, Ambrosio strangled her to death.

Raymond became ill after learning of Agnes' fate. Lorenzo, learning from another nun that Mother St. Agatha had murdered Agnes, laid plans to have the prioress seized. Ambrosio, meanwhile, had not given up his plan to possess Antonia. With the aid of a magic potion mixed by Matilda, he took the girl to a dungeon in the monastery and there ravished her. Immediately afterward he was penitent and begged her forgiveness, but she would not hear his pleas and tried to escape from him. Fearing her escape, he plunged a dagger into her heart. She lived only long enough to die in the arms of Lorenzo, who had suddenly appeared upon the scene.

Lorenzo had obtained from the cardinal an order to arrest Mother St. Clare and to have her tried for the murder of Agnes. News of the arrest turned the fury of the mob against the prioress and she and several of the other nuns were killed by the crowd. While the mob stormed the convent, Lorenzo was led by screams for help into the cellar of the convent. There in the darkness he found a pitiful figure clutching a baby. The woman's ravings were almost insensible, and she was all but dead of starvation. Lorenzo sent her to

the home of Virginia de Villa Franca, a beautiful heiress. Searching the rest of the crypt, he came upon dying Antonia.

Ambrosio and Matilda were arrested by the Inquisition. Lorenzo and Raymond learned that the pitiful woman they had saved from death was Agnes, who had been imprisoned and starved by the prioress. The love of Raymond and the kind ministering of Virginia restored her to health, and she and Raymond were married. Lorenzo for a long time lay ill of grief for his lost Antonia, but at last the kindness of Virginia healed his spirit, and those two were married also.

The Inquisitors tortured Matilda and Ambrosio to make them confess their crimes and their sorcery. Matilda confessed and was condemned to death by fire. Ambrosio, refusing to confess, was to be tortured again the following day. That

night Matilda came to his cell a free woman. The devil had released her and she begged the monk to give his soul to Lucifer and thus escape death. The monk wrestled with his conscience until his fear of the torture overcame his fears of hell, and he sold his soul to the devil.

His freedom was short-lived. Lucifer took him through the sky to a high precipice. There he taunted him with the knowledge that he would have been released by the Inquisition had he been true to his faith. The monk heard also that through the accident of a mixed-up family relationship Antonia was his own sister and Elvira his mother. Ambrosio himself was to die. The devil had promised him only release from prison in exchange for his soul—not freedom. Lucifer held the monk high in the heavens, then dashed him to death on the rocks below.

## MONSIEUR LECOQ

*Type of work:* Novel

*Author:* Émile Gaboriau (1835-1873)

*Type of plot:* Mystery romance

*Time of plot:* Nineteenth century

*Locale:* Paris

*First published:* 1869

### *Principal characters:*

M. LECOQ, a young detective

FATHER ABSINTHE, an old detective

M. D'ESCORVAL, an examining judge

M. SEGMULLER, another judge

MAY, a suspect

TABARET, a consulting detective

### *Critique:*

*Monsieur Lecoq* is of special interest to detective story fans. In this novel we find an exciting incident in the early career of the greatest of French detectives in fiction. The exposition of the methods and persistence of Lecoq is painstakingly detailed, and we see in embryo the future pride of the French Sureté. The novel is better in some respects than much of Gaboriau's work because there is not such an abundance of the melodramatic and the theatrical. But the inconclusive ending and the problem

left in the air may prove a disappointment to readers familiar with the well-plotted detective story of modern times.

### *The Story:*

A party of police agents left the Barrière d'Italie to make their nightly rounds in a tough, sparsely settled district inhabited by thugs and cheap crooks. In that precinct the police were careful always to go in groups. Their leader was old Gevrol, an unimaginative, fearless inspector.



About a hundred yards from Mother Chupin's wineshop they heard some loud cries, and the whole party rushed forward over the rough ground. The house was closed up tight; only bands of light through the shutters gave evidence of life within. One eager young officer climbed up on a box to peer through the shutters, and his evident horror at what he saw caused the officers to hasten their attempt to break into the house.

At Gevrol's order two men battered down the door. Inside on the mud floor were three bodies, two men dead and one wounded. Swaying on his feet was a stocky man with a revolver in his hand. On the stair hysterical Mother Chupin hid her face in her apron. One agent seized the murderer and disarmed him, while another man knelt beside the wounded victim, who was clothed in a soldier's uniform. Murmuring that he had received his just deserts, the man died.

Gevrol, diagnosing the affair as a drunken brawl, was pleased that the murderer had been so quickly caught. But the young officer who had peered through the shutters expressed doubts about the case. Gevrol patronizingly asked him if he suspected some mystery. When the young man said he did, Gevrol told him he could stay with the bodies until morning and investigate to his heart's content.

After the doctors had gone and a wagon had taken away the accused murderer and Mother Chupin, the young man stayed behind with a stolid, seasoned companion, grizzled Father Absinthe. The young detective was Lecoq, who, after drifting from one job to another for several years, had decided to join the police force. With Father Absinthe to help him, he eagerly looked around the house.

His first find was an earring, half buried in the mud on the floor. It was a diamond earring, jewelry too expensive to be found in Mother Chupin's establishment. Encouraged, Lecoq went outside. There was enough snow on the ground for him to

reconstruct some of the happenings prior to the murders. Two women, one young and one older, had come to the house. They had been running when they left. A man had met them outside the garden and had led them to a cab. There the traces were lost. Lecoq remembered also what the suspect had said when he was captured, "Lost! It is the Prussians who are coming!" Only a man who knew Napoleonic history would have used that allusion. He evidently had been expecting someone to return and help him.

Lecoq presented his lucid report to the examining judge in the morning. M. d'Escorval was greatly impressed with Lecoq's report. In spite of Gevrol's insistence that the case was merely a wine-shop brawl, M. d'Escorval agreed with Lecoq and prepared to look fully into the affair. Disgruntled and jealous, Gevrol ever afterward was Lecoq's enemy.

As soon as the preliminaries were over, Lecoq hurried to the police station to attend the examination of the prisoner. To his disappointment, M. d'Escorval brusquely ordered him to wait in the corridor. Lecoq overheard enough of the examination to realize that the judge seemed unwell or upset. He asked only a very few routine questions, and the prisoner's answers were almost nonsensical. In a very short time the judge hurried out and drove rapidly away.

Lecoq was curious. Looking into the prisoner's cell, he surprised the man in the act of strangling himself. Lecoq removed the band from the prisoner's throat just in time. Continuing his investigation, he learned that the night before, after the murders, a drunken man had created a disturbance outside the jail. He was locked up for the night, in the same cell with the murderer. In the morning the police let him go. From the description, Lecoq believed him the accomplice, the man who had waited outside the wine-shop and helped the two women to their cab.

The next morning Lecoq had a fresh disappointment. M. d'Escorval fell and

broke his leg while descending from his carriage. There was more delay while a new judge was assigned to the examination. The new examiner, M. Segmuller, listened attentively to Lecoq's analysis and agreed that there was a mystery behind the case. At last the prisoner was brought in for formal examination.

The murderer, giving his name as May, irritatingly insisted he had no given name. He said he was a circus performer, and he gave convincing imitations of a barker in French, English, and German. His story was that he had been attacked by the three men, and had shot them in self-defense. May was returned to his cell and Lecoq continued his patient investigation.

The quest for the murderer's identity was a long hunt. Lecoq and Father Absinthe, working for weeks on fruitless clues, were never successful in tracing the diamond earring. They found the cab that had picked up two women at the scene of the crime, but the women had left the cab at an apartment house, gone into the courtyard, and disappeared through a back door.

So it went with all clues. A visitor came to see the prisoner and showed a pass issued to a relative of Mother Chupin. Father Absinthe tried to trail the visitor but lost him. Lecoq learned of the visit later. He was sure the man was the drunk who had been locked up with the murderer that first night, the man whose general build Lecoq had reconstructed

from the footprints in the snow. Then, by spending six days hidden in the garret above May's cell, Lecoq learned that the prisoner received cipher notes from the outside rolled in bits of bread. Lecoq even suspected Gevrol of helping May, but he could prove nothing.

In despair Lecoq pulled the old trick of letting the prisoner escape; then he followed him closely. May joined his accomplice outside a high wall. Lecoq watched while the accomplice boosted May over the wall into the garden of the Duke of Sairmeuse. The accomplice was captured, but no trace of May could be found, although Lecoq searched the duke's house thoroughly. He learned nothing from May's accomplice, an ex-convict.

As a last resort Lecoq consulted old Tabaret, the oracle of the force. The sage listened eagerly. Then he explained logically Lecoq's errors. M. d'Escorval had conveniently broken his leg because he knew who the prisoner was and did not dare prosecute him. Lecoq could not find May in the Duke of Sairmeuse's house because May was the duke.

Lecoq had to agree; an obscure detective could do nothing against a duke who undoubtedly was engaged in some mysterious intrigue. If he persisted in trying to arrest so great a noble, Lecoq himself would be convicted as a madman. Lecoq gave up the case, but he was determined that sooner or later he would get to the bottom of the whole affair.

## A MONTH IN THE COUNTRY

*Type of work:* Drama

*Author:* Ivan Turgenev (1818-1883)

*Type of plot:* Realistic comedy

*Time of plot:* The 1840's

*Locale:* Russia

*First presented:* 1850

*Principal characters:*

ARKADY ISLAYEV, a wealthy landowner

NATALYA (NATASHA), his wife

KOLYA, their son

VERA, Natalya's ward

LIZAVETA, a companion

RAKITIN, a family friend  
BELYAYEV, a young tutor  
SHPIGELSKY, a doctor

### Critique:

This play is comedy barbed with psychological realism and social satire. Turgenev has presented a timeless interlude with a little Russian coloring, for the kind of atmosphere found in Chekhov's work is only lightly sketched in. The characters run a range from a near-cuck-olded husband to a buffoon doctor. The main action concerns the struggle between Natalya, an older woman, and her young ward, Vera. The courtship of a neighbor and the affairs of Lizaveta and the doctor are side actions. The play reads well, but it is a little long for modern staging.

### The Story:

In her drawing-room, Natalya, a twenty-nine-year-old wife and mother, was talking confidentially to her good friend Rakitin. She admitted that her husband Islayev had one fault: he went into things too enthusiastically. He was with his workmen constantly, and he himself demonstrated how they should do their work. Her complaint ended, she bade Rakitin go on reading *The Count of Monte Cristo* to her. She really had no interest in the book, but it was being discussed by her friends.

It was read aloud in the big room, where a card game was in progress. Schaaf, the German tutor, had been winning until Lizaveta, companion to Islayev's mother, made a mistake; the German grumbled at her ineptness. The doctor, Shpigelsky, breezed in and, as was his wont, told a long, pointless story. He had really come to discuss privately with Natalya a friend of his who wished to marry Vera. Natalya, claiming that at seventeen Vera was too young, put off a definite answer.

Kolya, Natalya's little son, came running up, full of news about Belyayev's doings. Now the energetic young tutor, who had been there nearly a month, was making a kite. Vera, also coming from play, told how Belyayev could climb trees as nimbly as a squirrel. Islayev tried to induce Natalya and Rakitin to look over his new blowing machine, but only Rakitin was interested.

As the room gradually cleared, Natalya had a chance to talk with Belyayev at some length. She complimented him on his good singing voice and asked about his family. She was touched to learn that his mother was dead and that he had a sister also named Natalya. In spite of her friendly attitude, Belyayev was nervous and persisted in being formal and polite with her.

In the garden Katya, the maid, was listening to the butler's proposal. She had some trouble in fending him off, and the arrival of Schaaf made matters a little more complicated. Schaaf archly sang a love song and tried to kiss her. She escaped by running into a raspberry patch.

Vera and Belyayev called her out after Schaaf left. They were working on the kite and, as they worked, they companionably shared Katya's raspberries. Belyayev told Vera much of his past life, of his studies in Moscow, of his poverty. Vera described her loneliness without friends her own age. Interrupted by the arrival of Natalya and Rakitin, they slipped out of the garden.

Natalya professed to Rakitin her uneasiness about Vera; the girl was very young and probably should not be so much alone with Belyayev. Rakitin began to suspect what was happening. Natalya had always been so frank and



tender with him. Now she seemed preoccupied and talked distractedly. She even accused him of having a languid mind, and she no longer cared for his descriptions of nature.

Rakitin sought out Belyayev to get better acquainted with him. He was troubled when he discovered that the young tutor hid such an engaging manner underneath his gawky exterior. Although Belyayev thought of Natalya only as an older woman and his employer, Rakitin sensed a possible rival.

Shpigelsky brought Bolshintsov, a neighbor of forty, to the house and coached him carefully on what he was to say. Bolshintsov was shy with women, but, having decided to make an offer to Vera, he had enlisted the busybody doctor as an intermediary. If the match came off, Shpigelsky was to get three horses as his reward.

When Natalya could not disguise her increasing coldness toward Rakitin, he accused her of being attracted to Belyayev. Although she proclaimed that she still loved Rakitin, she could not deny the young tutor's charms. Rakitin delicately hinted that she owed her love to her husband and suggested that both he and Belyayev should leave the house.

With Vera, Natalya assumed a sisterly air and told her of Bolshintsov's proposal. She did not press the point too much after Vera laughed at the idea of marrying such a funny old man. Instead, with mature skill, she probed into her ward's feelings and got her to confess her love for Belyayev. Her suspicions confirmed, she was torn between her inclinations as a woman and her duty as wife and guardian.

Natalya, sending for Belyayev, warned him that Vera was quite immature and that it was easy for her to misinterpret friendship. When the young man finally understood that Vera was in love with him, he was amazed; he had no notions of love at all. He resigned his job and offered to leave the house immediately. Natalya, unable to bear his willingness

to leave the house, asked him to defer his decision for a while.

Meanwhile, Shpigelsky was impressing Lizaveta by diagnosing the ills and attitudes of members of the family. He reminded her that she would not want to remain a companion all her life; hence he would make her an offer of marriage. Lizaveta, adopting a coquetish manner, began a coy reply, but the doctor kept on talking. He insisted on telling her all his faults and the extent of his fortune, and then proved to her he was a fine fellow because he had confessed his faults. Lizaveta promised to give him an answer the next day. To her surprise, Shpigelsky sang a peculiar song about a gray goat.

Vera made an effort to save the situation by telling Belyayev that she knew how Natalya had warned him of the girl's love. Bitter over Natalya's efforts to get her married off to Bolshintsov, she hoped that Belyayev would confess his love for her. The young man was unresponsive. Then Vera assured him that Natalya herself was in love with him.

When Natalya found them, Vera was openly reproachful. She accused her guardian of treating her as a child when she was a grown woman. Henceforth they would be equals and probably rivals. She left in an emotional state. When they were alone, Natalya confirmed that she was in love with Belyayev. Overwhelmed by her declaration, he could think only of going away.

Islyayev began to suspect that all was not well in his household, for he knew that Rakitin had been much in his wife's company. Being a forthright man, he asked Rakitin outright if he were in love with Natalya. Rakitin admitted that he was, and he added that he was going away immediately. Islyayev scarcely wanted him to leave, but his departure did seem a good solution. Rakitin made no mention of Natalya's infatuation for Belyayev.

Vera told Shpigelsky that she would accept Bolshintsov's offer because she could no longer remain under the same

roof with Natalya. Belyayev, not trusting himself to meet Natalya, sent a farewell note by Vera. To Islayev, it seemed peculiar that so many people were leav-

ing at once. Lizaveta also commented to Islayev's mother that she too would be going away one of these days.

## THE MOTHER

*Type of work:* Novel

*Author:* Grazia Deledda (1872-1936)

*Type of plot:* Psychological realism

*Time of plot:* Early twentieth century

*Locale:* Sardinia

*First published:* 1920

*Principal characters:*

PAUL, a priest

MARIA MADDALENA, his mother

AGNES, his sweetheart

### *Critique:*

*The Mother* is a searching study of a human problem, the age-old conflict arising out of the struggle between authority and inclination. The scene, as in most of this writer's work, is the island of Sardinia, with its poor peasants, its inbred superstitions, and its church-directed religion. The structure of the novel is compact in that the dramatic action covers only two days. The tragic ending is inevitable. The character of Maria Maddalena dominates the book, but Paul and Agnes become sympathetic creations. Grazia Deledda was awarded the Nobel prize for literature in 1926.

### *The Story:*

Maria Maddalena had been an orphan, brought up in drudgery by aunts. Part of her work was to bring flour from the mill. If there were no other customers, the old man who waited on her would follow her out and kiss her by force behind the bushes. His whiskers pricked her. When her aunts learned what was happening, they forbade the girl to go near the mill again. To their surprise, the old man came to the house one day and asked for Maria in marriage.

Maria continued to live in her aunts' house; her husband stayed at the mill.

Each day, when she visited him, he would steal flour and give it to her. Widowed shortly after she became pregnant, she supported her son by working as a servant. She refused to sully herself with the demanding servants and masters of the places in which she worked, for she wished to make her son a priest and she felt purity was required of her as well.

When her son Paul went to the seminary, she worked there to be near him. The bishop often commanded Paul to seek out his sacrificing mother and kiss her hand. During vacation periods they sometimes went back to their native village. One summer Paul visited the town prostitute several times. He was fascinated by her white skin; he thought it was so pale because her house was in constant shade. After that summer Paul threw off desires of the flesh and felt himself sanctified.

His studies completed, Paul was assigned to the remote village of Aar, a mountainous town where strong winds blew all the time. The mother was proud that her dreams were coming true as the population gathered in the square to meet the new priest. She settled down placidly in the presbytery to keep house for her son.

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THE MOTHER by Grazia Deledda. Translated by Mary G. Steegmann. By permission of the publishers, The Macmillan Co. Copyright, 1923, by The Macmillan Co. Renewed. All rights reserved.

Aar had had no priest for some time. The former priest had been a drunkard and a gambler; some people said a sorcerer. They had half-liked him, however, and had never complained to the bishop because they were afraid of his magic. Prudently Maria had bars in the form of a cross put on the front door to ward off the evil eye, for it was common knowledge that the old priest had sworn to drive away any successor. But then, Maria was an ignorant woman.

One night Maria was desperately afraid. For some time Paul had had a mirror in his room; he cleaned his nails and washed with scented soap. He even let his hair grow long and tried to comb it over his tonsure. She knew what was happening. Agnes was the only member of the family left in the big house; Paul had begun to visit her on his parish rounds. From the sounds in his bedroom, Paul was again getting ready to go out that night.

Paul left hurriedly. Ashamed but desperate, his mother followed after him. She saw him go to the side gate of the big house and disappear inside. Finding the gate locked, she circled the grounds; all the entrances were shut. She returned home to wait for Paul.

Dozing as she waited, she thought the wicked old priest was sitting beside her, leering at her from his whiskered face. He drew off his socks and ordered her to mend them. Calmly enough, she asked him how she could mend socks for a dead man. The priest declared he was not dead; furthermore, he would drive them out of the village. When she called him wicked, he argued with her that God had put us on earth to enjoy ourselves.

With a start she awoke looking about her for the socks. She thought she heard ghostly footfalls leaving the presbytery. Earlier she had considered denouncing Paul to the bishop. Not sure of his guilt, however, she resolved to face the problem at once.

When Paul came in, he curtly told his mother that he had been calling on a sick

person. Maria was determined, however, to leave the village, never to see him again unless he broke with Agnes. She wondered if her own son could be so selfish that he could not see he was endangering Agnes' soul as well as his own. In his chamber Paul fell into a troubled sleep after calling on God for help.

In the morning his mother waked him early. Before he left his room he wrote a letter renouncing Agnes. With a pale face he gave it to his mother and told her to deliver it to the girl in person. After hearing confessions, he said mass. His sermon was cutting. The congregation was growing smaller each day; only on Sunday were the pews filled. Afterward he learned that Agnes had received his letter.

During the morning word came that King Nicodemus was dying. Nicodemus was a wild hunter who lived far up the mountain, where he had removed himself so he could do no harm to man. His relatives had brought him into the village when he was far gone in sickness. Paul, with his server Antiochus, went to the hut to give the hunter extreme unction. To their surprise, Nicodemus had disappeared. With his last strength he had left the hated village, to die in his own mountain cabin.

Later a woman brought to Paul a little daughter who was having a tantrum. The mother thought the girl possessed of a demon, for it took force to get her into the presbytery. Humoring the superstitious mother, Paul read the parable of the Gadarene swine. As he read, the girl became quiet and receptive. Maria and the others were sure Paul had exorcised an evil spirit.

The people of the village, believing him a miracle worker who could cast out demons, held a celebration for Paul. He was thankful when some of the merry-makers went home with him. He needed help that night to keep him from going to Agnes.

Antiochus lingered after the rest of the company to remind Paul of a promise to



visit the boy's mother. Antiochus wanted to be a priest, and Paul had promised to speak about the plan. Wearily he set out. While he was impressing on his server's mother the sacrifices demanded of the priesthood, one of Agnes' servants came with the news that Agnes had fallen and was bleeding at the nose. Accepting his fate, Paul went to see her again.

Agnes was pale and older looking but not ill. She reproached him for the letter and inquired about his promise to marry her and take her away. Paul declared only a brother's love for her. An-

gry, Agnes said that he came at night and seduced young girls. She would so denounce him in church if he did not leave the village before morning.

Paul told his mother of the threat. Both were apprehensive of going to church; they were thankful to see Agnes' pew empty. But toward the end of the service she appeared, looking straight at Paul. As the services were ending he heard a cry. His mother had dropped dead. Paul went to her side. He saw Agnes staring at him.

## MOURNING BECOMES ELECTRA

*Type of work:* Drama

*Author:* Eugene O'Neill (1888-1953)

*Type of plot:* Romantic tragedy

*Time of plot:* Shortly after the Civil War

*Locale:* New England

*First presented:* 1931

### *Principal characters:*

EZRA MANNON, a Civil War general  
CHRISTINE, his wife  
ORIN, his son  
LAVINIA, his daughter  
CAPTAIN ADAM BRANT, Christine's lover  
HAZEL NILES, and  
PETER NILES, cousins of the Mannons  
SETH, the Mannon caretaker

### *Critique:*

The plot of *Mourning Becomes Electra* is based on the Greek tragedy of *Electra* and her brother Orestes. In keeping with the nature of the story, O'Neill chose for his time and setting the Civil War era, a period not too far off to be forgotten by the American public and yet remote enough to be viewed in legendary aspect. The Orestes of the Greek plays had killed his mother because she had murdered his father. According to Greek ethics, it was a son's duty to avenge his father, and Orestes had acted justly according to the gods, who in the end saved him from punishment. Because such a conclusion would not be acceptable to a modern audi-

ence, O'Neill created Orin's madness to complete his tragedy. The separate parts of this trilogy are entitled *Homecoming*, *The Hunted*, *The Haunted*.

### *The Story:*

The Civil War was over, and in their New England home Christine and Lavinia Mannon awaited the homecoming of old Ezra Mannon and his son Orin. Lavinia, who adored her father, detested Christine because of Ezra's love for his wife. Christine, on the other hand, jealously guarded Orin's love because she hated her husband and her daughter. In this house of hidden hatred, Seth, the

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MOURNING BECOMES ELECTRA by Eugene O'Neill. By permission of the publishers, Random House, Inc. Copyright, 1931, by Horace Liveright, Inc.

gardener watched the old mansion and saw that Lavinia also despised Captain Brant, who was a steady caller at the Mannon home.

The Mannons, descended from old New England stock, had their family skeleton. Dave Mannon, Ezra's brother, had run off with an Indian woman named Marie Brantôme. Seth, seeing the antagonism between Lavinia and her mother, disclosed to Lavinia that Captain Brant was the son of Marie and Dave Mannon.

Embittered by her mother's illicit romance with Brant and jealous of Christine's hold on Ezra, Lavinia forced Christine to send her lover away. But Christine was too powerful a woman to succumb to her daughter's dominance. She urged the grudge-bearing Brant to send her some poison. It was common knowledge that Ezra had heart trouble, and Christine was planning to rid herself of the husband whom she hated so, that she would be free to marry Brant. Lavinia cruelly reminded her mother that her favorite offspring was Orin, who was born while Ezra had been away during the Mexican War.

The family jealousies were obvious by the time Ezra came home. Ezra, a kind, just man, realized that Christine shrank from him while she attempted to pretend concern for his health. That night in their bedroom Ezra and Christine quarreled over their failing marriage. Ezra had a heart attack, and when he gasped for his medicine Christine gave him the poison instead. As he lay dying in Lavinia's arms, the helpless man feebly but incoherently accused Christine of guilt in his murder. Lavinia had no proof, but she did suspect her mother's part in Ezra's death.

Peter and Hazel Niles, cousins of the Mannons, came to the mansion after Ezra's death. Peter was a rejected suitor of Lavinia, and Hazel was in love with Orin. Lavinia spied upon her mother constantly. When Orin came home, the two women vied for his trust, Lavinia trying to create suspicion against her mother and Christine attempting to regain her son's close affection. Uncomfortable under her

daughter's looks of silent, sneering accusation, Christine finally realized that Lavinia had found the box of poison. While Hazel, Peter, and Christine tried to make a warm welcome for Orin, Lavinia hovered over the group like a specter of gloom and fatality. Able to get Orin alone before Lavinia could speak to him, Christine told her son about Lavinia's suspicions concerning Captain Brant and Ezra's death, and she tried to convince Orin that Lavinia's distraction over Ezra's death had warped her mind.

Orin, whose affection for his mother had made him dislike Ezra, believed Christine, but the returned soldier swore that if he ever discovered that the story about Captain Brant were true, he would kill Brant. Desperately Christine told Lavinia that Orin's trust had been won, that Lavinia need not try to take advantage of his credulity; but Lavinia stared at her mother in silent defiance. Under her daughter's cold stare Christine's triumphant manner collapsed into a pathetic plea that Lavinia should not endanger Brant's life, for Orin had threatened to kill him.

Lavinia slyly hinted the truth to Orin, and his old childhood trust in his sister led him to believe her story in part, unwillingly however, for he was still influenced by love for his mother. Lavinia hinted that Christine might run to Brant at the first opportunity. Orin agreed to wait for proof, and if sufficient proof were offered, then to kill Brant. Lavinia instructed Orin to maintain his pretense that he believed her to be mad.

Shortly after Ezra's funeral, Christine did go to Brant. Orin and Lavinia had pretended to be paying a call on a nearby estate, but they followed their mother to Brant's ship, where they overheard the lovers planning to run off together. Although Orin was consumed with jealous hatred of Brant, Lavinia restrained him from impulsive action. When Christine had gone, Orin went into the cabin and shot Brant. Then the brother and sister rifled the ship's cabin and Brant's pockets

to make the death appear to have been a robbery and murder.

Orin and Lavinia returned to the Mannon mansion and told Christine what they had done. At the sight of his mother's grief Orin fell to his knees, pleading with her to forgive him and to give him her love. Fearing he had lost his mother's affection, the bewildered boy rushed from the room, but Lavinia faced her mother victoriously. Christine went into the house and shot herself. Orin, in a frenzy of grief, accused himself of his mother's murder.

Lavinia took her brother on a long sea trip to help him overcome his feeling of guilt. When they returned, Orin was completely under Lavinia's control, reciting in toneless speech the fact that Christine had been an adulteress and a murderess, and that Orin had saved his mother from public hanging. He was changed in appearance and spirit; it was plain that strange thoughts of grief and guilt preyed on his mind. During the trip Lavinia had grown to look and behave like Christine.

Lavinia was now able to accept Peter's love, but when Orin saw his sister in Peter's embrace, he became angered for a brief moment before he congratulated Peter and Lavinia. When Orin became engaged to Hazel, Lavinia was afraid to leave Orin alone with the girl for fear he

would say too much about the past.

Orin began to write a family history, urged by a remorseful desire to leave a record of the family crimes. Becoming jealous of Lavinia's engagement to Peter, he threatened to expose her if she married him. Orin kept hinting to Lavinia that, like Christine, she was planning to poison him as Christine had poisoned the man who held her in bondage. Finally, driven to distraction by Orin's morbid possessive attitude toward her and by his incessant reminding of their guilt, Lavinia suggested to the crazed mind that he kill himself. As Peter held Lavinia in his arms, Orin went to the library to clean his pistol. His death was assumed to have been an accident.

Hazel suspected some vile and sinister fact hidden in Orin's accidental death. She went to Lavinia and pleaded with her not to ruin Peter by marrying him, but Lavinia denied that there was any reason to put off the marriage. While she spoke, however, Lavinia realized that the dead Mannons would always rule her life. The others had been cowards, and had died. She would live. She sent Peter away. Then she ordered Seth the gardener to board up the windows of the mansion. Alone, the last surviving Mannon, Lavinia entered the old house to spend the rest of her life with the dead.

## MUCH ADO ABOUT NOTHING

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Romantic comedy

*Time of plot:* Thirteenth century

*Locale:* Italy

*First presented:* 1598

### *Principal characters:*

DON PEDRO, Prince of Arragon

DON JOHN, his bastard brother

CLAUDIO, a young lord of Florence

BENEDICK, a young lord of Padua

LEONATO, Governor of Messina

HERO, Leonato's daughter

BEATRICE, Leonato's niece

DOGBERRY, a constable



### Critique:

One of the most brilliant of Shakespeare's plays, *Much Ado about Nothing* is nevertheless not among the favorites of most readers. The plot and the dialogue are artfully conceived and executed, but the comedy is often so near tragedy that it does not have the flavor of many of the other comedies. It was the first of his plays in which the comic and serious plots were so woven together that the outcome of one was dependent upon the other. This work was one of the last comedies Shakespeare wrote; it is thought that his awakening moral consciousness, evidenced here, forced him into the tragedies which were based so completely on themes of moral transgression and human frailty.

### The Story:

Don Pedro, Prince of Arragon, arrived in Messina accompanied by his bastard brother, Don John, and his two friends, Claudio and Benedick, young Italian noblemen. Don Pedro had been successful over his brother in battle. Reconciled, the brothers planned to visit Leonato before returning to their homeland. On their arrival in Messina, young Claudio was immediately smitten by the lovely Hero, daughter of Leonato. In order to help his faithful young friend in his suit, Don Pedro assumed the guise of Claudio at a masked ball and wooed Hero in Claudio's name. Thus he gained Leonato's consent for Claudio and Hero to marry. The bastard Don John tried to cause trouble by persuading Claudio that Don Pedro meant to betray him and keep Hero for himself, but the villain was foiled in his plot and Claudio remained faithful to Don Pedro.

Benedick, the other young follower of Don Pedro, was a confirmed and bitter bachelor who scorned all men willing to enter the married state. No less opposed to men and matrimony was Leonato's niece, Beatrice. These two were at each other constantly, each one trying to gain supremacy by insulting the other. Don Pedro, with the help of Hero, Claudio,

and Leonato, undertook the seemingly impossible task of bringing Benedick and Beatrice together in matrimony in the seven days remaining before the marriage of Hero and Claudio.

Don John, thwarted in his first attempt to cause disharmony, now formed another plot. With the help of a serving-man, he arranged to make it appear that Hero was unfaithful to Claudio. The serving-man was to gain entrance to Hero's chambers when she was away. In her place would be her attendant, assuming Hero's clothes. Don John, posing as Claudio's true friend, would inform him of her unfaithfulness and lead him to Hero's window to witness her wanton disloyalty.

In the meantime Don Pedro carried out his plan to get Benedick and Beatrice to stop quarreling and fall in love with each other. When Benedick was close by, thinking himself unseen, Don Pedro, Claudio, and Leonato would talk of their great sympathy for Beatrice, who loved Benedick but was unloved by him. To each other, the three told sorrowful tales of the love letters Beatrice wrote to Benedick and then tore up. Sadly they said that Beatrice beat her breast and sobbed over her unrequited love for Benedick. Meanwhile Hero and her serving-woman would, when Beatrice was nearby but thought herself unseen, tell tales of poor Benedick, who pined and sighed for the heartless Beatrice. Thus both the unsuspecting young people decided not to let the other suffer. Each would sacrifice principles and accept the other's love.

As Benedick and Beatrice were ready to admit their love for each other, Don John was successful in his base plot to ruin Hero. He told Claudio that he had learned of Hero's duplicity and he arranged to take him and Don Pedro to her window that very night, when they might witness her unfaithfulness. Dogberry, a constable, and the watch apprehended Don John's followers and overheard the truth of the plot, but in their stupidity the petty of-

ficials could not get their story told in time to prevent Hero's disgrace. Although Don Pedro and Claudio did indeed witness the feigned betrayal, Claudio determined to let her get to the church on the next day still thinking herself beloved. There, instead of marrying her, he would shame her before all the wedding guests.

All happened as Don John had hoped. Before the priest and all the guests Claudio called Hero a wanton and forswore her love for all time. The poor girl protested her innocence, but to no avail. Claudio said that he had seen with his own eyes her foul act. Then Hero swooned and lay as if dead. Claudio and Don Pedro left her thus with Leonato, who also believed the story and wished his daughter really dead in her shame. But the priest, believing the girl guiltless, persuaded Leonato to believe in her too. The priest told Leonato to let the world believe Hero dead while they worked to prove her innocent. Benedick, also believing in her innocence, promised to help unravel the mystery. Then Beatrice told Benedick of her love for him and asked him to kill Claudio and so prove his love for her. Benedick challenged Claudio to a duel. Don John had fled the country after the successful outcome of his plot, but Benedick swore that he would find Don John and kill him as well as Claudio.

At last Dogberry and the watch got to

Leonato and told their story. Claudio and Don Pedro heard it also, and Claudio wanted to die and to be with his wronged Hero. Leonato allowed the two sorrowful men to continue to think Hero dead. In fact, they all attended her funeral. Leonato said that he would be avenged if Claudio would marry his niece, a girl who much resembled Hero. Although Claudio still loved the dead Hero, he agreed to marry the other girl in order to let Leonato have the favor he had so much right to ask.

When Don Pedro and Claudio arrived at Leonato's house for the ceremony, Leonato had all the ladies masked. He brought forth one of them and told Claudio that she was to be his wife. After Claudio promised to be her husband, the girl unmasked. She was, of course, Hero. At first Claudio could not believe his senses, but after he was convinced of the truth he took her to the church immediately. Then Benedick and Beatrice finally declared their true love for each other. They too went to the church after a dance in celebration of the double nuptials to be performed. Best of all, word came that Don John had been captured and was being brought back to Messina to face his brother, Don Pedro. But his punishment must wait the morrow. Tonight all would be joy and happiness.

## MURDER IN THE CATHEDRAL

*Type of work:* Drama

*Author:* T. S. Eliot (1888- )

*Type of plot:* Religious chronicle

*Time of plot:* 1170

*Locale:* Canterbury, England

*First presented:* 1935

*Principal characters:*

ARCHBISHOP THOMAS BECKET

PRIESTS

TEMPTERS

KNIGHTS

CHORUS OF WOMEN OF CANTERBURY

*Critique:*

This liturgical drama dealing with the assassination of Thomas Becket is essentially an impartial representation. Eliot shows the politics, both temporal and

churchly, which lay behind the murder; and he presents the archbishop as a man torn between acting and suffering. Most of the drama is in poetic form, with effective expression by the chorus. The archbishop's sermon is in prose, as are the anachronistic speeches of justification by the knights. *Murder in the Cathedral* was written for the Canterbury Festival, June, 1935.

### *The Story:*

The women of Canterbury had been drawn to the cathedral. Instinctively, they knew that they had been drawn there by danger; there was no safety anywhere. But they had to come to bear witness. Archbishop Thomas Becket had been gone seven years. He had always been kind to his people, but he really should not return. During the periods when the king and the barons ruled alternately, the poor had suffered all kinds of oppression. Like common people everywhere, the women had tried to keep their households in order and to escape the notice of the various rulers. Now they could only wait and witness.

The priests of the cathedral were well aware of the coming struggle for power. The archbishop had been intriguing in France, where he had enlisted the aid of the pope. Henry of Anjou was a stubborn king, however, and these struggles for power would hurt someone. The priests knew that the strong rule by force, the weak by caprice; and the only law was to seize power and hold it.

A herald announced to them that the archbishop was nearing the city. They were to prepare at once for his coming. With great interest they asked if there would be peace or war, whether the archbishop and the king had been reconciled. The herald was of the opinion that there had been only a hasty compromise. He did not know that when the archbishop had parted from the king, the prelate had

said that King Henry would not see him again in this life.

After the herald left, one priest expressed the pessimism felt by all. When Thomas Becket was chancellor and in temporal power, he had been flattered and fawned on by courtiers, but even then he had felt insecure. It would be better if the king were stronger or if Thomas were weaker. For a time, however, they dispelled their fears; Thomas was returning to lead them. The women thought the archbishop should return to France. He would still be their spiritual leader, and in France he would be safe. As the priests started to drive out the babbling women, the archbishop arrived and bade them remain.

Thomas Becket told his priests of the difficulties he had encountered, for rebellious bishops and the barons had sworn to have his head. They had sent spies to him and intercepted his letters. At Sandwich he had barely escaped with his life. His enemies were waiting to pounce.

The first tempter came to talk with Thomas. When he was chancellor, Thomas had known worldly pleasure and worldly success. Many had been his friends, and at that time he knew how to let friendship overweigh principles. To escape his present hard fate, he needed only to relax his severity and dignity, to be friendly, to overlook disagreeable principles. Thomas had the strength to give the tempter a strong refusal.

The second tempter reminded Thomas of his temporal power as chancellor. He could be chancellor again and have lasting power. It was well known that the king only commanded, while the chancellor ruled, and ruled richly. Power was a present attribute; holiness was more useful after death. Real power had to be purchased by wise submission, and his present spiritual authority led only to death. Thomas asked about rebellious



bishops whom he had excommunicated and barons whose privileges he had curtailed. The tempter was confident that these dissidents would come to heel if Thomas were chancellor with the king's power behind him. Again Thomas had the strength to say no.

The third tempter was easier to deal with. He represented a clique intent on overthrowing the throne. If Thomas would lead them, they could make the power of the Church supreme. No more would both the barons and the bishops be ruled by a king. Thomas declined the offer to lead the malcontents.

The fourth tempter was unexpected. He showed Thomas how he could have eternal glory. As plain archbishop, the time would come when men would neither respect nor hate him; he would become a fact of history. So it was with temporal power, too: king succeeds king as the wheel of time turns. Shrines are pillaged and thrones totter. But if Thomas would only continue in his present course, he would become a martyr and a saint, to dwell forevermore in the presence of God.

Thus the archbishop's dilemma came to him. No matter if he acted or suffered, he would sin against his religion.

Early on Christmas morning Thomas preached a sermon on peace. Christ left us his peace, but not peace as the world thinks of it. Spiritual peace did not necessarily mean England at peace with other countries or the barons at peace with the king.

After the Christmas time had passed, four knights came to Canterbury on urgent business. Refusing all hospitality, they began to state charges against Thomas, saying that he owed all his influence to the king. Thomas, they argued, had been ignobly born, and his eminence was due solely to King Henry's favor. The knights tried to attack Thomas, but the priests and attendants interposed themselves.

The charges were publicly amplified. Thomas had gone to France to stir up

trouble in the dominion and to intrigue with the King of France and the pope. Yet in his charity King Henry had permitted Thomas to return to his see. Thomas had repaid that charity by excommunicating the bishops who had crowned the young prince; hence the legality of the coronation was in doubt. The knights then pronounced his sentence: he and his retinue must leave English soil.

Thomas answered firmly. In France he had been a beggar of foreign charity, and he would never leave England again. He had no dislike for the prince; rather, he had only carried out the pope's orders in excommunicating the bishops.

These words availed little. In the cathedral proper, the knights fell on Thomas Becket and slew him.

In turn the knights gave their reasons for the slaying. It looked like four against one, and the English believed in fair play; but before deciding, the people should know the whole story. First, the four knights would not benefit from the murder. The king, for reasons of state, would deplore the incident, and the knights would at least be banished. And really, it was hard for a good churchman to kill an archbishop.

Secondly, Thomas had been an able chancellor. The king had hoped, in elevating him to the archbishopric, to unite temporal and spiritual rule and to bring order to a troubled kingdom. But as soon as Thomas was elevated, he became more priestly than the priests and refused to follow the king's orders.

Thirdly, he had become an egotistical madman. There was evidence that before leaving France he had clearly prophesied his death in England. He was determined to suffer a martyr's fate. In the face of this provocation, the people must conclude that Thomas had committed suicide while of unsound mind.

After the knights left, the priests and populace mourned. Their only solace was that so long as men will die for faith the Church will be supreme.

## THE MYSTERY OF EDWIN DROOD

*Type of work:* Novel

*Author:* Charles Dickens (1812-1870)

*Type of plot:* Mystery romance

*Time of plot:* Mid-nineteenth century

*Locale:* England

*First published:* 1870

### *Principal characters:*

EDWIN DROOD, a young engineer

JACK JASPER, Edwin's young uncle and guardian

ROSA BUD, Edwin's fiancée

NEVILLE LANDLESS, an orphaned young man

HELENA LANDLESS, Neville's sister and Rosa Bud's schoolmate

DURDLES, a stonemason and friend of Jack Jasper

MR. CRISPARKLE, Neville Landless' tutor and friend

### *Critique:*

*The Mystery of Edwin Drood* was Charles Dickens' last novel, begun when the author was already sick and exhausted. It was not finished, and no notes to indicate what the solution in Dickens' mind might have been have ever been discovered. Many people have tried to hypothesize a probable ending and to write a conclusion, but no solution has been satisfactory; Dickens' secret died with him. One of the most interesting theories, however, finds Mr. Jasper the murderer and relates the death of Edwin Drood to the secret society of Thugs in India, a sect that murdered by strangulation. This novel is almost entirely a murder mystery. Although some of Dickens' earlier novels had contained elements of a mystery plot, this book is the only one to be so completely of that type. It was probably inspired by the work of Dickens' friend, Wilkie Collins, a famous author of mysteries.

### *The Story:*

Mr. Jack Jasper was the young choir-master of the cathedral at Cloisterham. Young as he was, he was also the guardian of his orphan nephew, Edwin Drood, who was only a few years Jasper's junior. In spite of his positions of trust, Jasper was an opium addict. Edwin Drood was an apprentice engineer who would one day become a partner in the firm that employed him, for his father had been one

of the owners. Drood's profession took him all over the world, but he came back at every opportunity to Cloisterham to see his uncle and his fiancée.

Drood's fiancée, Rosa Bud, was attending a finishing school in Cloisterham. She had been there for several years, for both her parents were dead. The fathers of the two young people had been extremely close friends and each had requested in his will that the two be engaged and, at the proper time, married. As the years passed, however, the two young people realized that they were not in love and, contrary to their parents' wishes, had no desire to marry. In Rosa's last year at the finishing school they agreed that they would remain friends, but they put aside all ideas of marriage.

No one except Rosa realized that Jasper was in love with her. Rosa was very much afraid of Jasper, so afraid that she dared not tell anyone of Jasper's infatuation. But she almost gave her secret away when she ceased taking music lessons from him, lest he annoy her during the hours when they were alone.

During one of Drood's visits to Cloisterham a young couple from Ceylon, Englishmen who had been orphaned in that far-off island, came to the city. The girl, Helena Landless, who was Rosa Bud's age, entered the finishing school; the young man, who was the age of Edwin Drood, began studies under one of the

minor officials at the cathedral, Mr. Crisparkle. Crisparkle, a friend of Jasper and Drood, introduced his charge, Neville Landless, to the two men in the hope that they would all become fast friends.

It turned out, however, that young Landless was very much affected by Rosa and was irritated by Drood's casual attitude toward her. The very first evening that they were together in Jasper's lodgings, the two quarreled, and Jasper realized that if he had not interceded Landless would have killed Drood in a fit of rage.

Rosa and Helena did become close friends, and Rosa confessed to Helena that she was in love with the latter's brother. Although she did not tell Jasper, he soon discovered the truth for himself and became exceedingly jealous. Jasper, who was extremely mysterious at times, and more than a little peculiar because of his addiction to opium, became acquainted with another peculiar man, Durdles, a stonemason. Durdles took Jasper about the cathedral and pointed out the various old tombs under the ancient edifice. On one of those visits, which took place in the dead of night, Durdles became very drunk. While he was asleep, Jasper took the key to an underground tomb from Durdles' pocket. What he did with it later on remained a mystery.

During the next Christmas season Mr. Crisparkle tried to patch up the quarrel between Landless and Drood. He proposed that they meet together at Jasper's lodgings and, after mutual apologies, have a congenial evening together. The two young men agreed. On Christmas morning, however, Drood was reported missing by his uncle, with whom the nephew was staying. Jasper said that late the night before the two young men had walked out of his lodgings and turned toward the river. No one had seen them afterward. When Mr. Crisparkle appeared, he reported that young Landless had left earlier that morning on a solitary walking trip. A searching party set out after him

and brought him back to Cloisterham. Young Landless was unable to convince anyone of his innocence, although there was not enough evidence to convict him of any crime. Indeed, the body of Drood was not found, although Mr. Crisparkle discovered his watch and tie pin in the river.

At first only Rosa and Helena were convinced of Landless' innocence. Soon they won Mr. Crisparkle over to their side, and he aided Landless to leave Cloisterham for a refuge in London.

Jasper vowed that he would unearth evidence that would incriminate the murderer. He also intimated that he had some evidence that Landless was the guilty person. Publicly, however, there was no indication that Edwin Drood had actually been killed.

After a few months Jasper appeared at the school and requested an interview with Rosa. As they walked in the school gardens, Jasper told of his love for her and warned her that he had sufficient evidence to send Neville Landless to the gallows. He also implied that he would use his knowledge unless Rosa returned his love. After he had gone, Rosa left the school and went to London, where she sought the protection of her guardian, Mr. Grewgious, an odd man but one who loved her because he had been in love with her mother years before. Mr. Grewgious arranged to have Rosa remain in safe lodgings in London. Mr. Crisparkle arrived the next day and began to lay plans to extricate Landless and Rosa from their troubles.

One day a white-haired stranger arrived in Cloisterham. His name, he let it be known, was Datchery, and he was looking for quiet lodgings where he could end his days in comfort and peace. Looking for a place of residence that would reflect the quaintness of the past, he took rooms across from Jasper's home in the old postern gate. Passersby would see him sitting by the hour behind his open door. Every time he heard some remark about



Jasper, he made a chalk mark, some long, some short, on the inside of his closet door.

A short time later Jasper was followed about, almost haunted; by a haggard old woman from whom he had bought opium. She had learned something about the choirmaster, apparently, and suspected a great deal more. Datchery, noting her interest in Jasper, followed her to a cheap

hotel. The next morning he and the strange woman attended a service in the cathedral. When the woman told him that she knew Jasper, old Datchery returned home and added another chalk mark to those behind his closet door. . . .

(Here the story ends, for Dickens died suddenly, leaving the novel incomplete, with no notes among his papers to show how he intended to end the story.)

## THE NAKED YEAR

*Type of work:* Novel

*Author:* Boris Pilnyak (Boris Andreyevich Vogau, 1894- )

*Type of plot:* Regional chronicle

*Time of plot:* 1921

*Locale:* Russia

*First published:* 1922

### *Principal characters:*

DONAT RATCHIN, a merchant's son, a young revolutionist

NASTIA, a chambermaid

ARKHIP, a peasant member of the party

ARKHIPOV, his father

NATALIA ORDYNIN, a young doctor

BORIS,

GLEB, and

EGOR, her brothers

CATHERINE, and

LYDIA, her sisters

ANDREY, a fugitive

### *Critique:*

The importance of *The Naked Year* is historical. During World War I and its aftermath of revolution, Russian prose almost ceased to exist, although some types of poetry flourished. This novel is the first prose work of any stature to be published after the hiatus. Pilnyak is strongly under the influence of poetical tenets; that is, this work exalts manner over matter. Quite literally there is no plot, nor are there characters in the usual sense. Rather the author gives a series of impressions of revolution-torn Russia during one year of civil war, pestilence, blockade, and change, just before the Soviets gained firm control in 1921. The reading is irritatingly obscure at times,

but effective in its blending of lyricism and realism.

### *The Story:*

Ordynin Town was a citadel which had for years lived a normal life. That is to say, poets, artisans, and merchants dwelt there, busy with their tasks. The Ratchin family had been merchants for two hundred years, and for much of that time they had leased the salt trade. Donat, a curly-headed youth, was the youngest son. Already he counted on taking his place in the market, on buying and selling and ruling his clerks.

The monastery held an important place in the lives of the people, for its

THE NAKED YEAR by Boris Pilnyak. Translated by Alec Brown. By permission of the publishers, Harcourt, Brace & Co., Inc. Copyright, 1929, by Payson & Clarke.

bells regulated their lives. At nine o'clock the town went to bed. Anyone up and about after that hour had to identify himself to the watch. Pranks of boys and dwarfs provided the only excitement, and the stationer's store was the intellectual center of the town.

Donat at fifteen fell in love with a chambermaid named Nastia. Every evening he went to her kitchen and read church history aloud to her. When Ivan, his autocratic father, heard of the attachment, he had both Donat and Nastia whipped; that same night Ivan sent his housekeeper to Donat's bed. Afterward Donat learned how to get out of the house at night. For a while he clambered out of a window and went to see the persecuted widow of a rich money-lender.

In 1914 war came, and in 1917 revolution. From ancient Ordynin the inhabitants were called up to learn the craft of murder, to kill and die. Donat was sent to the Carpathians. The first casualty of Ordynin was Classic-Spark, a loafer who committed suicide when the vodka ran out. Because the merchants of Ordynin refused to pay a sufficient bribe to the engineers who were laying the railroad tracks, the railway station was put some distance away. Ordynin was doomed to remain in the backwash of progress and change.

The Ratchin house was requisitioned by the Red Guard, and the salt market was broken up. Donat returned from the war full of hatred for the old order. He ordered that the salt building was to be destroyed and a house for the people erected in its place.

In the monastery Olly Kuntz printed blank orders for arrest and imprisonment. Arkhip, a peasant unused to writing, was in command, and frequently he laboriously penned orders of execution. Comrade Laitis took Olly to the cinema and saw her home. Later he came back with his soldiers to arrest Andrey, a lodger, but Andrey cleverly gave them the slip and got away. The soldiers broke into Ol-

ly's room when they searched the building, and Olly wept out of sympathy for Andrey. Semyon, a bookish man interested in masonry, was much impressed by Andrey's cleverness.

Old Arkhipov, Arkhip's father, went to see the doctor. His fears were confirmed when the doctor and Natalia Ordynin, his assistant, told him he had cancer of the stomach. At the moment Arkhipov decided that he must die, Arkhip was signing an execution warrant. That evening the father asked Arkhip's advice, and on his son's suggestion he shot himself in the mouth.

After two years Gleb returned to the manor. No one could remember whether the town was named for the Ordynin family or whether the family took its name from the town. At any rate the Ordynins had been lords for a long time; now the seal of Cain was on them. In the rundown house no one greeted Gleb, but soon Egor, his brother, half-naked and dirty, came stumbling in with the servant Martha. Martha had found her master in a brothel and brought him home. Egor had paid for the spree by selling his sister Natalia's coat.

Gleb learned bad news. Earlier Boris, his older brother, had locked Egor in his room and then had raped Martha. Since Egor was half in love with her, the crime seemed serious. When Boris came into Gleb's room, Boris announced gloomily that he was suffering from syphilis, a family disease. Then Gleb thought of his lunatic father, a religious fanatic in his old age, and of the brothers and sisters who had died in infancy.

Arina, the mother, sold clothes and furniture to make ends meet. Natalia, already suspected of too much fondness for Arkhip, alienated herself from the family by going to live at the hospital where she worked. Catherine, the youngest daughter, was pregnant, and Lydia, the other sister, advised her to have an abortion. To her dismay, Catherine learned that she also had syphilis, but

when she ran to Lydia for comfort, her sister, under the influence of morphine, paid little attention to her.

Andrey joined a brotherhood near the Black Streams. The peasant girls called him out to their dances at night and he was happy for a time. Aganka, the gayest and hardest-working of the girls, attracted him greatly, but she died during the hot summer. Smallpox and typhus broke out and all Russia suffered from pestilence and famine and war. Andrey became Irina's betrothed, although the comrades frowned on marriage as sentimental nonsense. Donat Ratchin was the unbending leader of their anarchistic commune.

The commune ceased to be a haven when the band of strangers arrived. Armed, they killed most of the men at the instigation of Harry, their English leader, and then rode on to join an uprising in the Ukraine. Andrey was lucky to get away.

Boris was furious at first when Ivan, president of the poverty committee, requisitioned the Ordynin manor. He had known Ivan for years and despised him as an unlettered peasant. In a spirit of bravado Boris left home on foot. A friendly peasant gave him shelter the first night, but the apprehensive peasant made him leave early the next morning. Later that day Boris found space in a refugee wagon.

The famine became worse. The old

men would barter with traveling merchants because there was no money to use in buying. There were no young men left to work; they had all gone off with the Reds or the Whites. People did anything they could for bread. At Mar Junction, the railway station, the Red Guards would often requisition young women who came in on the refugee train.

The Whites occupied Ordynin, and when they left the Reds swarmed back. All over the town committees and commissions sprang up. The Moscow functionaries even reopened a mine outside the town. Although the mine was a deathtrap because of its antique equipment, men were forced to work in it.

Arkhip, busy with his many duties, felt keenly his lack of education. Natalia, the only normal Ordynin, was a doctor under the new government. Arkhip had long known Natalia, and at last, needing an educated partner and wanting children, he asked her to marry him. Natalia thought of her university days, when she had been in love. It was a painful memory. She would welcome this new kind of mating, with no love and with no pain. But in spite of her resolutions she felt herself close to Arkhip and talked of the coziness of their union.

Arkhip went home and thumbed in vain through his dictionary. He did not know the word coziness, nor could he find it.

## THE NAPOLEON OF NOTTING HILL

*Type of work:* Novel

*Author:* Gilbert Keith Chesterton (1874-1936)

*Type of plot:* Fantasy

*Time of plot:* Late twentieth century

*Locale:* London

*First published:* 1904

*Principal characters:*

AUBERON QUINN, King of England

ADAM WAYNE, Provost of Notting Hill

MR. TURNBULL, a general

BUCK, Provost of North Kensington



### Critique:

Although *The Napoleon of Notting Hill* is at first glance an amiable fantasy and satire on staid government, its appeal to romance is a solid criticism of seriousness. In the early twentieth century, when Great Britain was at the height of a peaceful prosperity, it seemed that law and order would eventually swallow up eccentricity and puckish fun. Chesterton rebelled against orderly progress from precedent to precedent and struck a vigorous blow for human worth. As prediction his novel is undoubtedly false, but what he envisioned as desirable is far preferable to what we have in our own time.

### The Story:

Although they were his friends, Barker and Lambert often considered Quinn a fool, even a dangerous man, for he persisted in seeing the ludicrous where they saw only the grave. On this particular afternoon Quinn was walking behind his two friends, and as he saw the buttons on their tail coats, he thought them very much like dragon's eyes. Forever afterward he thought of their backs as two dragons shuffling to the rear.

By the end of the twentieth century such imagination was scarcely appreciated. The whole world had become orderly. The smaller nations had disappeared, and among the larger nations Great Britain was by far the most extensive and best organized. The king was now chosen by lot instead of by heredity on the theory that anybody could be a good king. Parliament was only a memory of the days when government was a tedious process. As a reflection of the times, every one wore sober, uniform clothing. Armies and wars were almost forgotten.

During their walk Quinn and his friends were astonished to see a fine looking man in a green military uniform decorated with many insignia. The man was attracting a good deal of attention, for the people had never seen brilliant clothes be-

fore. When Lambert and Barker invited the man to dinner, they learned that he was the ex-president of Nicaragua, the last small state to be conquered. They considered the ex-president an affable, saddened man. He still believed firmly in the right of individuals and of states to be different, but he was obviously very old-fashioned in his thinking. In fact, after they argued with him and showed him the current reasoned view, he went out and committed suicide.

Quinn, later on, was as usual entertaining his friends with pointless quixotic stories. Barker and Lambert listened patiently at first, but the meaning of the vague stories always eluded them. At last, in exasperation, they told Quinn to go stand on his head. To their surprise, Quinn did so, and competently. While he was thus attracting attention from the passers-by, some policemen came up. Thinking they were to be reprimanded, all began to apologize. But the policemen brought word that Quinn had been chosen king. Barker protested loudly that Britain had no need to choose a buffoon as king. Quinn, however, was quite willing to be a king. He immediately styled himself King Auberon.

One day the king was taking a stroll when a boy of nine in a cocked hat struck him smartly with a wooden sword. Instead of punishing the boy, Auberon gave him a coin and complimented him on his knightly bearing. The sight of the boy in his make-believe armor gave the king an idea for bringing life and joy to staid London.

As soon as he could, he appeared before a historical society with his great innovation. All the districts of London which had been cities in earlier days were to be returned to their former autonomy. North Kensington, South Kensington, Notting Hill—all were to have a provost as their chief official. The provosts were to be garbed in medieval splendor and were to

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THE NAPOLEON OF NOTTING HILL by Gilbert Keith Chesterton. By permission of the publishers, Dodd, Mead & Co. Copyright, 1904, by John Lane & Co. Renewed.

be accompanied by an honorary guard armed with halberds. Although the announcement was received with incredulity at first, the people humored their fanciful king. One provost objected to the guards, however, on the grounds that when he was obliged to take a bus, often there were no seats for his henchmen.

Ten years later the plan was still in effect. One day the Provost of North Kensington, who was in private life Mr. Buck, a linen draper, came to the king with a serious and angry face. A new highway through London was being planned, and the Provost of Notting Hill refused to sell the land necessary for a right of way. Soon other provosts came in to second Mr. Buck's complaint. The Provost of Notting Hill, they complained, was taking his office much too seriously; the offer for the land was more than fair, and anyway Notting Hill was little more than a slum. The king in a puckish mood upheld the independence of Notting Hill. He was interested to hear that the stubborn provost was Adam Wayne, once a nine-year-old boy with a wooden sword.

The difficulty arose from the fact that young Wayne had never been out of London, and he thought Notting Hill the most beautiful place in the world. Imbued with chivalric ideals, he had no intention of allowing a modern highway to run through his beloved narrow streets. To get help in his fight to preserve his domain, he visited the merchants in his territory. He found them apathetic to their peril. They were interested only in making money.

The one kindred spirit he found was Mr. Turnbull, who kept a toy shop. Mr. Turnbull had a collection of lead soldiers and a brick model of Notting Hill. With the enthusiastic toy dealer, Wayne sat down to plan the defense of Notting Hill. Coöperation was the easier to get because Wayne promised to make Turnbull a high officer in the army.

Mr. Buck reasoned out that Notting Hill could muster at best only two hun-

dred defenders. If he could lead five or six hundred men against them, it was mathematically certain that the Notting Hill stronghold could be taken and the highway would go through. At dusk, thinking to have an easy conquest, he marched his men against the district. But Wayne had shut off the gas and plunged the streets into darkness. The cunning defenders of Notting Hill then fell on the attackers with halberds and swords.

After this defeat the other provosts combined a larger force and in broad daylight attacked again. This time they could find no opposition. While they were searching everywhere for the small Notting Hill forces, Wayne again used superior strategy. Giving a half crown to all boys he could find, he ordered the urchins to hire hansom cabs and have the drivers come to the heart of Notting Hill. Then Wayne kept the horses and used the carriages to construct a barricade around the center of his district. Amply provisioned, the defenders prepared to sit out a siege.

As more attackers came to join battle, it looked at last as if Notting Hill must fall. Once again Wayne was equal to the occasion. He sent out word that if the besiegers did not withdraw at once, he would open the reservoir and flood the narrow streets.

Suddenly the men from the other districts acknowledged their defeat for the time being. Again they prepared for a fresh attack. At last all of London was ready. With banners flying and with axes and halberds held high, the soldiers closed in on Notting Hill. Wayne knew his defeat was at hand. King Auberon, admiring the resurgence of local pride, went into the thick of things as a reporter. He was knocked down and left for dead on the ground. Wayne also fell mortally wounded. And so Notting Hill was taken.

Afterward, as disembodied voices, Auberon and Wayne compared notes. The king had brought laughter to London, Wayne had brought love. They were content.

## A NARRATIVE OF THE LIFE OF DAVID CROCKETT

*Type of work:* Autobiography  
*Author:* David Crockett (1786-1836)  
*Type of plot:* History and adventure  
*Time of plot:* 1780-1834  
*Locale:* Tennessee  
*First published:* 1834

*Principal character:*  
DAVID CROCKETT, the narrator

### *Critique:*

Davy Crockett has long been a familiar figure in American history. As a hunter and frontiersman he is often likened to Daniel Boone, and his heroic death at the Alamo has stirred our imaginations. Whatever charm this autobiography may have must rest in the reader's interest in Crockett himself, for the book is almost graceless. Crockett seldom locates places, gives dates, or names people. Even his two wives are never called by name. The sections dealing with the Creek War are almost completely flat. We see Crockett as a petulant hater of Andrew Jackson and a slaughterer of bears. Yet because of the author, and the picture of frontier life he presents, the book is an important document in our American past.

### *The Story:*

Crockett claimed that he wrote his own story because a spurious autobiography had been circulated concerning his exploits. He had never had much schooling, and the writing was likely to be ungrammatical. But Crockett had become a figure by reason of his frontier life and his election to Congress. Those people who admired a real man who was no follower of Andrew Jackson were asked to take the narrative kindly.

John Crockett was born either in Ireland or on a ship bound for America. The earlier part of his life was spent in Pennsylvania. Rebecca Hawkins was born in Maryland. After John served in the Revolutionary War, he and Rebecca settled in Tennessee, a dangerous and troubled region. John's parents were killed by the Creek Indians, one of his brothers

was captured, and another was wounded.

David, son of John and Rebecca, was born on August 17, 1786. His earliest recollection was of a near tragedy. He was playing on the bank of a river with his four older brothers and an older friend of fifteen. The five bigger boys got into the Crockett canoe for a lark. All would have been well if any of the Crockett boys had been paddling, but the fifteen-year-old asserted his authority and took the paddle. David watched from the shore as the boy let the canoe drift closer to a rapids. Fortunately, a neighbor working nearby saw the danger and waded out just in time to keep the canoe out of the treacherous rapids.

The Crockett family, dirt poor in that border area, moved several times before David was twelve, each time seeking a better living. At last John established a tavern on the road to Knoxville. The customers were largely wagoners. One day a Dutchman driving a herd of cattle stopped by, and John bound David over to him. The boy made a trip of over four hundred miles on foot to help the Dutchman deliver cattle.

At the end of the trip David was paid five or six dollars. He wanted to go home then, but his master ordered him to stay. Not knowing any better, David thought himself forced to remain with the Dutchman. But the plucky boy watched his chance and told his story to some friendly wagoners. They agreed to take him home if he could escape the Dutchman. In the middle of the night David crept away, and by riding in the wagons and walking a great deal, he eventually got back home.



John thought David should get some book learning. A neighbor had opened a school nearby, and David attended classes for four days. Then he had a fight with a bigger boy and was afraid of the beating the teacher would administer. Each day he hid out in the woods when he was supposed to be in school. When John discovered what David had been doing, he took after the boy with a hickory stick. David ran away, determined to avoid a beating.

Finding work here and there, David lived somehow. For months he helped a wagoner who kept his meager pay in trust for him. When the wagoner made a trip to the neighborhood of Baltimore, David resolved to look over the city. He was enchanted by the large ships in the harbor. Screwing up his courage, he went aboard a ship and had a talk with the captain. When he was offered a place as cabin boy on a voyage to England, he accepted joyfully. But when he returned to the wagoner to quit and collect his wages, his employer kept him by force from leaving and refused to turn over the money.

After some time he got away from his brutish wagoner and started the long trip home. Obtaining employment with a kindlier wagoner, David told his woes. Sympathetic people collected a purse of three dollars, and David thought himself amply provided for. Finally after a long succession of odd jobs, he got back home. He was fifteen years old. The family was still scrimping to get along in the tavern.

David worked out for various neighbors to pay off debts contracted by his father. At the end of a year his father was free and clear, but David kept on working for wages, as his clothes were worn out. One of his employers was a Quaker with a pretty niece to whom David paid court. When she at last told him she was already engaged, David was quick to leave his job.

Next he courted a neighbor girl who seemed pleased with his advances. When David proposed to her, she accepted and

set a date for the wedding. The day before the marriage was to take place, David went part way to her house to stay overnight with another neighbor. There his intended's sister met him with the news that his fiancée had been married the day before to another man.

Nothing daunted, David with the help of friends was introduced to an Irish family with a marriageable daughter. Although at first the mother liked David, she turned against him as a son-in-law. She relented only after David prepared to take the girl away to be married at his house. With some calves, a few store articles, and his gun David settled his bride in an outlying cabin.

After the birth of his second son news came that the Creeks were on the warpath. Even though his wife objected, David left to join the militia. Soon his superior marksmanship and his knowledge of the woods made David a leader of the soldiers pursuing the Creeks. During the campaign the greatest hardship was hunger. In one engagement the militia trapped and burned to death forty-six Creeks in a log cabin. Afterward, hearing that potatoes had been stored in the cellar, David went back and rescued the supplies.

For nearly a year the whites pursued the Indians, killing all the Creeks they could find and burning their towns. At the end of the year the rebellion was crushed. Having had his fill of fighting, David returned home.

When his wife died, David was left with two sons and an infant daughter. Finding it impossible to live without a helpmate, he married a widow with two children. She had a tidy farm and David became a man of substance. In spite of his lack of education, he was successively a magistrate and a member of the legislature. He had good ability at vote getting, chiefly because he offered liquor and chewing tobacco to his constituents and told them racy stories.

By that time David had a mill and a distillery. During the spring floods his buildings were washed away. Once more

a poor man, David took up new land farther west. There he gained great renown as a bear hunter, killing one hundred and five bears in a year. He was also elected to the legislature from his new territory.

David's reputation as a hunter and story-teller kept him in politics for a long time. He was shrewd enough to learn something of government by listening,

and at last he passed for an able man. After being defeated once, he was elected to Congress, where he fought valiantly for the interests of his border region. He was proudest of the fact that he voted according to his conscience only, and put foremost the interests of his beloved Tennessee. Above all, he was one man who never knuckled down to Andrew Jackson.

## NAUSEA

*Type of work:* Novel

*Author:* Jean-Paul Sartre (1905- )

*Type of plot:* Philosophical realism

*Time of plot:* The 1930's

*Locale:* France

*First published:* 1938

### *Principal characters:*

ANTOINE ROQUENTIN, a French historian

ANNY, Roquentin's former sweetheart

OGIER P., "The Self-Taught Man," an acquaintance of Roquentin

FRANÇOISE, congenial owner of a café and Roquentin's friend

### *Critique:*

*Nausea*, Sartre's first novel, was heralded as marking the advent of a twentieth-century Dostoevski, for the novel contains an intense revelation of a mind, strikingly similar to those revealed in the Russian author's works. For many readers, however, the excellence of Sartre's novel is distorted by the presence of the philosophical points of Existentialism, a modern-day French philosophy unpalatable to many. As a fictional presentation of Existentialism, *Nausea* is more lucid than Sartre's later novels and some of the nonfictional expositions he has attempted. *Nausea* has received high praise for its forceful description of setting and character, but the ultimate position of the novel will be determined by the philosophy it delineates and the success of that delineation.

### *The Story:*

Antoine Roquentin, a thirty-year-old Frenchman, after traveling through Central Europe, North Africa, and the

Orient, settled down in the seaport town of Bouville to finish his historical research on the Marquis de Rollebon, an eighteenth-century figure in European politics whose home had been at Bouville. For three years Roquentin searched the archives of the Bouville library in order to reconstruct the nobleman's life. All Roquentin's energies were concentrated on his task; he knew few people in Bouville, except by sight, and he lived more in the imaginary world he had created for the Marquis de Rollebon than in the actual world.

In the third year of his residence in Bouville, during the winter of 1932, Roquentin began to have a series of disturbing psychological experiences which he termed the Nausea. He felt that there was something new about commonplace articles; even his hands seemed to take on new aspects, to have an existence all their own. It was then that Roquentin's loneliness seemed a terrible thing to him, for there was no one to whom he could speak

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of his experiences. His only acquaintances were Ogier P., nicknamed by Roquentin *The Self-Taught Man* because he was instructing himself by reading all the books in the library, and a woman named Françoise, who operated a café called the *Rendezvous des Cheminots*. Françoise, who had become fond of Roquentin, was the outlet for his physical sexuality, beyond which their acquaintance had not gone. Roquentin, in his loneliness, began to think of Anny, an English girl who had traveled with him some years before and whom he had loved; but he had not heard from her in more than three years. Worst of all, the Nausea came oftener and oftener to plague Roquentin; it passed from objects into his body through his hands, and the only way he could describe it was that it seemed like a sweetish sickness.

One evening, shortly after the Nausea had first appeared, Roquentin went to the café, only to find that Françoise was gone for a time. He sat down to listen to some music on a battered old phonograph and, for the first time, the Nausea crept upon him in a place where there were bright lights and many people; even more horrible, it seemed as if the sickness were outside himself, in other objects.

Strangely enough, as the days passed, *The Self-Taught Man* made an effort to be friendly with Roquentin. Learning that the latter had traveled a great deal, he asked to see some of the photographs Roquentin had collected and to hear some of Roquentin's adventures. He even went to Roquentin's rooms one evening for that specific purpose. These friendly overtures were not entirely welcomed by Roquentin, who was immersed in his psychological problems, but he acquiesced in setting a date to have dinner with *The Self-Taught Man* a few days later.

In the interval before the dinner engagement, the book about the Marquis de Rollebon came to a halt. One day Roquentin suddenly stopped writing in the middle of a paragraph and knew that he would write no more, although he had spent more than three years' labor on the

work. Roquentin suddenly felt cheated, as if his very existence had been stolen by the Marquis de Rollebon during those years, so that the marquis had been living in place of himself. The feeling was caused partially by the discovery on Roquentin's part that he could never know for certain the truth about the notorious marquis, who had used men for his own ends during his life.

But with the discovery that he was going to write no more, Roquentin also found that there was little or no purpose in his life. Indeed, there seemed to be no reason for his existence at all. For three years Roquentin had not reacted to his own existence because he had been working; now it was thrust upon him with disquieting abruptness.

One Wednesday Roquentin and *The Self-Taught Man* met for their dinner engagement. During the dinner, a rather stiff affair, *The Self-Taught Man* tried to convince Roquentin that he, like *The Self-Taught Man*, ought to be a humanist, that in the humanity of the world was to be found the true reason for the universe. Roquentin became so disquieted that the Nausea came over him during the discussion, and he abruptly left the restaurant.

A day or two later Roquentin received an unexpected letter from Anny, the letter having been forwarded from his old address in Paris. She wrote that she was to be in Paris for a few days and wished to see him. Roquentin looked forward to seeing her and planned to leave Bouville for the first time in three years to visit with her in Paris. When the day arrived, he presented himself at her address.

Anny was no longer the same, for she had become fat, but the changes that bothered him most were those he felt rather than saw. The interview was a dismal failure; Anny accused him of being worthless to her and finally thrust him from the room. Later he saw Anny getting on a train with the man who kept her, and he went back to Bouville with a sense of numbness. He believed that both he and Anny had outlived themselves. All that



was left, he felt, was eating and sleeping, an existence not unlike that of an inanimate object.

Roquentin remained in Bouville only a few days more. Unhappy and lonesome, he sought out The Self-Taught Man, finding him in the library. Because The Self-Taught Man was reading to two young boys, Roquentin also sat down to read until The Self-Taught Man had finished. He never did get to open the conversation, for in the ensuing minutes The Self-Taught Man revealed himself as a homosexual and was brutally ejected from the library by the librarians. The only other person to whom Roquentin wished to say

goodbye was the congenial woman who owned the *Rendezvous des Cheminots*. When he went to see her, however, she could give him only a moment, for another patron claimed her time.

Roquentin went to the railway station for the train that was to take him to Paris. His only hope was that he might write a book, perhaps a novel, which would make people think of his life as something precious and legendary, though he knew that the work on such a book, unlike his attempts at the history of the Marquis de Rollebon, could not keep from him the troublesome problems of existence.

## A NEST OF SIMPLE FOLK

*Type of work:* Novel

*Author:* Seán O'Faoláin (1900- )

*Type of plot:* Regional chronicle

*Time of plot:* 1854-1916

*Locale:* Ireland

*First published:* 1933

### *Principal characters:*

LEO FOXE-DONNELL, an Irish patriot

JUDITH, his mother

JULIE, his wife

JOHNO O'DONNELL, son of Julie and Leo

JOHNNY HUSSEY, a policeman

BID, his wife

DENIS, son of Bid and Johnny

### *Critique:*

Seán O'Faoláin, a distinguished member of the Irish Academy, here presents a study of the fortunes of one man. Leo, the central character, is far from admirable, but he does have one outstanding characteristic: his persistent fighting and plotting for Irish independence. He and Johnny, the policeman, are symbolic. Like the divided Irish population, the patriot and the police spy live together in a semblance of accord. In tone this novel is intense and somber. The only bright ray in the grim events is the hope of change.

### *The Story:*

Foxehall was a bleak, remote manor house, and the family that owned it kept to themselves. Rachel and Anna Foxe were content to live prim maiden lives, poverty-stricken remnants of a landed family. Judith Foxe, however, married Long John O'Donnell, a close secretive farmer. For marrying beneath her Judith was cut off with a dower of five fields, and for seventeen years she did not see her sisters.

The marriage was a good one for Long John. Poor as he was, Judith's five fields were good pay for taking an unat-

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tractive wife. Judith had hips like a brood mare's. When her tenth child, Leo, was born, Rachel condescended to sponsor him. Afterward it seemed to Judith that Leo was her only true son. When her husband was near death she was determined that Leo should be the heir.

James, the oldest son, had worked like a servant for his harsh father. As the oldest, he would inherit the home farm. Phil was next in line; by rights he should have the five fields. Long John had obstinately refused to make a will, but as he grew weaker Judith harried him into telling a lawyer how the property should go. By dressing Leo in Phil's clothes, she tricked her weak and sinking husband into pointing to Leo as the heir to the five fields. By her deed James inherited only the heavily mortgaged home farm and the obligation to marry off his numerous sisters, Leo the five free fields, and Phil only what James would share with him.

After the funeral James drove the family home. Young Leo, sensing his state of mind, offered to give James all the land, an offer which infuriated the older brother. James whipped Leo savagely and drove him off the farm. Leo went to live with his maiden aunts.

Rachel and Anna did their best to make a genteel aristocrat of their rough and surly nephew. Nicholas, a ne'er-do-well, was his tutor, and Nicholas himself was rough. For long there was debate over Leo's future as a doctor or a gentleman farmer. Leo had little preference, but when he was sent to Limerick to study with Dicky, his doctor cousin, he went willingly enough.

Nicholas, influential in molding the boy's sympathies, accompanied him on the journey. Because the tutor had told him of the past insults and atrocities by the aristocracy, Leo was hot at the injustices suffered by the poor farmers. In Limerick the two called on Frankie C'Donnell, Leo's uncle, a tavernkeeper who was a revolutionary at heart. The

rough welcome there was in sharp contrast with his treatment at Doctor Dicky's house. The old doctor was a gruff Protestant and a teetotaler. In his country clothes Leo was out of place. After a trial term Leo was sent home in disgrace; he had no head for medicine.

For years Leo lived an idle and dissolute life. After his aunts died, he became the owner of Foxehall. Taking no care of the property, he hunted and caroused and chased girls. One, Philly Cashen, was turned out of old Mag Keene's house because of her pregnancy. Distracted, Philly went to Foxehall. Judith, although she knew that Leo was guilty, refused to help the girl. At last Judith left her youngest son and his fine house and went back to live with James. Philly was not the only girl Leo ruined. Another was Julie Keene, too young to resist him successfully.

The Fenian spirit pervaded the countryside. Mad Leo, although a landowner, joined the plotters and led a raid on the police post. Julie by chance saw them and ran off to warn another sweetheart, a detective. The plotters were seized and Leo was sentenced to fifteen years in jail. While he was in prison his mother died, but Leo did not know of her death; his family never wrote to him. A change of government brought an amnesty and after ten years Leo was released.

Julie was still unmarried. Holding no grudge against her, Leo courted her again, and when she became pregnant he mortgaged his land to raise money to send her to Dublin. Julie bore her son, gave him away, and returned as gay as ever. Leo, continuing his shiftless ways, eventually lost his land to his grasping brother James. Finally, with the help of a neighborhood priest, Leo was bullied into marrying Julie, and the strange couple set themselves up in a small paper shop in Rathkeale.

After a time Bid, Julie's pretty youngest sister, came to live with them. Before long she was walking out with Johnny Hussey, a policeman. After innocent Bid

went to visit the police barracks with Johnny, Leo questioned her closely about the visit, for at the age of sixty he was still an ardent Fenian. Bid assured Leo the policeman had said nothing about him, but she half guiltily remembered some joking remarks she had heard. Leo was perturbed.

Julie, almost hysterical, demanded that Leo bring back their lost son. To quiet her, he found Johnno O'Donnell, now a twenty-year-old sailor, and brought him as a nephew to Rathkeale.

After Johnny searched Leo's room and found suspicious letters, the police began to watch Leo carefully. Still a fiery patriot, Leo planned with his son Johnno to bring into a river port a shipment of rifles which Johnno had smuggled aboard his ship. Leo, with a few Fenians, was waiting with a skiff to take them off when the police came upon them. Leo fired a warning shot. When an officer was wounded, the conspirators quickly rowed out into the foggy harbor and got away. Leo landed on the other shore. Returning to Rathkeale, he was arrested and sentenced to five years.

Meanwhile Johnny had married Bid. When he was transferred to Cork, they

took Julie, now old and broken, with them. After Leo's release from prison the old couple could see nothing to do but to live with Johnny, who had been promoted to the post of acting sergeant. Johnno and his wife completed the family circle.

Denis, Bid's oldest boy, was always prim. Because Leo and Johnno were gusty and loud, Johnny encouraged his son to be different. Bid, thinking of Denis as a scholar, planned for his education. Old Leo had a small shop where he sometimes took bets. As always, he knew what was going on among the revolutionaries.

Bid took in lodgers to get money for the boy's schooling. Although she was always tired, the effort seemed worthwhile. But Denis was a disappointment to her. Having no head for studies, he gave up his ambitions after he had failed the civil service examination three times. Worse than that, he quarreled with his father. All over Ireland rifles were cracking. When an uprising broke out in Dublin, Denis, after helping Leo and Johnno to escape arrest, called his father a police spy and went to take shelter with the O'Donnells. Like Ireland, his was a house divided.

## THE NEW HÉLOÏSE

*Type of work:* Novel

*Author:* Jean Jacques Rousseau (1712-1778)

*Type of plot:* Philosophical romance

*Time of plot:* Early eighteenth century

*Locale:* Switzerland

*First published:* 1760

### *Principal characters:*

JULIE D'ÉTANGE, a beautiful and virtuous young girl

BARON D'ÉTANGE, her father

SAINT-PREUX, her tutor

CLAIRE, her cousin

LORD EDWARD BOMSTON, Saint-Preux's patron and benefactor

MONSIEUR DE WOLMAR, Julie's husband

### *Critique:*

*Julie:* Or, *The New Héloïse*, a novel written in epistolary form, owed a great deal to the English novels of seduction and sentiment published shortly before by

Samuel Richardson. In addition, it owed more than a little to Rousseau's own life, for there are many parallels between the careers of Saint-Preux and Rousseau. The



author could never resist an opportunity to become didactic. As a result, the novel is filled with sermons on virtue, control of the passions, and the need for religion, as well as short essays setting forth Rousseau's ideas on education, his belief in natural love, his faith in the simple life, and his hopes for the triumph of man's innate goodness. All of the characters in the novel break into a didactic tone at the slightest opportunity. Indeed, many of the letters are simply tracts included to carry Rousseau's ideas to the reader.

### *The Story:*

Saint-Preux, a young Swiss with unusual talents and sensibilities, was accepted by Madame d'Étange as tutor for her daughter Julie and Claire, Julie's cousin. Under Saint-Preux's instruction the girls made excellent progress, until Claire went away to visit her own family, about a year after Saint-Preux had been selected as tutor. During her absence Saint-Preux revealed his love for Julie. The girl, after some solicitation, admitted that she, too, was hopelessly in love. Both the young people viewed their situation as desperate, for the Baron d'Étange, Julie's father, had promised her as the bride of his friend, de Wolmar. In addition, the baron was a lineage-proud man who never would hear of his daughter's marriage to a commoner like Saint-Preux, regardless of the latter's abilities.

Julie, who feared that she might fall victim to her love for Saint-Preux, wrote to Claire and asked her to return as a protector. She wrote to her cousin because she was afraid that Madame d'Étange, if she suspected the truth, would immediately send the young man away. Claire returned, and for a time the romance continued to blossom. At last Claire and Julie decided that Saint-Preux ought to leave until the baron returned from an absence which had kept him from home for well over a year. The girls feared that he might dismiss Saint-Preux unless the way were paved by someone for the young man's continuation as tutor. Saint-Preux

left. The girls showed themselves off to the baron when he returned, and he was so pleased with the progress of their education that he had Saint-Preux recalled.

Once again the love between Saint-Preux and Julie grew. In spite of her virtue, however, Julie fell victim to Saint-Preux's pleas and became his mistress. A short time later Saint-Preux was dismissed because the baron was planning to marry Julie to his friend, de Wolmar. The shock of seeing her lover depart, plus the news from her father that her marriage day was not far off, made Julie very ill. Only a visit from Saint-Preux, smuggled into the sickroom by Claire, saved the girl's life.

After Julie's recovery there followed more than a year of surreptitious meetings between the lovers. As her passion waxed, Julie's fear of her father grew less, until she even had Saint-Preux stay with her throughout the night. Neither of the young people believed that they were committing sin, for they honestly felt that they were already married in the eyes of heaven and that only the father's attitude kept them from living together publicly and with outward virtue.

In the meantime both young people had met Lord Edward Bomston, a British peer living in Switzerland. Saint-Preux and Lord Bomston became friends, even though Lord Bomston sought Julie's hand in marriage. The peer failed, however, in his suit. One night, while he and Saint-Preux were drinking, Bomston charged that someone had already found Julie's favor. Saint-Preux challenged Lord Bomston to a duel, but Julie, mindful of her reputation, sent a letter to Lord Bomston, telling him about Saint-Preux and herself and warning him that her fate and Saint-Preux's rested in his hands. She knew that Saint-Preux would be killed and that the duel would provoke enough scandal to ruin her and drive her to suicide. Lord Bomston, moved by her plea, called off the duel and publicly apologized to Saint-Preux. Again the two men became the firmest of friends.

Shortly afterward Lord Bomston, interceding on Saint-Preux's behalf with Baron d'Étange, urged that the baron permit a marriage between Julie and Saint-Preux. The baron refused, vowing that he would never break his promise to de Wolmar and that he never would, in any case, permit Julie to marry an adventurer. When the baron refused, Lord Bomston proposed that Julie and Saint-Preux elope to England and spend the rest of their lives as his pensioners on his estate in Oxfordshire. But Julie absolutely refused to leave her home without her father's consent.

Claire, Julie's cousin, in the meantime, had married a man friendly with both Lord Bomston and Saint-Preux. The tutor was forced to leave Julie's vicinity after her father had refused to permit their marriage. Through Claire's husband, however, the two lovers managed to keep up a correspondence.

Saint-Preux, after spending some months in France and England, returned to Switzerland to find that Julie was about to marry de Wolmar. He was so overcome that Lord Bomston spirited him away to England and arranged for him to embark with an expedition leaving England to travel around the world. Julie, meanwhile, reconciled herself to her father's will. Her mother, who might have permitted marriage to Saint-Preux, had recently died.

Four years passed before Saint-Preux returned to Europe. By that time Julie and her husband had two children and were settled into domestic tranquillity. De Wolmar, eager to see his wife happy, invited Saint-Preux to visit their home. During the visit it became obvious that the two lovers of years past had become more or less reconciled to their situation. Both seemed so filled with virtue that de

Wolmar requested Saint-Preux to remain as tutor to his children. Saint-Preux, anxious to please everyone and to be near Julie, agreed to take on the responsibility, providing Lord Bomston did not need his services elsewhere. Saint-Preux felt that he could never adequately repay the Englishman for keeping him from crime, madness, and possible death at the time of Julie's marriage.

It turned out that Lord Bomston did need Saint-Preux's aid for a short time. The Englishman was traveling to Italy, where he had hopes of marrying a marchioness, and he wished Saint-Preux's aid in the affair. Saint-Preux, however, showed Lord Bomston that the woman was vicious and prevented the marriage; he also prevented a second attempt at marriage between the Englishman and a woman of doubtful reputation. During their absence Julie discovered that Claire, who had been widowed some time before, was in love with Saint-Preux. Hoping to help both Claire and Saint-Preux find happiness, Julie wrote to the tutor and told him of Claire's love. Saint-Preux replied that, although he esteemed Claire, he could not marry her, for he still loved Julie. Julie still hoped that she could arrange the match upon Saint-Preux's return from Italy.

Before his return an accident occurred. One day, while Julie and her family were walking alongside a lake, Julie's little boy fell in. In saving him from death, Julie suffered severe shock and exhaustion. The results were fatal to her. Before dying, however, she wrote a letter to Saint-Preux and asked him to take over the education of her children and Claire's. Her cousin, wrote Julie, would take her own place in making Saint-Preux's life complete.

## A NEW WAY TO PAY OLD DEBTS

*Type of work:* Drama

*Author:* Philip Massinger (1583-1640)

*Type of plot:* Comedy of manners

*Time of plot:* Early seventeenth century

*Locale:* England

*First presented:* c. 1625

*Principal characters:*

FRANK WELLBORN, a prodigal young man of good family  
SIR GILES OVERREACH, Wellborn's uncle, a grasping miser  
MARGARET OVERREACH, Sir Giles' beautiful daughter  
LORD LOVELL, Margaret's suitor  
LADY ALLWORTH, a rich young widow  
TOM ALLWORTH, Lady Allworth's stepson and Lord Lovell's page  
MARRALL, a hanger-on of Sir Giles

*Critique:*

A new way to pay old debts is to use that priceless boon, credit. It is credit, seen in the actions of Lady Allworth, which enables the prodigal Wellborn to establish himself once again in the respectable world after having been cozened by his uncle, who resembles nothing so much as the dishonest city boss who operates in the background and uses public officers as his tools. The uncle, Sir Giles Overreach, was modeled after a famous extortioner of seventeenth-century England, Sir Giles Mompesson, who was discovered in his crimes and convicted a decade before the play appeared. The formula of the play, trickery to fool a criminal, was not a new one with Massinger, but he gave his theme dramatic interest and clever satire.

*The Story:*

Frank Wellborn, who by his prodigality had gone through a fortune and lost most of his friends, was at a point where even the alehouses refused to give him food or drink. One morning, as he was about to be thrown from an alehouse, he met a young page whom he had once befriended. The boy, Allworth, offered to lend him money, but Wellborn refused, knowing how little the boy had. Allworth confided to Wellborn that he was in love with Margaret, daughter of Sir Giles Overreach, who had despoiled young Wellborn in earlier days.

Later in the morning Wellborn went to see Allworth's widowed, wealthy young stepmother, Lady Allworth. When the lady promised to help him restore his reputation, his only request was that she receive him as a gentleman in her house.

Meanwhile Sir Giles Overreach was

laying plans for his daughter's marriage, and for his own as well. After he had married Margaret to the rich Lord Lovell, he himself planned to marry Lady Allworth.

Overreach was angered to discover that Lady Allworth, who refused to be at home to him, had entertained the prodigal Wellborn as if he were a suitor. His anger was somewhat dissipated, however, by the fact that Lord Lovell was coming to visit. He realized also that if Wellborn got his hands on Lady Allworth's fortune, he, as the young man's uncle and creditor, might take it away.

Lovell, who had promised to visit Overreach's country place, knew of the love between Margaret and his page, Allworth, and he promised the page to do all he could to further the affair. Upon his arrival at the Overreach estate, he told Margaret of his plans, and the two pretended to carry on a courtship to deceive her father.

During Lovell's visit, Lady Allworth, accompanied by Wellborn, arrived also. Overreach, who was not in love with Lady Allworth but only desired her money, was pleased by his prospects of marrying his daughter to a nobleman and getting his hands on Lady Allworth's fortune through her possible marriage to his prodigal nephew. He even offered money to Wellborn, so that the latter could pay off his debts and appear once again as a respectable gentleman.

After the party had left Overreach's estate, Lovell released young Allworth from his position and told of further plans to help the page's suit. He intended to send the young man, ostensibly as a letter carrier, every day to the girl.

Overreach had revealed his true charac-



ter to Lovell by promising him anything if the nobleman would but marry his daughter. The miser had even offered lands belonging to Lady Allworth, who was highly esteemed by Lovell. When told that those were not his to give, Overreach had explained to Lovell how he had acquired a fortune and would accumulate another. Lovell, indignant at what he heard, promised himself to right the many wrongs Overreach had done. Hence his decision to aid young Allworth's suit.

Lovell told Lady Allworth that he could never marry into the Overreach family. He added that he had an honorable motive in the pretense she had seen.

Meanwhile the suspected marriage between Lady Allworth and Wellborn, which had no basis in fact except that she treated him as a friend, had caused Wellborn's debtors to drop their claims against him. Wellborn paid his debts, however, with the money his uncle had lent on the strength of the supposed marriage.

One of Overreach's hangers-on, Marrall, promised to help Wellborn regain his lands, which his uncle had fraudulently taken from him for a fraction of their value. Marrall told Wellborn to ask Overreach to present the deed.

At Overreach's house young Allworth had supposedly carried a letter to Margaret and thus had a chance to talk with her. Overreach, reading the letter, learned that Lovell asked Margaret to marry him forthwith. Overjoyed, the miser sent a letter of command to his manor priest, telling the chaplain to marry Margaret to the gentleman who accompanied her with the letter. The young people, of course, went off and were immediately married,

the letter acting as a means of getting the clergyman to perform the private ceremony.

Lady Allworth, in the meantime, told Lovell that she had helped Wellborn to regain his former position because Wellborn had aided her dead husband in years gone by. That action made clear, Lovell asked her to marry him. Lady Allworth consented.

A short time later Overreach appeared, driving Marrall before him and questioning him about a document that had disappeared. Overreach was also hunting for his daughter, who had failed to return home the night before. In his anger, Overreach asked for the thousand pounds he had lent to Wellborn. Wellborn, in turn, demanded an accounting of his estates. Overreach took his strongbox and removed a parchment which proved to be only a sealed paper with no writing on it. Marrall had removed the true deed.

Scarcely had Overreach realized that he no longer had any legal right to Wellborn's lands than his daughter and young Allworth, married the day before, arrived to tell of their marriage, in which Overreach had unconsciously aided them by sending a letter to his clergyman.

Overreach, angered beyond measure, would have killed his daughter with his sword, had not Lovell stopped him. Lord Lovell then announced his intended marriage to Lady Allworth and promised to speed the unraveling of Overreach's affairs so that Wellborn could regain his estates and Margaret and her husband have their rightful portion of the miser's wealth.

## NICHOLAS NICKLEBY

*Type of work:* Novel

*Author:* Charles Dickens (1812-1870)

*Type of plot:* Sentimental romance

*Time of plot:* Mid-nineteenth century

*Locale:* England

*First published:* 1838-1839

*Principal characters:*

NICHOLAS NICKLEBY, a gentlemanly young Englishman with no money  
KATE NICKLEBY, his sister

Mrs. NICKLEBY, his mother  
 RALPH NICKLEBY, his miserly uncle  
 SMIKE, a boy befriended by Nicholas  
 THE CHEERYBLE BROTHERS, employers of Nicholas  
 WACKFORD SQUEERS, a vicious schoolmaster  
 FRANK CHEERYBLE, in love with Kate Nickleby  
 MADELINE BRAY, in love with Nicholas

### Critique:

During the 1830's the English heard many rumors that certain private schools in the north of England were badly mismanaged. Dickens made a trip to investigate the terrible conditions said to exist. The results of his findings appear in the academy run by Wackford Squeers in *Nicholas Nickleby*, a school where boys were not taught a thing, but were simply whipped, starved, and cowed in order to keep their spirits and the proprietor's expenses down. It has been claimed that to Dickens alone can be given the credit for arousing the wave of indignation that forced many institutions to close or to change. This novel, which also contains the Cheeryble brothers, the first of a series of exceptionally virtuous characters, was the first of Dickens' novels to have a truly complex plot. As such, it was a fitting antecedent for such later novels as *A Tale of Two Cities* and *Great Expectations*.

### The Story:

When Nicholas Nickleby was nineteen years old, his father died a bankrupt. A short time after their bereavement, Nicholas, his sister Kate, and their mother went to London. There they hoped to get aid from the late Mr. Nickleby's brother Ralph. But Ralph Nickleby, a moneylender and miser, refused to help them except on his own terms. Ralph and his ways had to be accepted by the other Nicklebys, although they were not sure where life was taking them with Ralph as their protector.

Ralph Nickleby first secured a position for Nicholas as assistant to Wackford Squeers, who operated a boys' boarding school in Yorkshire. When Nicholas arrived at the school, he found it a terrible

place where the boys were starved and mistreated almost beyond human imagination. But Nicholas had to put up with the situation, for his uncle had warned him that any help given to his sister and mother depended upon his remaining at the school where he had been placed. A crisis arose, however, when Wackford Squeers unmercifully beat an older boy named Smike, who was little better than an idiot. Nicholas interfered by taking the whip from Squeers and beating the schoolmaster in place of the boy. Immediately afterward Smike and Nicholas left the school and headed toward London.

In London, meanwhile, Mrs. Nickleby and Kate had been lodged in an old weatherbeaten cottage belonging to Ralph Nickleby, who hoped to use Kate to attract young Lord Verisopht into borrowing money at high rates. He also found work for Kate in a dressmaking establishment, where there was a great deal of labor and almost no pay. Kate did not mind the work at the dressmaker's, but she bitterly resented the leers which she had to endure when invited to her uncle's home to dine with Lord Verisopht and Sir Mulberry Hawk. Not long after she had taken the job, the dressmaker went bankrupt; Kate then found work for herself as companion to a rich but neurotic woman.

When Nicholas arrived in London, he sought out Newman Noggs, his uncle's clerk, who had promised aid if it became necessary. Newman Noggs helped Nicholas to clear himself of false charges brought by Wackford Squeers and Ralph Nickleby, for the latter denounced Nicholas as a thief.

With some notion of becoming sailors, Nicholas and Smike decided to go to Bristol. On the way they met Vincent

Crummles, a theatrical producer, and joined his troupe. Both Smike and Nicholas were successful as actors. In addition, Nicholas adapted plays for the company to produce. After some weeks, however, Nicholas received a letter from Newman Noggs warning him that his presence was required in London. Upon his arrival in London, Nicholas accidentally met Sir Mulberry Hawk and Lord Verisopht at a tavern, where they were speaking maliciously of Kate. Nicholas, remonstrating with them, caused Sir Mulberry's horse to bolt. The baronet, thrown from his carriage and severely injured, vowed to take revenge.

Kate, meanwhile, had been exposed to the continued attentions of Sir Mulberry and Lord Verisopht, for Mrs. Nickleby, who failed to see them as villains, courted their favor and invited them into Kate's company. The future seemed very bleak indeed, until Nicholas, while looking for work at an employment agency, fell in with a kindly man who offered him a job. The man turned out to be one of the Cheeryble brothers, great workers of philanthropy. The Cheeryble brothers gave Nicholas a job in their counting-house at a decent salary, rented him a cottage reasonably, and helped him to furnish it for himself, Kate, and their mother. Suddenly the fortunes of the little family seemed much improved.

One day a beautiful young woman came into the Cheeryble brothers' office, and Nicholas fell in love with her. Shortly afterward Kate also fell in love with Frank Cheeryble, nephew of Nicholas' employers. Only Smike seemed unhappy; he, too, had fallen in love with Kate. Worse adventures were in store for him, however, for Wackford Squeers and Ralph Nickleby conspired to have Smike sent back to Squeers' school. Smike, recaptured after one escape, ran away a second time, and Nicholas managed to keep the lad from Squeers' clutches, much to the idiot's relief. But Smike's new happiness was short-lived. Sick with tuberculosis, he died a few months later.

By then Nicholas had discovered that his beloved's name was Madeline Bray and that her father was a bankrupt ne'er-do-well who lived off the little income she made by sewing and painting. Unknown to Nicholas, Ralph Nickleby and a fellow miser, Arthur Gride, were planning to force Madeline into a marriage with Gride, who was seventy years old. Fortunately, Madeline's father died just an hour before he was to hand his daughter over to the old miser. Nicholas arrived on the scene and took the girl to his home, to be cared for by Kate and his mother.

Meanwhile Gride's housekeeper, an old crone, left in a fit of jealousy and stole some of her employer's papers. One of the documents was a will which, if known, would have made Madeline Bray a rich woman. Ralph, learning of the will, had Squeers steal it from her. When he did, however, Frank Cheeryble and Newman Noggs caught him and turned him over to the police. The prisoner then confessed his part in the plot and also the conspiracy between Ralph and Gride to get Madeline's fortune.

As if Ralph Nickleby's fortunes were all against him, an old employee appeared and revealed to the Cheeryble brothers that Smike had been Ralph's son. Having always believed that the child had died in infancy, Ralph, when given that news, went home and hanged himself.

Nicholas, thinking that Frank Cheeryble was in love with Madeline, asked the Cheeryble brothers to see that she was taken care of elsewhere. Kate, who also believed that Frank was in love with Madeline, gave up seeing him. The Cheeryble brothers, in their good-hearted way, took the situation under observation and soon learned the true state of affairs. They then proceeded to unravel the lovers' troubles. They revealed to Nicholas that Frank was in love with Kate, and Frank readily admitted his love. While one Cheeryble brother did that, the other told the girls how matters stood. All four were, of course, exceedingly glad to have



their affairs in order, and they were married shortly thereafter.

Years passed and both couples prospered. Nicholas had invested his wife's fortune in the Cheeryble brothers' firm, and he later, along with Frank Cheeryble, became a partner in the house. Newman Noggs, the Nickleby clerk who had helped Nicholas so many times, was restored to

respectability; he had been a wealthy gentleman before he had fallen into Ralph Nickleby's hands. Old Gride, who had tried to marry Madeline for her money, was murdered by robbers; Lord Verisopht was killed in a duel, and Sir Mulberry Hawk came to a violent end. Thus the righteous prospered and the villains received their just deserts.

## NICK OF THE WOODS

*Type of work:* Novel

*Author:* Robert Montgomery Bird (1806-1854)

*Type of plot:* Adventure romance

*Time of plot:* 1782

*Locale:* Kentucky

*First published:* 1837

### *Principal characters:*

CAPTAIN ROLAND FORRESTER, a veteran of the Revolutionary War

EDITH FORRESTER, his cousin

COLONEL BRUCE, commander of Bruce's Station

TOM BRUCE, his son

NATHAN SLAUGHTER, a Quaker trapper

ROARING RALPH STACKPOLE, a frontier braggart and horse thief

PARDON DODGE, a pioneer

ABEL DOE, a renegade white man

TELIE DOE, his daughter

RICHARD BRAXLEY, a Virginia lawyer

WENONGA, a Shawnee chief

### *Critique:*

*Nick of the Woods, Or, The Jibben-ainosay* remains one of the famous stories of the American frontier. A tale of Kentucky in the days when that state was the dark and bloody ground of border history and legend, it was written in part to counteract Cooper's heroic and sentimentalized characterization of the Indian and in part to retell a romantic story which had its foundation of truth in the early history of Pennsylvania. Dr. Bird, a Philadelphia physician, showed his deep interest in the historical development of his country in this book and in other of his novels and plays. The influence of Scott is apparent. The hero and heroine are the conventional lovers of romantic tradition, and the true interest of the novel centers about the wandering Quaker, Nathan Slaughter, a man driven to personal bloody vengeance against the

Shawnees. Settlers like Colonel Bruce, Pardon Dodge, and Ralph Stackpole, a braggart of the breed of Mike Fink and other ringtail-roarers, add to the vividness and variety of the novel, which has appeared in almost thirty editions since the date of its original publication.

### *The Story:*

The sun was still high, on a sultry August afternoon in 1782, when a train of emigrants emerged from the gloom of the forest and rode slowly toward Bruce's Station, one of the principal forts in the District of Kentucky. The travelers, consisting of men, women, and children, were accompanied by loaded pack-horses, cattle, and slaves, the whole giving the appearance of a village on the march. In the position of responsibility at the end of the cavalcade rode a young man of

scarce twenty-three, whose five years in the camps and battles of the Revolution showed in his military bearing and in the mature gravity of his features. The beautiful young woman at his side was sufficiently like him in appearance to suggest their kinship. They were followed by two slaves, both mounted and armed.

Captain Roland Forrester and his cousin Edith were on their way to the Falls of the Ohio. The orphaned children of twin brothers who had died early in the Revolution, they had been reared as wards of their stern, wealthy uncle, Major Roland Forrester. A staunch Tory, the major had never forgiven his younger brothers for supporting the cause of the American patriots, and to keep them from inheriting his estate, for he was unmarried, he had executed a will in favor of an illegitimate daughter. About the time that his brothers fell in battle the child burned to death in the home of her foster mother. The major then adopted his nephew and niece and repeatedly declared his intention of making them his heirs. Young Roland Forrester forfeited his share of the inheritance, however, when he enlisted in a troop of Virginia horse. Shortly after Yorktown he returned to find his cousin destitute. On her uncle's death no will making her his heir-ess could be found. Richard Braxley, the major's lawyer and agent, had produced the original will and taken possession of the estate in the name of the major's daughter, who was, he claimed, still alive and soon to appear and claim her heritage. Having no funds to contest the will, Roland decided to move to Kentucky, his plan being to place Edith in the care of a distant pioneer relative at the Falls while he himself carved from the wilderness a fortune which would allow him to marry his lovely cousin.

Colonel Bruce, the commander of the station, welcomed the emigrants with hearty frontier hospitality, greeting the Forresters with special warmth and insisting that they share his cabin. Having

served under Major Forrester in earlier Indian wars, he told many stories of those border campaigns. Mrs. Bruce, equally voluble, bustled about giving orders to her daughters and telling them to be as circumspect as Telie Doe, who remained quietly at her loom after a startled glance up from her work when she heard the name of Roland Forrester mentioned. When the others escorted Edith into the cabin she remained on the porch, where Roland was explaining his intention of pushing on toward the Falls the next day. The colonel, while deploring his guest's haste, said that there was no danger from Indians on the trace. At last the colonel noticed Telie and ordered her into the house. She was, he said, the daughter of a white renegade named Abel Doe. Out of pity the Bruces had taken her into their own home.

At that moment Tom Bruce, the colonel's oldest son, appeared with news that the Jibbenainosay had been active again; some hunters had found an Indian with a split skull and a slashed cross on his breast. The colonel explained. The Jibbenainosay, whom the settlers also called Nick of the Woods, was a mysterious avenger who had killed many Indians and marked them thus. The Shawnees, believing that he was either a ghost or a devil, had given him his name, which meant Spirit-that-walks. Some claimed to have seen him, a giant with horns and matted hair, always accompanied by a devil that looked like a small black bear.

The news of the Jibbenainosay's latest killing had been brought to the station by Roaring Ralph Stackpole, a swaggering braggart calling himself a ringtailed squealer whose middle name was Fight. When he challenged anyone in the settlement to a trial of strength, the rough frontiersmen decided to match him with Nathan Slaughter, a Quaker trapper derisively nicknamed Bloody Nathan because of his peaceful ways and gentle speech. Nathan, as thin as his horse and as meek-looking as his dog, finally consented to try a friendly fall. Much to the

surprise of the crowd, he lifted the bully and threw him to the ground. Roaring Ralph, admitting that he had been fairly beaten, asked to borrow a horse so that he could continue his journey to Logan's Station. The Quaker trapper told the settlers that the Miami Indians were gathering, a threat of trouble on the frontier. When the others refused to take his news seriously, he exchanged his furs for lead and powder and quietly left the station.

That night Telie Doe begged Edith to let her go with the emigrants as a servant. When Edith refused, the girl crept sadly away. Roland slept with Bruce's sons on the porch of the cabin. Aroused from sleep during the night, he thought he heard a whispering voice telling him he was to cross Salt River by the lower ford. Only half awake, he decided that he was still dreaming.

The next morning there was great confusion at the station. Roaring Ralph had sneaked back into the settlement and stolen Roland's blooded brown horse. Knowing that the fugitive could not get far on the tired animal, Bruce's sons had ridden in pursuit. While the emigrant train started on ahead, Roland, Edith, and one of the slaves stayed at the station to await the return of the horse. The animal was found, wandering loose along the trail, and brought back by one of the boys. He said that the others were tracking the thief, intending to make him an object of frontier justice. As the travelers were about to set out to overtake the emigrant party, a horseman arrived with word that Indians had attacked Bryant's Station. The need to muster every fighting man in the settlement left Roland and his cousin without an escort; nevertheless, they announced their intention of starting with only one surly frontiersman to guide them. On the way their guide deserted them to return and join in the fighting. The travelers were relieved from their predicament when Telie Doe appeared and offered to act as their guide.

When they came to the branch to the two fords, Roland insisted on following

the road to the upper ford, in spite of Telie Doe's pleadings. On the way they were startled by an unearthly yelling, and they found Roaring Ralph, his arms bound and a noose around his neck, astride a horse in such fashion that one movement of the animal would hang the rider from a limb overhead. Left to perish in that manner after the pursuers from Bruce's Station had overtaken him, he was grateful to his rescuers and offered to devote his life to Edith's service. Roland curtly sent the braggart and thief on his way.

Not far from the upper ford they met a fleeing settler named Pardon Dodge, who told them that Indians on the war-path blocked the road ahead. In their attempt to reach the lower ford they became lost. Riding in a circle, they found a dead Indian with a cross gashed on his breast. While they waited for the dread Jibbenainosay to appear, they saw harmless Nathan Slaughter, his faithful hound at his heels, coming through the forest. Hearing that Indians were close by, the Quaker became terrified. He promised to guide the party only if he were not called upon to fight.

The travelers took refuge at last in a ruined cabin near the flooded river. Indians attacked the cabin during the night, but after a savage hand-to-hand struggle they were repulsed. During the lull the Quaker suggested that he should try to evade the warriors and bring help to the besieged. Roland agreed. Shortly before daylight Roaring Ralph came down the river in a small dugout. It was desperately decided that the braggart was to take Edith and Telie across the flooded stream in his canoe, while Roland, Dodge, and the slave would try to follow on horseback. When Dodge's mount came ashore without his rider, the others decided that he had been washed from the saddle and drowned.

Later that morning the fugitives encountered another band of Indians. Edith was captured. Roaring Ralph escaped by rolling down the bank to the



river; the slave was killed. Roland, knocked unconscious during the fight, awoke to find himself wounded and tightly bound. While he was wondering what had happened to Edith, a band of Kentuckians, led by young Tom Bruce, appeared and engaged the savages. When Roaring Ralph climbed the bank and joined in the fight, the Kentuckians, believing that they were seeing the ghost of the man they had hanged, scattered in confusion. Roaring Ralph, throwing wounded Tom Bruce over the saddle, rode away on Roland's horse.

The victorious Indians proceeded to divide a store of arms, cloth, and various trinkets, the distribution being made under the directions of an old chief by a brave whom Roland thought a half-breed. He learned the man's identity when Telle ran up to protest because Roland himself had been given to a Piankeshaw warrior. The light-skinned savage was Abel Doe, the renegade.

His arms bound, Roland was tethered to the Piankeshaw's saddle and, restrained on both sides by two younger warriors, forced to make a long, wearying march before his captors decided to camp for the night. Unable to sleep because of his cramped limbs, he was startled to hear an explosion close at hand, followed by crashing and the sounds of pursuit. Horrified when one of the Piankeshaws, his face shot away, fell across his prostrate body and died, Roland lost consciousness. He revived to find Nathan Slaughter bending over him, rubbing his chafed limbs. Another dead Piankeshaw lay nearby.

The Quaker, lurking in the forest while the Indians divided the spoils, had overheard the renegade and another white man discussing the price to be paid for the capture of Roland and Edith. Convinced by Nathan's account that his cousin had fallen into Braxley's hands, Roland wished to start at once to the main Indian village after the Quaker told him that the old chief must have been Wenonga; a Shawnee chieftain notorious

for his brutality and the atrocities he had committed. On their way to the Shawnee camp Roland and the Quaker found five Indians capering about a white prisoner bound to a tree. While they struggled with the savages, the prisoner broke his bonds and aided them in killing the warriors. He was Roaring Ralph, the horse thief.

When they reached the Indian village, the Quaker daubed himself like a brave and went stealthily among the houses to find Edith. Peering through the chinks in one cabin, he saw Braxley and Abel Doe, and from the conversation he learned that Braxley had in his possession Major Forrester's second will. Having disposed of Roland, the lawyer was now planning to marry Edith and get her wealth. While he searched for Edith's place of imprisonment, Nathan found old Chief Wenonga lying drunk in the grass. He was about to plunge his knife in the savage's breast when he heard Edith's voice nearby. Leaving the chief, he went to a skin tent where he found Braxley and his prisoner. Taking the other man by surprise, the Quaker seized and bound him. With the will safe on his own person, Nathan was carrying Edith to safety when a clamor broke out in the Indian encampment.

Roaring Ralph, ordered to steal four horses upon which Edith and her rescuers could make their escape, had attempted to drive off the whole herd, and the stampeding horses ran through the village, arousing the warriors. Unable to escape, the party was captured. Roland and Roaring Ralph were bound and taken to separate wigwams. Nathan, dragged before the drunken old chief, defied Wenonga with such ferocity that the Quaker worked himself into an epileptic fit. The spasm, together with his fantastic disguise, convinced the Shawnee that his white prisoner was a great medicine man.

Doe and Braxley still had not reached an agreement over the renegade's pay. What Braxley did not know was that Doe had taken the will when he had

searched the Quaker after his capture. The next day the renegade went to Roland and offered him his freedom and the estate if he would consent to marry Telie. Roland refused, but offered Doe half the estate if he would save Edith. The man left sullenly.

That night old Wenonga had the Quaker brought before him. After bragging of the white women and children he had killed and the scalps he had taken, the chief offered the prisoner his freedom if he would use his powers as a medicine man to put the Jibbenainosay in the power of the Shawnee. Nathan promised to do so if his bonds were cut. Freed, he revealed himself as the Jibbenainosay, a friendly settler whose wife and children Wenonga had treacherously killed years before. Seizing the chief's ax, he sank it into the savage's head. Then, after cutting away Wenonga's scalp lock and gashing the dead man's chest, the Quaker retrieved the scalps of his children and with a triumphant cry disappeared into the night.

The next morning, finding the Jibbenainosay's mark on their dead chief, the Shawnees were roused to wild fury. Roland and Roaring Tom were tied to the stake, timber heaped about them. The fires were lighted, but before the flames could reach them the sound of gunfire echoed above the yells of the savages and a band of Kentuckians rode through the smoke to set the prisoners

free. Braxley struck spurs into his horse and rode away with Edith in his arms. The resistance ended when Nathan, with Wenonga's scalp at his belt, appeared striking right and left with his steel ax. The Indians scattered and ran, but the rejoicing of the Kentuckians was dimmed by the death of heroic Tom Bruce, who in spite of wounds he had suffered earlier had insisted on joining the attacking party.

During the confusion Pardon Dodge rode up with Edith on the saddle before him. Washed downstream in the flooded river, he had escaped on a raft and arrived back at Bruce's Station in time to enlist in the rescue party. Seeing Braxley riding away with Edith, he had mistaken the lawyer for an Indian and had shot him. Doe, mortally wounded, gave Roland the missing will, and the young Virginian promised to look after Telie with a brother's care.

Roland and Edith, preparing to return to Virginia to claim her inheritance, assured Nathan that they owed life as well as fortune to his bravery and daring. Although they begged him to return with them, he stoutly refused. But the work of the Jibbenainosay was done, and after a time the Quaker disappeared quietly into the woods. Roaring Ralph lived to cheat the law for many years. No one in the neighborhood of Bruce's Station ever heard of Nathan Slaughter again.

## NIELS LYHNE

*Type of work:* Novel

*Author:* Jens Peter Jacobsen (1847-1885)

*Type of plot:* Psychological realism

*Time of plot:* Nineteenth century

*Locale:* Denmark

*First published:* 1880

### *Principal characters:*

NIELS LYHNE, the hero

ERIK, his friend

FRU BOYLE, a widow

FENNIMORE, Niels' cousin

GERDA, Niels' wife

### *Critique:*

*Niels Lyhne* is somber in tone and poetic in style. Perhaps some of the emotional overtones in the novel come from a rough parallel between the protagonist's and the author's lives. The plot, while complete and even tense at times, is always subordinated to the feelings of Lyhne as he goes through the quietly tragic experiences which were his lot. The pictures of Lyhne and Erik, Lyhne and Gerda, Lyhne and Fru Boyle are powerfully drawn. Always the reader seems to be inside the people, feeling as they feel.

### *The Story:*

Bartholine was not like her family. They were common types, not desirous of knowledge or power, seeing little beyond the daily routine. But Bartholine loved beauty, lived in poetry. When Lyhne came to woo her, she accepted him as a matter of course, for he was of a family of poets and travelers. Her husband disappointed her, however; he was the youngest and all gifts of insight had been given to his older brothers.

When Niels was born, she put her hopes in him. Her son must be a real poet. She brooded on her boy and dreamed dreams for him. But Niels remained an ordinary insentient boy until he began to play with the pastor's son. The two youngsters played at the usual imaginative childhood games, but they had one special pastime. They told each other, turn and turn about, an interminable story which continued for months. Then Erik, a little older and a little stronger, became their leader. He had no time for stories; their play now was of pirates and secret caves.

When Niels was twelve years of age, two new people came to the Lyhne farm, Herr Bigum, a tutor, and Edele, Lyhne's unmarried sister. The tutor was forty and insignificant; he had failed to pass his examinations for the priesthood. Edele was a belle from Copenhagen. Her gay social

life had ruined her health, and she had been sent to the country to recuperate. Niels, strongly attracted to his aunt, followed her constantly. One day he heard the ridiculous tutor declare his hopeless love for Edele. When Edele died, her death filled Niels with melancholy. He became quieter and more imaginative.

Since Erik was older, he went away to school first. He early showed promise as an artist. When Niels visited him, he found his old friend already a sculptor with a studio covered with dust. That first day Fru Boyle was in Erik's studio. She and Erik were laughing heartily over a book of poetry. Fru Boyle was a voluptuous widow of thirty. Her husband, who was in his sixties when they were married, had been dead for some three years. She led a Bohemian life, entertaining students and artists, and she was estranged from her family.

Niels, neglecting his duties as a student, spent most of his time with the widow. Wiser than he, she had no desire for a real love affair. Niels, too sensitive to push his love, was content to have their intimacy remain poetic and platonic. From time to time he felt guilty about his neglected studies and about his almost forgotten parents, to whom he seldom wrote. He was abruptly brought back to duty when he was notified of his father's sudden death.

Niels was alarmed when he saw how sad and aged his mother had grown. To please her he planned a trip so that she could see the places she had dreamed of so long. She agreed to go on the journey, but with many misgivings. They settled down in Clarens for the winter, a spot rich in memories of Rousseau. Bartholine grew weaker steadily, but she lived to see the gentle spring come to the Savoyard countryside. Niels buried her in Clarens.

Back in Copenhagen, he learned that Fru Boyle had closed up her town house



to move into the country to be nearer her family. He resolved not to see her, but she wrote him an urgent note setting a meeting time for the next day. When they met, he embraced her ardently. At first she seemed to return his ardor, but after a while she drew away and told him she was engaged to be married. Niels left her for good, upset that she had forsaken him.

He took Erik with him to visit his uncle, a prosperous merchant who had an estate near the sea. There the two friends were comfortable, loafing and loving nineteen-year-old Fennimore, Niels' cousin, an eager girl with eyes only for Erik. Resignedly Niels gave way to his friend, who had already achieved some reputation as a painter rather than a sculptor. Niels attended the wedding in a melancholy spirit.

In the city Niels avoided his former friends. His only intimate was an atheistic doctor who influenced him strongly. Gradually Niels came to see that a personal God was a rationalized fiction, that Rousseau's innate nobility of man was a philosophic speculation.

Erik wrote him an appealing letter. Since his marriage he could no longer paint; his country companions gave him no inspiration. On a visit to his old friend, Niels found that his Erik had become a dissipated squire, drinking and gambling night after night. Niels' arrival induced him to stay home occasionally for a while, but soon Erik went back to his old haunts. He seemed to have no more ambition. Niels was thrown much in the company of Fennimore who had come to despise her husband. The cousins became lovers.

Fennimore seemed not to mind their secret kisses and their troubled rendezvous. One night, as she waited for Niels to come, word was brought that Erik had

been in an accident. His carriage had overturned and his head had been smashed against a stone wall. The news threw her into a torment of grief and remorse. When Niels arrived she turned on him savagely for having despoiled the noble, dead Erik. Again saddened but resigned, Niels went back to his own estate.

For a while he was busy with farm affairs, content to learn about crops and rents. From time to time he visited a neighbor, a man with five children. The oldest was seventeen-year-old Gerda. By accident Niels came upon a curious scene: he saw the four younger brothers and sisters mimicking Niels' big city ways and unmercifully teasing Gerda, who defended him against his tormentors. Niels quietly went to her father to ask for her hand.

With Gerda he was very happy. At last Niels seemed to have found a haven. Charmed by his young wife's avid desire for knowledge, he patiently led her away from her old anthropomorphic God to his own independent humanism, and soon she was more convinced than he. Their son brought a new joy to them and bound them closer together.

After two years Gerda became gravely ill. Realizing that she was going to die, she renounced her advanced views and called for her pastor. When his son also died soon afterward, it seemed to Niels that there was nothing left in life for him.

After he had joined the army, he felt strengthened somehow to belong to something. During a battle he was fatally wounded in the chest. On his deathbed he rejected religion finally. In his memory he saw the people he had known. Had he been faithful to them? Were they worth caring about? Questioning to the last, he died a bitter death.

## THE NIGGER OF THE NARCISSUS

*Type of work:* Novel

*Author:* Joseph Conrad (Teodor Józef Konrad Korzeniowski, 1857-1924)

*Type of plot:* Psychological romance

*Time of plot:* Nineteenth century

*Locale:* Bombay to London

*First published:* 1897

*Principal characters:*

JAMES WAIT, a Negro sailor on the *Narcissus*

DONKIN, a fellow sailor

OLD SINGLETON, another sailor

MR. BAKER, the first mate

*Critique:*

*The Nigger of the Narcissus* is more than a story of a sea voyage. It is a chronicle of character revealed by means of a dying Negro who brought Death aboard ship as a passenger. The tension of imminent death brought out the best and the worst in the crew of the *Narcissus*, and Conrad succeeded in capturing all the nuances of the situation for the reader. In this book there is a clue to the depth of Conrad's own understanding of human character under the tests of endurance and survival at sea. The author frequently said of this book that upon it he was willing to stand or fall, not as a novelist but as an artist striving for sincerity of expression.

*The Story:*

The British freighter *Narcissus* lay in Bombay harbor on a hot, sticky tropical night in the 1890's. Already loaded, it was to sail the next morning on its homeward voyage. The last crew member to come aboard was a huge Negro, James Wait. The Negro, who had a severe cough, asked his shipmates to help him in stowing his gear. A little later the men were in their bunks, and the only sound was snoring, interrupted at times by Wait's fits of coughing.

At daylight the *Narcissus* sailed. That evening, as the sailors gathered in little groups about the deck, the laughter and yarn spinning ceased at the sound of a weak rattle in Wait's bunk. It ended with a moan. The black man climbed up on deck, looked about, and made the men miserable by berating them for making so

much noise that he, a dying man, could have no rest. It seemed, after a few days, that the Negro looked upon the approaching death as a friend. He paraded his trouble to everyone, railing bitterly at the salt meat, biscuits, and tea at mealtime.

All the men in the forecabin were touched by the dying man and his fits of coughing. There was nothing that they would not do for him, even to stealing pie for him from the officers' mess. Even Donkin, a Cockney who thought that no one was ever right but himself, catered to Wait. The Negro did no work after they were a week at sea. The first mate finally ordered him below to his bunk, and the captain upheld the mate's order. Each morning the men carried the invalid up on deck. Finally he was put in one of the deckhouse berths. He never let anyone doubt that his death was imminent. He fascinated the officers and tainted the lives of the superstitious sailors, even those who grumbled that his illness was a fraud.

As the *Narcissus* approached the Cape of Good Hope, heavier sails were set, the hatches were checked, and everything loose on deck was securely lashed in place in preparation for the winds that were sure to come. On the thirty-second day out of Bombay the ship began to put her nose into the heavy waves, instead of riding over. Gear blew loose, and the men were tossed about the deck. At sunset all sail was shortened in preparation for a terrific gale. That entire night nothing seemed left in the universe except darkness and the fury of the storm. In the gray

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morning half of the crew went below to rest. The remainder of them and the officers of the ship stayed on deck. Suddenly a great wall of water loomed out of the mist. The ship rose with it, as a gust of wind lay the vessel on its side. The watch below decks rushed out of the forecandle and crawled aft on hands and knees to join their comrades already on deck. The ship lay on its side for hours, while the men huddled against the various projections on the deck to which they had lashed themselves. At last someone asked about Wait. Another man shouted that he was trapped in the deckhouse, now half under water, and had drowned, because the heavy wave had jammed the door.

With five volunteers the bosun inched forward along the deck to see if the Negro might still be alive. Once above the side of the deckhouse they let go and slid down to it as the backwash of the heavy seas foamed around them. They crawled into the carpenter's shop next to the deckhouse cabin. One of the sailors drummed on the bulkhead with a piece of iron. When he stopped, they heard someone banging on the opposite side. Wait was still alive. He began to scream for help. Someone on deck found a crowbar and passed it below. The men in the tiny carpenter's shop battered at the planks until there was a hole in the bulkhead. Wait's head appeared in the hole and interrupted the work. Finally, on threat of being brained with the crowbar, he got out of the way. In another minute or two the men had made a hole large enough to pull him out. With great difficulty they carried him aft and lashed him tight. When he recovered his breath and began to lose his fear, he began to berate his rescuers for not being more prompt. The men hated and pitied him.

The day passed and night came. The ship still was afloat, but with half her deck under water. An icy wind from the Antarctic began to numb the men who had lain in the open for twenty-four hours without food. At dawn, the captain pre-

pared to bring some order to the ship, for the wind was subsiding. Slowly the ship began to turn and gather way, with the decks still half under. At every lurch the crew expected the ship to slide from under them to the bottom of the sea. But when the wind was directly aft, the ship rose and was no longer at the mercy of wind and pounding seas.

The sailors were put to work, tired though they were, to make sail, to pump out the bilges, and to make the vessel shipshape once again. When they went below, they found the forecandle a ruin. Most of their gear had floated away.

A fair wind pushed the ship northward up the Atlantic under a blue sky and a dancing sea. Wait was again established in the deckhouse. Once more the doubt that he was really dying pervaded the ship, although no one dared say so. The captain went to interview him because he had to be sure. The crew was in an ugly mood. The captain, certain the man was dying, refused to let him go back to work. But the crew, convinced that the Negro was well enough to share in their labors, threatened mutiny. Sure that Wait would die, the captain wanted to let him die in peace. He persuaded the men that Wait was dying, and their mutterings ended.

As the ship drove northward Wait seemed to fade. His cheeks fell in, his skull lost its flesh; his appearance hypnotized the crew. Once again, pitying him in his dying, they humored his whims. He was always in their talk and their thoughts. The ship seemed too small to everyone; they could not get away from death.

As the ship approached the Flores islands Wait seemed better. But the older sailors shook their heads; it was common superstition that dying men on shipboard waited until they were in sight of land to breathe their last. Wait died as the Flores islands came over the horizon, and he was buried at sea. As the board on which his body lay was lifted to let the corpse slide into the sea, something



caught. The men lifting the board held their breath. Everyone seemed in a trance until the corpse slid slowly downward

and then plunged over the rail. The ship suddenly seemed lighter, as though relieved of the burden of Death itself.

## NINETEEN EIGHTY-FOUR

*Type of work:* Novel

*Author:* George Orwell (Eric Blair, 1903-1950)

*Type of plot:* Political satire

*Time of plot:* 1984

*Locale:* London

*First published:* 1949

*Principal characters:*

WINSTON SMITH, a Party functionary

JULIA, a rebellious girl

O'BRIEN, a member of the Inner Party

MR. CHARRINGTON, one of the thought police

### *Critique:*

*Nineteen Eighty-Four* is one of the keenest pieces of satire to be written in modern times, a dreadful warning of things that may come. In this queer, distorted society of Oceania, no institution or practice is without at least a rudimentary counterpart in our world. Television, thought control, the big lie, mass hysteria—all have been an accompaniment of the ills of the present. To present a picture of a completely totalitarian society, as Orwell has done here, is a painstaking accomplishment, and the result is a picture too credible for the thoughtful reader's comfort.

### *The Story:*

In externals, at least, Winston Smith was well adjusted to his world. He drank the bitter victory gin and smoked the vile victory cigarettes. In the morning he did his exercises in front of the telescreen, and when the instructor spoke to him over the two-way television, he bent with renewed vigor to touch the floor. His flat was dingy and rickety, but at thirty-nine he was scarcely old enough to remember a time when housing had been better. He had a fair job at the Ministry of Truth, since he had a good mind and the ability to write newspeak, the official language.

He was a member of the outer ring of the Party.

One noon, by giving up his lunch at the ministry, he had a little free time to himself. Going to an alcove out of reach of the telescreen, he furtively took out his journal. It was a noble book with paper of fine quality unobtainable at present. It was an antique, bought on an illicit trip to a second-hand store run by old Mr. Charrington. While it was not illegal to keep a diary, for there were no laws in Oceania, it made him suspect. He wrote ploddingly about a picture he had seen of the valiant Oceania forces strafing shipwrecked refugees in the Mediterranean.

Musing over his writing, Winston found to his horror that he had written a slogan against Big Brother several times. He knew his act was a crime, even if the writing was due to gin; even to think such a slogan was a crime. Everywhere he looked, on stair landings and on store fronts, were posters showing Big Brother's all-seeing face, and citizens were reminded a hundred times a day that Big Brother was watching every move.

At the Ministry of Truth, Winston plunged into his routine. He had the job of rewriting records. If the Party made

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a wrong prediction on the progress of the war, if some aspect of production did not accord with the published goals of the ninth three-year plan, Winston corrected the record. All published material was constantly changed so that all history accorded with the wishes and aims of the Party.

There was a break in the day's routine for a two-minute hate period. On the big telescreen the face of Goldstein, the enemy of the Party, would appear, and a government speaker would work up the feelings of the viewers. Goldstein supposedly headed a great conspiracy against Oceania, and Winston loudly and dutifully drummed his heels as he took part in the group orgasm of hate.

A bold, dark-haired girl, wearing the red chastity belt, seemed often to be near Winston in the workrooms and in the commissary. He was afraid that she might be a member of the thought police. Seeing her outside the ministry, he decided she was following him. For a time he played with the idea of killing her. One day she slipped a note to him at work; the little paper announced that she loved him.

Winston was troubled. He had been married, but his wife belonged to the Anti-Sex League. For her, procreation was a Party duty. When they produced no children, his wife left him. Now this girl, Julia, spoke of love. Carefully making their conversation look like chance, Winston had a few private words with her in the lunchroom. She quickly named a country rendezvous. Winston met her in a woods, far from a telescreen, and she eagerly took him for a lover. Julia boasted that she had been the temporary mistress of several Party members and that she had no patience with the Anti-Sex League, although she worked diligently for it. She also bought sweets on the black market.

On another visit to Mr. Charrington's antique shop, the proprietor showed Winston an upstairs bedroom still pre-

served as it was before the Revolution. Although it was madness, Winston rented the room. Thereafter he and Julia had a comfortable bed for their brief meetings. Winston felt happy in the old room; there was no telescreen to spy on them.

Sometimes, while at work, Winston saw O'Brien, a kindly-looking member of the Inner Party. From a chance remark Winston deduced that O'Brien was not in sympathy with all the aims of the Party. When they could, Winston and Julia went to O'Brien's apartment. He assured them that Goldstein was really the head of a conspiracy and that eventually the Party would be overthrown. Julia told him of her sins against Party discipline, and Winston recounted his evidence that the Party distorted facts in public trials and purges. O'Brien then enrolled them in the conspiracy and gave them Goldstein's book to read.

After an exhausting hate week directed against the current enemy, Eurasia, Winston read aloud to the dozing Julia, both comfortably lying in bed, from Goldstein's treatise. Suddenly a voice rang out, ordering them to stand in the middle of the room. Winston grew sick when he realized that a hidden telescreen had spied on their actions. Soon the room was filled with truncheon-wielding policemen. Mr. Charrington came in, no longer a kindly member of the simple proletariat, but a keen, determined man of thirty-five. Winston knew then that Mr. Charrington belonged to the thought police. One of the guards hit Julia in the stomach. The others hurried Winston off to jail.

Winston, tortured for days, was beaten, kicked, and clubbed until he confessed his crimes. He willingly admitted to years of conspiracy with the rulers of Eurasia and told everything he knew of Julia. In the later phases of his torture O'Brien was at his side constantly. O'Brien kept him on a kind of rack with a doctor in attendance to keep him alive. He told Winston that Goldstein's book

was a Party production, written in part by O'Brien himself.

Through it all the tortured man had one small triumph; he still loved Julia. Then O'Brien, knowing Winston's fear of rats, brought in a large cage filled with rodents and fastened it around Winston's head. In his unreasoning terror Winston begged him to let the rats eat Julia, instead.

Only one hurdle was left. Winston still hated Big Brother and said so. O'Brien patiently explained that the Party wanted no martyrs, for they strengthened opposition; nor did the leaders want only groveling subjection. Winston must also think right. The proletariat, happy in their ignorance, must never have a leader to rouse them. All

Party members must think and feel as Big Brother directed.

When Winston was finally released, he was bald and his teeth were gone. Because he had been purged and because his crime had not been serious, he was even given a small job on a sub-committee. Mostly he sat solitary in taverns and drank victory gin. He even saw Julia once. She had coarsened in figure and her face was scarred. They had little to say to each other.

One day a big celebration was going on in the tavern. Oceania had achieved an important victory in Africa. Suddenly the doddering Winston felt himself purged. He believed. Now he could be shot with a pure soul, for at last he loved Big Brother.

## NO TRIFLING WITH LOVE

*Type of work:* Drama

*Author:* Alfred de Musset (1810-1857)

*Type of plot:* Tragi-comedy

*Time of plot:* Nineteenth century

*Locale:* France

*First presented:* 1864; first published: 1834

*Principal characters:*

THE BARON, a French nobleman

PERDICAN, his son

CAMILLE, his niece

ROSETTE, Camille's foster sister

MAÎTRE BLAZIUS, Perdican's tutor

MAÎTRE BRIDAINÉ, a village priest

### *Critique:*

Alfred de Musset did not write his plays for the stage; he used the dramatic form rather as a vehicle for lyric expression. *No Trifling With Love* (*On ne Badine pas Avec l'Amour*), reflecting the writer's love affair with George Sand, is a romantic defense of love; but considered only as stage drama it has serious weaknesses. The chorus of peasants is a cumbersome device and extraordinary characters are mingled helter-skelter. The two priests are buffoons, Camille is very stubborn for a young girl, and Rosette dies in an unconvincing manner. This piece was classified by de

Musset as a comedy, but its true merit lies in Perdican's defense of romantic love.

### *The Story:*

Maître Blazius, with his three chins and round stomach, was proudly awaiting the arrival of Perdican whom he had tutored. Perdican had recently received a doctorate at Paris, and Maître Blazius felt that the credit was due to the boy's tutor. Gulping a huge bowl of wine presented by the chorus of listening peasants, he announced that Camille, niece of the Baron, was also expected home



from the convent. The Baron was anxious to see his son Perdican married to Camille; he knew they had been in love since childhood.

Dame Pluche, chaperone of Camille, arrived out of breath. After drinking some vinegar and water, she announced that Camille was on her way. She told of Camille's education in the best convent in France and of the inheritance she was to get that day from her mother's estate. But she did not mention the projected marriage.

The Baron brought Maître Bridaine to the house. Since he expected the marriage to take place that day, he wanted the priest to perform the ceremony. To impress Camille, he arranged with Maître Bridaine to speak some Latin to Perdican at dinner; no matter if neither one understood it. Maître Bridaine was agreeable to the plan, but he was hostile at once to Maître Blazius, for he smelled wine on his breath.

When Perdican and Camille met, something seemed amiss. Perdican wanted to embrace his pretty cousin, but Camille spoke formally to her childhood sweetheart and refused a kiss. She was chiefly interested in looking at a portrait of her great-aunt, who had been a nun.

At dinner the two priests, Maître Bridaine and Maître Blazius, vied jealously with each other. Both were gourmets as well as gourmands, and they were apprehensive that there was no place for two priests in the luxurious household. After dinner Camille again refused a friendly talk with Perdican and even excused herself from walking in the garden. The Baron, upset at her coldness, grew even more indignant when Dame Pluche upheld Camille in her refusals. Perdican, with relief, renewed his acquaintance with Rosette, a pretty peasant girl who had been Camille's foster sister.

Maître Blazius, attempting to discredit his rival, told the Baron that Maître Bridaine had drunk three bottles of wine at dinner and was now walking about on

unsteady feet. The Baron could scarcely listen because Maître Blazius' breath was so strong. Then Maître Bridaine hurried up to tell the Baron that Perdican was walking with Rosette on his arm and throwing pebbles about wildly.

Perdican was puzzled by Camille's coldness toward him. When Maître Blazius reminded him that the marriage was a project dear to the Baron's heart, the young man was willing to try again, but Camille was resolute. She would permit no holding of hands, and she even refused to talk to him about their childhood. She had come back only to receive her inheritance; the next day she would return to the convent. After Perdican left her, Camille asked the scandalized Dame Pluche to take a note to him.

Maître Bridaine was very unhappy. His rival was seated next to the Baron at mealtime, and Maître Blazius took all the choice morsels before he passed on the serving plate. In despair Maître Bridaine felt that he would be forced to give up his frequent visits; henceforth, though the prospect was repugnant, he would devote his time to parish work.

On a friendly walk Rosette complained to Perdican that women were kissed on the forehead or cheek by their male relatives and on the lips by their lovers; everyone kissed her on the cheek. Not displeased to oblige her, Perdican gave her a lover's kiss.

Dame Pluche was angry but she did take the note to Perdican. On the way she was spied on by Maître Blazius, who reported to the Baron that Camille undoubtedly had a secret correspondent. Since Perdican was making love to a girl who watched the turkeys, surely Camille was looking for a more satisfactory husband.

Invited to meet Camille at the fountain, Perdican found his cousin changed. She willingly kissed him and promised to remain a good friend. Then she frankly asked Perdican if he had had mistresses. Embarrassed, he admitted that he had. When she wanted to know where his

latest was, Perdican had to admit he did not know. Camille, acquainted with no men except Perdican, had loved him until recently, when an older nun at the convent had changed her inclinations.

The nun had been rich and beautiful and much in love with her husband. After he took a mistress, she had taken a lover. At last she had retired to a convent. Her experience had convinced Camille that men were always unfaithful. She forced Perdican to admit that if they were married both of them might be expected to take other lovers.

Perdican valiantly defended earthly love, saying that it was worth all the trouble it caused and that of the two hundred nuns at the convent most of them would probably be glad to go back to their husbands and lovers. Seeing at last the futility of his argument, he told Camille to return to the nunnery.

Meanwhile Maître Blazius was unhappy because the servants reported that he was stealing bottles of wine. In addition, the Baron had decided that he had made up the story of Camille's secret correspondent. Disgusted with his second priest, the Baron forthrightly dismissed him. Not knowing that Maître Bridaine had fallen from favor too, Maître Blazius asked him to intercede with the Baron. Maître Bridaine refused; he thought the Baron would now reinstate him in favor.

Maître Blazius thought he saw a chance to regain lost ground when he met Dame Pluche carrying a letter. While he was trying to take the missive from her by force, Perdican arrived on the scene, took the letter, and read it out

of curiosity. It was from Camille to a nun at the convent. In it Camille said she would soon be back; her young man was hurt and his pride wounded, just as they had foreseen. To Perdican the letter meant that the whole affair with Camille had been arranged in advance at the convent, and he resolved to spite her by courting Rosette seriously.

After writing a note to Camille to arrange a rendezvous, he brought Rosette to the fountain. Camille, hiding behind a tree, heard Perdican offer his heart to Rosette. As proof of his love, he gave her a chain to wear around her neck and threw a ring Camille had given him into the water.

Camille retrieved the ring and told Rosette to hide behind a curtain while she talked with Perdican. During the interview he confessed that he loved Camille. Camille then threw aside the curtain; Rosette had fainted. Perdican decided to go ahead in reality with his marriage to the peasant girl.

The Baron, told of his son's intention to marry Rosette, was angry, but in spite of his father's displeasure Perdican made arrangements for the ceremony. Camille, in despair, threw herself down before an altar and prayed for help. Coming in unexpectedly, Perdican, unnerved by her distress, clasped her in his arms while they confessed their love for each other. Suddenly they heard a cry behind the altar. Investigating, they found Rosette, dead. Camille was the first to realize their guilt in her death. To acknowledge that guilt, she said a final goodbye to Perdican.

## NORTHANGER ABBEY

*Type of work:* Novel

*Author:* Jane Austen (1775-1817)

*Type of plot:* Comedy of manners

*Time of plot:* Early nineteenth century

*Locale:* England

*First published:* 1818

*Principal characters:*

CATHERINE MORLAND, an imaginative reader of Gothic romances

MRS. ALLEN, her benefactress

ISABELLA THORPE, her friend  
JOHN THORPE, Isabella's brother  
JAMES MORLAND, Catherine's brother  
HENRY TILNEY, admired by Catherine  
GENERAL TILNEY, his father  
CAPTAIN TILNEY, his brother  
ELEANOR TILNEY, his sister

### Critique:

*Northanger Abbey* follows a more conventional pattern than most of Jane Austen's novels. In it an unspoiled girl meets a wholesome boy but is deterred from romance by an attractive cad. A lesser plot is a gleeful parody of the fantastic Gothic romances of Mrs. Radcliffe and other popular writers of the period. In the experiences of Catherine Morland the writer burlesques the misadventures and terrifying mishaps of the Gothic heroine. At the same time the novel presents a background picture of middle-class life in nineteenth-century England. The scenes laid in Bath, fashionable watering place of the day, are particularly good.

### The Story:

Catherine Morland, though a plain girl, thought herself destined to become a heroine like those in her favorite Gothic novels. She might, however, have spent her entire life in Fullerton, the small village in which she was born, had not Mrs. Allen, wife of a wealthy neighbor, invited her to go to Bath. There a whole new world was opened to Catherine, who was delighted with the social life of the colony. It was at Bath that she met Isabella Thorpe, who became her best friend. Isabella was more worldly than Catherine and took it upon herself to instruct Catherine in the ways of society.

Isabella also introduced Catherine to her brother, John Thorpe. He and Catherine's brother, James Morland, were friends, and the four young people spent many enjoyable hours together. Catherine, however, had in the meantime met Henry Tilney, a young clergyman, and his sister Eleanor, with whom she was anxious to become better acquainted. John thwarted her in this desire, and Isa-

bella and James aided him in deceptions aimed at keeping her away from Henry and Eleanor. After Isabella and James became engaged, Isabella doubled her efforts to interest Catherine in her brother John. Although Catherine loved her friend dearly, she could not extend this love to John, whom she knew in her heart to be an indolent, undesirable young man.

While James was at home arranging for an allowance so that he and Isabella could be married, Henry Tilney's brother, Captain Tilney, appeared on the scene. He was as worldly as Isabella. More important to her, he was extremely wealthy. Catherine was a little disturbed by the manner in which Isabella conducted herself with Captain Tilney, but she was too loyal to her friend to suspect her of being unfaithful to James.

Shortly after Captain Tilney arrived in Bath, Catherine was invited by Eleanor Tilney and her father, General Tilney, to visit them at Northanger Abbey, their old country home. Catherine was delighted, for she had always wanted to visit a real abbey, and she quickly wrote for and received a letter of permission from her parents. Henry aroused her imagination with stories of dark passageways and mysterious chests and closets.

When the party arrived at Northanger Abbey, Catherine was surprised and a little frightened to find that his descriptions had been so exact. Mrs. Tilney had died suddenly several years previously, and in her fear Catherine began to suspect that the general had murdered her. At the first opportunity she attempted to enter the dead woman's chambers. There Henry found her and assured her that his mother had died a natural death. Catherine was almost disappointed, for this news



destroyed many of her romantic imaginings about Northanger Abbey.

For more than a week after this event Catherine worried because she had had no letter from Isabella. When she received a letter from her brother James, she learned the reason for Isabella's silence. He wrote that Isabella had become practically engaged to Captain Tilney. Catherine was almost ill when she read the news, and Henry and Eleanor Tilney were as disturbed as she. They knew that only greed and ambition drew Isabella from James to their wealthier brother and they feared for his happiness. They thought, however, that the captain was more experienced with such women and would fare better than had James.

They were right. Shortly afterward Catherine had a letter from Isabella telling the story in an entirely different light. She pretended that she and James had just had a misunderstanding, and she begged Catherine to write to James in her behalf. Catherine was not to be taken in. She wasted no time in sympathy for her one-time friend and thought her brother fortunate to be rid of such a schemer.

A short time later the general had to go to London on business and Eleanor and Catherine were alone at the Abbey, Henry's clerical duties compelling him to spend some time in his nearby parish. One night, soon after the general's departure, Eleanor went to Catherine's room. In a state of great embarrassment and agitation she told Catherine that the general had returned suddenly from London and had ordered Catherine to leave the Abbey early the next morning. Because she loved Catherine and did not want to hurt her, Eleanor would give no reason for the order. In great distress Catherine departed and returned to her home for the first time

in many weeks. She and her family tried to forget the insult to her, but they could not help thinking of it constantly. Most of Catherine's thoughts were of Henry, whom she feared she might never see again.

Soon after her return home, Henry called on her and explained why his father had turned against Catherine. When the Tilney family first met Catherine, John Thorpe had told the general that she was the daughter of a wealthy family and that the Allen money would also be settled on her. He had bragged because at the time he himself had hoped to marry Catherine. But when Catherine rebuffed him, and after his sister Isabella was unable to win James again, John spitefully waited for the first opportunity to do her harm. He met the general in London and lost no time in telling him that Catherine had deceived him. Although she had never in any way implied that she was wealthy, the general gave her no chance to defend herself.

After Henry had told his story, he asked Catherine to marry him. Her parents gave their consent, with the understanding that the young couple must first win over the general. Henry returned home to wait.

Eleanor's marriage to a wealthy peer proved an unexpected aid to the lovers. The general was so pleased at having his daughter a viscountess that he was persuaded to forgive Catherine. When he learned also that the Morland family, though not wealthy, would allow Catherine three thousand pounds, he gladly gave his consent to the marriage. In less than a year after they met, and in spite of many hardships and trials, Catherine Morland married Henry Tilney with every prospect of happiness and comfort for the rest of her life.

## NOSTROMO

*Type of work:* Novel

*Author:* Joseph Conrad (Teodor Józef Konrad Korzeniowski, 1857-1924)

*Type of plot:* Psychological romance

*Time of plot:* Early twentieth century

*Locale:* "Costaguana," on the north coast of South America

*First published:* 1904

### *Principal characters:*

CHARLES GOULD, manager of the San Tomé silver mine  
EMILY GOULD, his wife  
GIAN' BATTISTA, called NOSTROMO, Italian leader of the *stevedores*  
LINDA VIOLA, to whom he proposed  
GISELLE VIOLA, her sister  
GIORGIO VIOLA, father of Linda and Giselle  
MARTIN DECOUD, a newspaper editor  
DR. MONYGHAM, town physician and friend of the Goulds

### *Critique:*

*Nostromo* is a well-told tale of adventure. Like many other Conrad novels, it begins in the middle of things and then by means of frequent flashbacks and an occasional glimpse ahead gradually reveals the information that the reader is eager to know, for Conrad is a master of suspense. Conrad wanted to make a study of what would happen to a man of good reputation, a victim of revolution, if he had a chance at great wealth. *Nostromo* is the result. The scene, as in much of Conrad's work, plays an important role, for the mist-hidden mountains, the brooding plain, and the San Tomé mine are an inscrutable background for the movements of little men.

### *The Story:*

The Republic of Costaguana was in a state of revolt. Rebel troops, under the leadership of Pedrito Montero, had taken control of the eastern part of the country. When news of the revolt reached Sulaco, the principal town of the western section which was separated from the rest of the country by a mountain range, the leaders began to lay defense plans.

The chief interest of the town was the San Tomé silver mine in the nearby mountains, a mine managed by Charles Gould, an Englishman who, though educated in England, had been born in Sulaco, his father having been manager before him. Gould had made a great success of the mine. The semi-annual shipment of silver had just come down from the mine to the custom house when the

telegraph operator from Esmeralda, on the eastern side of the mountains, sent word that troops had embarked on a transport under command of General Sotillo, and that the rebels planned to capture the silver ingots as well as Sulaco.

Gould decided to load the ingots on a lighter and set it afloat in the gulf pending the arrival of a ship that would take the cargo to the United States. The man to guide the boat would be Gian' Battista, known in Sulaco as Nostromo—our man—for he was considered incorruptible. His companion would be Martin Decoud, editor of the local newspaper, who had been drawn from Paris and kept in Sulaco by the European-educated Antonia Avelanos, to whom he had just become engaged. Decoud had incurred the anger of Montero by denouncing the revolutionist in his paper. Also, Decoud had conceived a plan for making the country around Sulaco an independent state, the Occidental Republic.

When Nostromo and Decoud set out in the black of the night, Sotillo's ship, approaching the port without lights, bumped into their lighter. Nostromo made for a nearby uninhabited island, the Great Isabel, where he cached the treasure. Then, leaving Decoud behind, he rowed the lighter to the middle of the harbor, pulled a plug, and sank her. He swam the remaining mile to the mainland.

Sotillo, on discovering that the silver had been spirited away, took possession of the custom house, where he conducted an inquisition. The next day Sulaco was

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seized by Montero, who considered Sotillo as of little worth.

When the Europeans and high-born natives who had not fled the town discovered that Nostromo was back, they took it for granted that the silver had been lost in the harbor. They asked Nostromo to take a message to Barrios, who commanded the loyalist troops on the eastern side of the mountains. In a spectacular engine ride up the side of the mountain and a subsequent six-day horseback journey through the mountain passes, Nostromo succeeded in delivering his message, and Barrios set out with his troops by boat to relieve the town of Sulaco.

Coming into the harbor, Nostromo sighted a boat which he recognized as the small craft attached to the lighter which had carried him and Decoud to Great Isabel. He dived overboard and swam to the boat. Barrios went on to Sulaco and drove the traitors out. Gould, meanwhile, had planted dynamite around the silver mine to destroy it in case of defeat, for he was determined to keep the mine from the revolutionists at any cost.

Nostromo rowed the little boat over to Great Isabel, where he discovered that Decoud was gone and that he had taken four of the ingots with him. He correctly guessed that Decoud had killed himself, for there was a blood stain on the edge of the boat. Decoud, left to himself when Nostromo returned to the mainland, had each day grown more and more lonely until finally he dug up four of the ingots, tied them to himself, went out in the boat, shot himself, and fell overboard, the weight of the ingots carrying him to the bottom of the harbor. Nostromo could not now tell Gould where the silver was, for he would himself have been suspected of stealing the four missing ingots. Since everyone thought the treasure was in the bottom of the sea, he decided to let the rumor stand and sell the ingots one by one, and so become rich slowly.

In gratitude for his many services to the country, the people provided Nostromo with a boat in which he hauled cargo as far north as California. Sometimes he would be gone for months while he carried out his schemes for disposing of the hidden silver. One day on his return he saw that a lighthouse was being built on Great Isabel. He was panic-stricken. Then he suggested that the keeper be old Giorgio Viola, in whose daughter Linda he was interested. He thought that with the Violas on the island no one would suspect his frequent visits.

Linda had a younger sister, Giselle, for whom the vagabond Ramirez was desperate. Viola would not allow her to receive his attentions and kept her under close guard. He would not permit Ramirez to come to the island.

To make his comings and goings more secure, Nostromo one day asked Linda to be his wife. Almost at once after that he realized that he was really in love with Giselle. In secret meetings he and Giselle confessed their mutual passion. Linda grew suspicious. Giselle begged Nostromo to carry her away, but he said he could not do so for a while. He finally told her about the silver and how he had to convert it into money before he could take her away.

Obsessed by hate of Ramirez, Viola began patrolling the island at night with his gun loaded. One night, as Nostromo was approaching Giselle's window, old Viola saw him and shot him. Hearing her father say that he had shot Ramirez, Linda rushed out. But Giselle ran past her and reached Nostromo first. It was she who accompanied him to the mainland. Nostromo, in the hospital, asked for the kindly Mrs. Gould, to whom he protested that Giselle was innocent and that he alone knew about the hidden treasure. Mrs. Gould, however, would not let him tell her where he had hidden it. It had caused so much sorrow that she did not want it to be brought to light again.



Nostromo refused any aid from Dr. Monygham and died without revealing the location of the ingots.

Dr. Monygham went in the police galley out to Great Isabel, where he informed Linda of Nostromo's death. She was thoroughly moved by the news and whispered that she—and she alone—had loved the man, that she would never forget Nostromo. Dr. Monygham observed, as Linda in despair cried out Nostromo's name, that triumphant as Nostromo had

been in life this love of Linda's was the greatest victory of all.

The region about Sulaco finally did become the Occidental Republic. The San Tomé mine prospered under Gould's management, the population increased enormously, and the new country flourished with great vigor. Though Decoud, the country's first planner, and Nostromo, the hero of its inception, were dead, life in the new country went on richly and fully.

## OBLOMOV

*Type of work:* Novel

*Author:* Ivan Alexandrovich Goncharov (1812-1891)

*Type of plot:* Social criticism

*Time of plot:* Early nineteenth century

*Locale:* Russia

*First published:* 1858

*Principal characters:*

ILYA ILYITCH OBLOMOV, a slothful Russian landowner

ANDREY STOLZ, Oblomov's only real friend

TARANTYEV, a parasitical friend of Oblomov

OLGA ILYINSKY, beloved of Oblomov

ZAHAR, Oblomov's valet

### *Critique:*

Goncharov's study of sloth in a Russian landowner is second in Russian literature only to the tremendous studies of Russian psychology found in the work of Dostoevski. To the American reader the novel must inevitably stand as an indictment of the Russian mind in the nineteenth century. The one admirable character in the book is Stolz, who we are given to understand many times was half German and for this reason partly free from class prejudice and racial bias. Looking backward, an American is apt to feel that if all Russian landowners were as stupid as Goncharov portrayed them in *Oblomov* it is small wonder that the revolution of 1917 occurred. The novel strikes the reader as satire even more bitter than that found in Sinclair Lewis' novels about America during the 1920's.

### *The Story:*

Ilya Ilyitch Oblomov was a Russian landowner brought up to do nothing. As a child he had been pampered in every way by his parents, even to the point where a valet put on and took off his shoes and stockings for him. The elder Oblomovs lived a bovine existence. Their land, maintained by three hundred serfs, provided them with plenty of money. Their days were taken up with eating and sleeping; they did nothing until an absolute necessity arose.

The chief influence on Oblomov during his childhood came from a German, a steward on a neighboring estate, who acted also as a tutor. Young Oblomov went to school at his home and there found his only boyhood friend, the German's son, Andrey Stolz. When the boys grew up, their lives seemed from the first destined

OBLOMOV by Ivan Alexandrovich Goncharov. By permission of the publishers, E. P. Dutton & Co., Inc. From EVERYMAN'S LIBRARY. All rights reserved.

to different ends. Stolz was sent off by his father with a few resources to make his way in the world, but among those resources was a great deal of practical experience. Stolz was able, within a few years, to amass considerable wealth for himself and to become a respected, vital businessman.

Oblomov, on the other hand, finished college after doing just enough work to get his diploma. He then became a clerk in a government office, one of the few positions considered an honorable post for a gentleman in Russia. Before three years had elapsed he resigned from his post, ostensibly because of ill health but actually because he could not bring himself to accomplish all his duties; he felt that the work was simply too much trouble for a gentleman. Having retired from the government, he began to do nothing during the daytime. The indolence, spreading like a poison, finally made him extremely inactive.

By his thirtieth birthday Oblomov was no farther along in life than he had been at his twentieth; he was, in fact, much worse off than before. His rooms were filthy and unkempt, for he was unable to control his valet, Zahar. Oblomov had no ambition whatever. Because he seldom left his rooms, he had no social life. Even at home he did nothing but lie around in a dressing gown and eat and sleep. How much money he got from his estates in southern Russia he did not know, for it would have been too much trouble to keep accounts. His bailiff, knowing his master would not stir out of Moscow, cheated Oblomov consistently, as did everyone else. Oblomov did not mind the cheating, so long as people did not disturb him.

At last two misfortunes, as Oblomov saw them, befell him. The bailiff reported by letter that only a few thousand roubles could be sent in the next year, and the landlord sent word that he needed Oblomov's apartment for a relative. Help, in the form of a parasitical friend, Tarantiev, seemed a godsend to Oblomov, for Tarantiev promised to find another apartment

and to see what could be done about a new bailiff for the estates.

On the same day Stolz came to visit his boyhood friend and was aghast at the state in which he found Oblomov. His horror was increased when he learned that the doctors had told Oblomov he had only a few years to live unless he began to lead a more active life. Stolz hustled about, taking Oblomov with him everywhere and forcing his friend to become once more interested in life. When Stolz left on a trip to western Europe, he made Oblomov promise to meet him in Paris within a few more weeks.

Fate intervened so that Oblomov never kept his promise. Stolz had introduced him to Olga Ilyinsky, a sensitive vivacious, vital young woman. Oblomov had fallen in love with Olga and she with him. Visiting and planning their life together after marriage kept both of them busy throughout the summer, during which Oblomov was partly reclaimed from his apathy. But as winter drew on the actual wedding was no closer than it had been months before. Even for his marriage, Oblomov could not expend a great deal of effort; the habit of sloth was too deeply ingrained in him. Tarantiev had found an apartment for him in an outlying quarter of Moscow, with a thirty-year-old widow, and Oblomov lived there in comfort. Nor could he have given up the apartment, for without reading the contract he had signed it, and he was bound to keep the apartment at an exorbitant price.

Although concerned over his estates, Oblomov was unable to find anyone to set them in order, and he refused to make the journey home. He told himself he was too much in love to leave Olga; actually, he was too apathetic to travel twelve hundred miles to Oblomovka. Olga finally realized that she was still in love with the man that Oblomov could be, but that he would never become more than a half-dead idler. In an extremely pathetic scene she told him goodbye.

Following his dismissal by Olga, Oblomov

mov took to his bed with a fever. His valet, the valet's wife, and the landlady did all they could to help him, and so Oblomov slipped again into the habit of doing nothing. He realized the apathy of his mind and body and called it shameful, giving it the name of "Oblomovism." Tarantjev, the parasitical friend, planned to keep Oblomov in his clutches. First of all, he sent a friend of his to look after Oblomov's estates, but most of the money went into Tarantjev's pockets. Secondly, he tried to bring together the cowlike landlady and Oblomov; this second plot was easy, since the low-born woman was already in love with her gentlemanly tenant.

Meanwhile Olga had gone with her aunt to France. In Paris they met Stolz, who was there on business. Stolz, observing the great change in Olga, at last learned what had happened in Moscow after his departure. Having always loved Olga, he soon won her over and they were married. Realizing that Olga was still in

love with Oblomov, however, Stolz returned to Moscow and tried to aid Oblomov by renting the estates and sending the money to Oblomov. Tarantjev, furious, recouped his losses by making Oblomov appear as the seducer of his landlady. The landlady gave a promissory note to Tarantjev and her brother, and they got one on her behalf from Oblomov. Thus Oblomov's income continued to pass into Tarantjev's hands, until Stolz learned of the arrangement and put an end to it.

Years passed. Olga asked her husband to look up Oblomov and find out if he had ever recovered from his terrible apathy. Stolz did so; Oblomov, he learned, had married his landlady and still did nothing. As the doctors had warned, he had suffered a slight stroke. He did ask Stolz to take care of his son, born of the landlady, after his death. Stolz agreed and not long afterward received word that he was to go for the boy. Oblomov had passed away as he had lived much of his life, sleeping.

## OEDIPUS AT COLONUS

*Type of work:* Drama

*Author:* Sophocles (495?-406 B.C.)

*Type of plot:* Classical tragedy

*Time of plot:* Remote antiquity

*Locale:* Colonus, near Athens

*First presented:* 405 B.C.

### *Principal characters:*

OEDIPUS, former King of Thebes

ANTIGONE, and

ISMENE, his daughters

THESEUS, King of Athens

CREON, former regent of Thebes

POLYNICES, older son of Oedipus

ELDERS OF COLONUS

### *Critique:*

It was probably inevitable that Sophocles, a great Greek patriot, should have written *Oedipus at Colonus*, a story dealing with the legendary past of his birthplace. Indeed, two of the high points of the play are magnificent odes in praise of Attica and Colonus. The *Oedipus at Colonus* is believed to be one of the last plays, if not the last play written by Sophocles, who died at the age of eighty-nine. The

play represents the culmination of Sophocles' handling of the Cadmean myth. At the same time it is his last powerful affirmation of human dignity in the face of an incomprehensible universe.

### *The Story:*

Many years had passed since King Oedipus had discovered to his horror that he had murdered his father and had married



his own mother, who had given birth to his children. Having blinded himself and given up his royal authority in Thebes, he had been cared for by his faithful daughters, Antigone and Ismene. When internal strife broke out in Thebes, Oedipus, believed to be the cause of the trouble because of the curse the gods had put upon his family, was banished from the city.

He and Antigone wandered far. At last they came to an olive grove at Colonus, a sacred place near Athens. A man of Colonus warned the strangers that the grove in which they had stopped was sacred to the Furies. Oedipus, having known supreme mortal suffering, replied that he knew the Furies well and that he would remain in the grove. Disturbed, the man of Colonus stated that he would have to report this irregularity to Theseus, King of Athens and overlord of Colonus. Oedipus replied that he would welcome the king, for he had important words to say to Theseus.

The old men of Colonus were upset at Oedipus' calm in the grove of the Furies, whom they feared. They inquired, from a discreet distance, the identity of the blind stranger, and they were horror-stricken to learn that he was the infamous King of Thebes, whose dreadful story the whole civilized world had heard. Fearing the terrible wrath of the gods, they ordered him to be off with his daughter. Oedipus was able to quiet them, however, by explaining that he had suffered greatly, even though he had never consciously sinned against the gods. Furthermore, to the mystification of the old men, he hinted that he had strange powers and that he would bring good fortune to the land that would provide for him a place of refuge.

Ismene, another daughter of Oedipus, arrived in the grove at Colonus after searching throughout all Greece for her father and sister. She brought to Oedipus the unhappy news that his two sons, Polynices and Eteocles had fought for supremacy in Thebes. Polynices, defeated, had been banished to Argos, where he was now gathering a host to return to

Thebes to regain control. Ismene also informed her father that the Oracle of Delphi had prophesied that Thebes was doomed to terrible misfortune if Oedipus should be buried anywhere but in that city. With this prophecy in mind, the Thebans hoped that Oedipus would return from his exile. But Oedipus, mindful of his banishment and of the faithlessness of his sons, declared to Ismene that he would remain in Colonus and that the land of Attica would be his tomb.

Having been informed of the arrival of Oedipus, Theseus went to Colonus and welcomed the pitiful old man and his daughters. Oedipus, offering his body to Attica and Colonus, prophesied that Attica would have good fortune if he were buried in its soil. Theseus, who had also known exile, was sympathetic; he promised to care for Oedipus and to protect the fearful old man from seizure by any Theban interloper.

After Theseus had returned to Athens, Creon, the former regent of Thebes, came to the grove with his followers. Deceitfully he urged Oedipus to return with him to Thebes, but Oedipus, aware of Creon's motives, reviled him for his duplicity. Oedipus cursed Thebes for the way it had disavowed him in his great suffering. Creon's men, at the command of their leader, seized Antigone and Ismene and carried them away. Blind Oedipus and the aged men of Colonus were too old and feeble to prevent their capture. Then Creon attempted to seize Oedipus. But by that time the alarm had been sounded, and Theseus returned to confront treacherous Creon and to order the rescue of Antigone and Ismene. Asked to explain his actions, Creon weakly argued that he had come to rid Attica of the taint which Oedipus surely would place upon the kingdom if its citizens offered shelter to any of the cursed progeny of Cadmus. Having checked Creon, Theseus rescued the two daughters of Oedipus.

In the meantime Polynices, older son of Oedipus, had been searching for Oedipus. Hoping to see the prophecy of the

Delphic Oracle fulfilled, but for his own selfish ends, the young man came to the olive grove and with professions of repentance and filial devotion begged Oedipus to return with him to Argos. Oedipus, knowing that his son wished only to ensure the success of his expedition against his brother Eteocles, who was in authority at Thebes, heard Polynices out in silence; then he scathingly denounced both sons as traitors. Furthermore, with vehement intensity he prophesied that Polynices and Eteocles would die by violence. Polynices, impressed by his father's words but still ambitious and arrogant, ignored Antigone's pleas to spare their native city. He departed, convinced that he was going to certain death.

Three rolls of thunder presaged the impending death of old Oedipus. Impatient-

ly, but at the same time with a certain air of resignation, Oedipus called for Theseus. Guiding the king and his two daughters to a nearby grotto, he predicted that as long as his burial place remained a secret known only to Theseus and his male descendants Attica would successfully resist all invasions. After he had urged Theseus to protect Antigone and Ismene, he dismissed his daughters. Only Theseus was with him when Oedipus suddenly disappeared. Antigone and Ismene tried to return to their father's tomb, but Theseus, true to his solemn promise, prevented them. He did, however, second them in their desire to return to Thebes, that they might prevent the dreadful bloodshed which threatened their native city because of Polynices and Eteocles.

## THE OLD BACHELOR

*Type of work:* Drama

*Author:* William Congreve (1670-1729)

*Type of plot:* Comedy of intrigue

*Time of plot:* Seventeenth century

*Locale:* London

*First presented:* 1693

### *Principal characters:*

HEARTWELL, an old bachelor

BELINDA, a young woman of fashion

ARAMINTA, her cousin

BELLMOUR, a young bachelor in love with Belinda

VAINLOVE, his friend, in love with Araminta

SILVIA, Vainlove's former mistress

SIR JOSEPH WITTOL, a fool

CAPTAIN BLUFFE, his parasite

FONDLEWIFE, a banker

LAETITIA, his young wife

### *Critique:*

*The Old Bachelor* was Congreve's first play and an immediate success. In it the twenty-three-year-old dramatist gave the dissolute Restoration theater audience the same comic fare that they had delighted in for three decades and which they still demanded: a light plot marked by witty but often gross dialogue, the cuckolding of bourgeois citizens, and ridicule of anything that bore the slightest trace of Puritanism. Congreve's plot is ingenious but not original, and his people

are stock characters almost as old as the drama itself. But at the same time his brilliant style and high spirits lift his plays above the work of his contemporaries, now almost forgotten. One speech of Bellmour's in this play could easily stand as Congreve's own motto: "Come, come, leave business to idlers, and wisdom to fools: they have use of 'em: wit, be my faculty, and pleasure my occupation; and let Father Time shake his glass."

### *The Story:*

Sir Joseph Wittol, a foolish young country knight, returned to the spot in London where he had been attacked by footpads the night before, a fracas from which Ned Bellmour, a gallant, had rescued him. Bellmour, meanwhile, had told his friend Sharper of the incident, and Sharper, encountering Wittol, pretended to be the man who had rescued the country bumpkin. Sharper, having ingratiated himself with his false story, declared that he had lost a hundred pounds in the scuffle, and Wittol promised to make good the loss. Wittol and Sharper were joined by Captain Bluffe, a spurious veteran of campaigns in the Low Countries and Wittol's mentor in the ways of the city. Bluffe's boasting and swaggering ways had deeply impressed the foolish young Wittol.

Meanwhile, in her apartment, Araminta was reproved by her cousin Belinda for being a devotee to love. A footman announced that Vainlove and Bellmour had arrived to pay their respects to Araminta. Belinda, who was preparing to go out but who was charmed by Bellmour, declared that she would remain to keep Araminta company. The young men having been admitted, Bellmour and Belinda exchanged amiable insults. Gavot, Araminta's singing-master, entertained the group with a song.

Silvia, a prostitute and Vainlove's discarded mistress, pined for his return to her. Lucy, her maid, suggested that they write a letter filled with foolish protestations of love, sign Araminta's name to it, and send it to Vainlove. This deception, they were sure, would cool Vainlove's ardor for Araminta. Meanwhile Heartwell, a professed woman-hater and a surly old bachelor, found himself against his will in front of Silvia's door. Bellmour and Vainlove saw him enter.

Lucy, masked, encountered Setter, Vainlove's man. When Setter used abusive language in speaking to her, she unmasked and demanded from her old acquaintance reparation in the form of in-

formation on the progress of the affair between Vainlove and Araminta. In the meantime Wittol gave Sharper a note of credit for a hundred pounds to be collected from Fondlewife, a banker. Bluffe rebuked Wittol for his misdirected generosity. When Sharper appeared with the cash and thanked Wittol, Bluffe intimated to Wittol that Sharper was a trickster. Replying to this insult, Sharper suggested that Bluffe was a fraud. When he struck Bluffe, the braggart was afraid to retaliate. Sharper soundly trounced Bluffe and departed; then Bluffe drew his sword and ranted brave words.

At Silvia's house Heartwell entertained the prostitute with hired singers and dancers. When he professed his love for her, she put him off coyly, asserting that she must be married to a man before he could enjoy her favors. Overcome by passion and by Silvia's wiles, he at last agreed to marry her. Saying he would return in the evening, he went to procure a marriage license.

Fondlewife, the banker, arranged to have a Puritan minister visit his young wife, Laetitia, while he was away on business. At the last minute, however, he grew wary and decided not to leave the city. In the meantime, Vainlove, who had been invited to visit Laetitia during the absence of her ancient, doting husband, sent Bellmour in his place. Vainlove received the letter to which Silvia had signed Araminta's name. The writer pleaded for an end to a slight disagreement between her and the gallant. Disappointed to find the lady so eager, Vainlove announced that his interest in Araminta had waned.

Bellmour, disguised as the Puritan minister, visited Laetitia and in private revealed his true identity; he explained that he had indiscreetly opened her letter to Vainlove and, the intrigue appealing to him, had come in Vainlove's stead. Laetitia, charmed by Bellmour's gallantry, entertained him in her bedroom.

Meeting Araminta in St. James Park,



Vainlove treated her coolly. Araminta failed to understand when he tossed the letter at her feet and stalked away. A few minutes later Wittol encountered Araminta for the first time and fell in love with her.

Fondlewife, accompanied by Wittol, who had come to get money from the banker, returned home prematurely, and Bellmour hid himself in the bedroom. Fondlewife went to get cash for Wittol. On his return the frantic Laetitia accused Wittol of attempting to ravish her. Wittol was asked to leave the house. Laetitia and Bellmour cleverly succeeded in keeping Bellmour's identity from Fondlewife until the cuckolded old gentleman discovered in the parlor the Scarron novel that Bellmour, in his disguise, had carried as a prayer book. Bellmour confessed to evil intentions, but declared that Fondlewife had returned too soon for the couple to have sinned. When Laetitia wept and declared their innocence, Fondlewife reluctantly accepted Bellmour's story.

Bellmour, still in his disguise, passed Silvia's apartment. Lucy, believing him a parson who would marry her mistress and Heartwell, stopped Bellmour. Bellmour revealed his true identity to Lucy and told her that he would provide both her and Silvia with proper husbands if she would agree to no more than a mock marriage of Heartwell and Silvia. Bellmour, practical joker that he was, could not bear to see his friend Heartwell marry a prostitute. He performed the service; then, during Heartwell's momentary ab-

sence, he told Silvia of the trick he had played.

Vainlove, meanwhile, learned from Setter that the letter signed by Araminta was probably Lucy's work, since Lucy had earlier made inquiries about the state of accord between Araminta and Vainlove. At the same time Sharper and Setter fooled Wittol into thinking that Araminta had conceived a passion for him. Wittol gave Setter gold to bring Araminta to him. Bluffe privately paid Setter a counter-bribe to convey Araminta to him.

Sharper, pretending no knowledge of Heartwell's marriage to Silvia, asked Heartwell to join him in a visit to the prostitute. Heartwell, in a predicament, told of his marriage and warned Sharper not to go near Silvia's house.

Vainlove and Bellmour brought Araminta and Belinda, both masked, to Silvia's house. Setter, in the meantime, had taken Lucy and Silvia, both also masked, to meet Wittol and Bluffe. Finding Heartwell alone, Vainlove, Bellmour, and the young ladies teased him unmercifully about his marriage. Setter returned with Wittol, Silvia, Bluffe, and Lucy. When the ladies all unmasked, the foolish knight and his roaring companion admitted indulgently that they had been hoodwinked. Heartwell, learning of the mock marriage, thanked Bellmour for his salvation; he vowed that if he ever really married it would be to an old crone. Vainlove and Araminta, and Bellmour and Belinda, planned their weddings for the next day.

## THE OLD CURIOSITY SHOP

*Type of work:* Novel

*Author:* Charles Dickens (1812-1870)

*Type of plot:* Sentimental romance

*Time of plot:* Early nineteenth century

*Locale:* England

*First published:* 1840-1841

*Principal characters:*

LITTLE NELL TRENT, an orphan

NELL'S GRANDFATHER, a curiosity dealer and gambler

QUILP, a misanthropic, misshapen dwarf

KIT NUBBLES, Nell's friend

DICK SWIVELLER, a profligate young man, Quilp's tool  
SAMPSON BRASS, an attorney, Quilp's creature in crime  
SALLY BRASS, Sampson's sister and fellow criminal  
THE SINGLE GENTLEMAN, Nell's great-uncle

### Critique:

In its time one of the most popular of Dickens' novels, *The Old Curiosity Shop* is one of the most sentimental of novels written in a sentimental age. Emotion was held in check by Dickens in such novels as *David Copperfield*, and even in *Oliver Twist*, but in this novel he let emotions run riot, knowing full well that his audience reveled in an opportunity to let fall tears over such a pathetic fictional character as Little Nell. Moreover, Dickens himself had great feeling for his characters. The twentieth-century reader, however, product of a more hardened age, may be moved to scoff rather than to weep. Certainly he will feel that the novel is not "great" by present-day standards, even though it is a monument to the sentimentalism which moved a bygone generation, both in England and in America.

### The Story:

Little Nell Trent lived alone with her aged Grandfather, who ran an old curiosity shop. The Grandfather, Little Nell's mother's father, had two obsessions. One was keeping Little Nell away from her brother Fred, a drunken profligate. The other was a burning desire to gamble. Hoping to provide a fortune for the little girl, the old man gambled away every penny he could get. Not content with using the income of the curiosity shop, the old man borrowed money recklessly.

One of his creditors was an ugly, misshapen, cruel dwarf named Quilp. Quilp, the husband of a pretty but browbeaten young wife, plotted to ruin the old man and someday marry Little Nell, who was only fourteen years old. Having discovered the old man's passion for gambling by forcing his wife to spy on Little Nell, Quilp was soon able, by due process of law, to take over the old curiosity shop. Little Nell and her Grandfather went away during the night and started an

aimless journey from London to western England.

Almost penniless, the old man and the little girl found many friends on their way. For a time they traveled with a Punch and Judy troupe, until the girl became alarmed at the habits of the men connected with the show and persuaded her Grandfather to leave them. She and the old man were next befriended by Mrs. Jarley, owner of a waxworks, but the Grandfather's passion for gambling caused them to leave their benefactress. At last a schoolmaster, on his way to fill a new post, took them under his wing.

Under the schoolmaster's guidance the girl and her Grandfather were established in a little town as caretakers of a church. Their duties were very light because the church had a regular sexton as well.

Meanwhile the only friend Little Nell and her Grandfather had left behind in London, a poor boy named Kit Nubbles, was attempting to find them, but he was hampered by the enmity of Quilp and by the fact that he had to help support his widowed mother and two other children. In addition, Quilp, who had an unreasonable hatred for anyone honest, was trying to find Little Nell in order to wed her to one of her brother's worthless companions. That young man, Dick Swiveller, was a clerk in the office of Quilp's unscrupulous lawyer, Sampson Brass.

After Little Nell and her Grandfather had disappeared, a strange, single gentleman had appeared to rent an apartment from Sampson Brass. It turned out that he, too, was hunting for Little Nell and her Grandfather. Since he was obviously a man of wealth, no one could be certain of the stranger's motives. The Single Gentleman soon proved to Kit and Kit's honest employer that he wanted to aid the two runaways, and so Kit tried to help the stranger locate Little Nell and her

Grandfather. Unfortunately, when they tried to follow the elusive trail of the old man and the girl, they came to a dead end. Their search carried them as far as the woman who ran the waxworks. Afterwards, apparently, the two had vanished from the face of the earth.

Quilp, angered that anyone might be willing to help Little Nell and prevent his plans for her marriage, tried to circumvent the Single Gentleman's efforts. To do so, he plotted with Attorney Brass and his sister Sally to make it appear that Kit had stolen some money. During one of the boy's visits to the stranger's rooms Brass placed a five-pound note in the boy's hat. When the money was discovered a few minutes later, Kit was accused of stealing it. In spite of his protestations of innocence and the belief of the Single Gentleman and Kit's employer that the boy had been unjustly accused, he was found guilty and sentenced to be transported to the colonies.

Dick Swiveller, not a complete rogue, discovered through a little girl he befriended, a girl kept virtually as a slave by the Brasses, that Kit had been falsely accused. With his aid, the Single Gentleman and Kit's employer were able to have the lad released before he was sent out of England. In addition, evidence that they found caused Brass to be stripped of his professional status and sent to prison. Sally Brass, who had been just as guilty in her brother's affairs, disappeared. Quilp, warned by Sally Brass of the turn his plot had taken, tried to flee prosecution. Leaving his riverside retreat late at night, he fell into the Thames and was drowned.

Shortly afterward the Single Gentleman learned the whereabouts of Little Nell and her Grandfather. Kit's employer's brother lived with the vicar of the church, where the girl and her Grandfather were caretakers, and the employer's

brother had written to tell of the new couple in the village. The Single Gentleman, accompanied by Kit and his employer, started off at once to find Little Nell and her Grandfather. During the journey the Single Gentleman related his reasons for being interested in the pair.

The Single Gentleman was the Grandfather's younger brother. Years before, the Grandfather and he had both been in love with the same girl. Unsuccessful in his suit, the younger brother had left England. After many years he had returned, to learn that Nell's father and his profligate son, Nell's brother, had wasted the family fortune, leaving Nell and the old man in straitened circumstances from which her Grandfather had tried desperately to rescue them. The Single Gentleman, wealthy in his own right, wished to rescue his brother and Little Nell from the plight into which they had fallen.

The rescuers arrived in the village too late. Little Nell had just died, and she was buried the day after their arrival, in the churchyard where she had found happiness and employment. Her Grandfather, who felt he had nothing to live for after her death, died on her tomb a few days later and was buried beside her.

Kit, who had been in love with Little Nell as an ideal, returned with Nell's great-uncle to London. Through his patron's influence and with help from the same men who had judged him guilty of stealing money, only to find him honest and innocent, he found a proper place in society and was married shortly thereafter to a worthy girl. The Brasses, after Sampson Brass had been released from prison, became beggars in and about London. Mrs. Quilp, fortunately released by her dwarfish husband's death, married again and happily. As for the old curiosity shop, it was soon destroyed to make way for a new building. Even Kit could not tell exactly where it had stood.



## THE OLD MAN AND THE SEA

*Type of work:* Novelette

*Author:* Ernest Hemingway (1899-1961)

*Type of plot:* Symbolic romance

*Time of plot:* Mid-twentieth century

*Locale:* Cuba and the Gulf Stream

*First published:* 1952

*Principal characters:*

SANTIAGO, an old Cuban fisherman

MANOLIN, a young boy

### *Critique:*

*The Old Man and the Sea* may very well become one of the true classics of this generation. Certainly, the qualities of Ernest Hemingway's short novel are those which we associate with many great stories of the past: near perfection of form within the limitations of its subject matter, restraint of treatment, regard for the unities of time and place, and evocative simplicity of style. Also, like most great stories, it can be read on more than one level of meaning. On one it is an exciting but tragic adventure story. Sustained by the pride of his calling, the only pride he has left, a broken old fisherman ventures far out into the Gulf Stream and there hooks the biggest marlin ever seen in those waters. Then, alone and exhausted by his struggle to harpoon the giant fish, he is forced into a losing battle with marauding sharks; they leave him nothing but the skeleton of his catch. On another level the book is a fable of the unconquerable spirit of man, a creature capable of snatching spiritual victory from circumstances of disaster and material defeat. On still another it is a parable of religious significance, its theme supported by the writer's unobtrusive handling of Christian symbols and metaphors. Like Coleridge's *Ancient Mariner*, Hemingway's Cuban fisherman is a character allowing the imagination of his creator to operate simultaneously in two different worlds of meaning and value, the one real and dramatic, the other moral and devotionally symbolic.

### *The Story:*

For eighty-four days old Santiago had not caught a single fish. At first a young boy, Manolin, had shared his bad fortune, but after the fortieth luckless day the boy's father told his son to go in another boat. From that time on Santiago worked alone. Each morning he rowed his skiff out into the Gulf Stream where the big fish were. Each evening he came in empty-handed.

The boy loved the old fisherman and pitied him. If Manolin had no money of his own, he begged or stole to make sure that Santiago had enough to eat and fresh baits for his lines. The old man accepted his kindness with humility that was like a quiet kind of pride. Over their evening meals of rice or black beans they would talk about the fish they had taken in luckier times or about American baseball and the great DiMaggio. At night, alone in his shack, Santiago dreamed of lions on the beaches of Africa, where he had gone on a sailing ship years before. He no longer dreamed of his dead wife.

On the eighty-fifth day Santiago rowed out of the harbor in the cool dark before dawn. After leaving the smell of land behind him, he set his lines. Two of his baits were fresh tunas the boy had given him, as well as sardines to cover his hooks. The lines went straight down into deep dark water.

As the sun rose he saw other boats in toward shore, which was only a low green line on the sea. A hovering man-of-war

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bird showed him where dolphin were chasing some flying fish, but the school was moving too fast and too far away. The bird circled again. This time Santiago saw tuna leaping in the sunlight. A small one took the hook on his stern line. Hauling the quivering fish aboard, the old man thought it a good omen.

Toward noon a marlin started nibbling at the bait which was one hundred fathoms down. Gently the old man played the fish, a big one, as he knew from the weight on the line. At last he struck to settle the hook. The fish did not surface. Instead, it began to tow the skiff to the northwest. The old man braced himself, the line taut across his shoulders. Although he was alone and no longer strong, he had his skill and knew many tricks. He waited patiently for the fish to tire.

The old man shivered in the cold that came after sunset. When something took one of his remaining baits, he cut the line with his sheath knife. Once the fish lurched suddenly, pulling Santiago forward on his face and cutting his cheek. By dawn his left hand was stiff and cramped. The fish had headed northward; there was no land in sight. Another strong tug on the line sliced Santiago's right hand. Hungry, he cut strips from the tuna and chewed them slowly while he waited for the sun to warm him and ease his cramped fingers.

That morning the fish jumped. Seeing it leap, Santiago knew he had hooked the biggest marlin he had ever seen. Then the fish went under and turned toward the east. Santiago drank sparingly from his water bottle during the hot afternoon. Trying to forget his cut hand and aching back, he remembered the days when men had called him *El Campéon* and he had wrestled with a giant Negro in the tavern at Cienfuegos. Once an airplane droned overhead on its way to Miami.

Close to nightfall a dolphin took the small hook he had rebaited. He lifted the fish aboard, careful not to jerk the line over his shoulder. After he had rested, he

cut fillets from the dolphin and kept also the two flying fish he found in its maw. That night he slept. He awoke to feel the line running through his fingers as the fish jumped. Feeding line slowly, he tried to tire the marlin. After the fish slowed its run, he washed his cut hands in sea water and ate one of the flying fish. At sunrise the marlin began to circle. Faint and dizzy, he worked to bring the big fish nearer with each turn. Almost exhausted, he finally drew his catch alongside and drove in the harpoon. He drank a little water before he lashed the marlin to bow and stern of his skiff. The fish was two feet longer than the boat. No catch like it had ever been seen in Havana harbor. It would make his fortune, he thought, as he hoisted his patched sails and set his course toward the southwest.

An hour later he sighted the first shark. It was a fierce Mako, and it came in fast to slash with raking teeth at the dead marlin. With failing might the old man struck the shark with his harpoon. The Mako rolled and sank, carrying the harpoon with it and leaving the marlin mutilated and bloody. Santiago knew the scent would spread. Watching, he saw two shovel-nosed sharks closing in. He struck at one with his knife lashed to the end of an oar and watched the scavenger sliding down into deep water. The other he killed while it tore at the flesh of the marlin. When the third appeared, he thrust at it with the knife, only to feel the blade snap as the fish rolled. The other sharks came at sunset. At first he tried to club them with the tiller from the skiff, but his hands were raw and bleeding and there were too many in the pack. In the darkness, as he steered toward the faint glow of Havana against the sky, he heard them hitting the carcass again and again. But the old man thought only of his steering and his great tiredness. He had gone out too far and the sharks had beaten him. He knew they would leave him nothing but the stripped skeleton of his great catch.

All lights were out when he sailed into the little harbor and beached his skiff. In the gloom he could just make out the white backbone and the upstanding tail of the fish. He started up the shore with the mast and furled sail of his boat. Once he fell under their weight and lay patiently until he could gather his strength. In his shack he fell on his bed and went to sleep.

There the boy found him later that morning. Meanwhile other fishermen,

gathered about the skiff, marveled at the giant marlin, eighteen feet long from nose to tail. When Manolin returned to Santiago's shack with hot coffee, the old man awoke. The boy, he said, could have the spear of his fish. Manolin told him to rest, to make himself fit for the days of fishing they would have together. All that afternoon the old man slept, the boy sitting by his bed. Santiago was dreaming of lions.

## OLD MORTALITY

*Type of work:* Novelette

*Author:* Katherine Anne Porter (1894- )

*Type of plot:* Social chronicle

*Time of plot:* 1885-1912

*Locale:* Texas and New Orleans

*First published:* 1939

### *Principal characters:*

MARIA, aged twelve

MIRANDA, aged eight

THEIR GRANDMOTHER

HARRY, their father

AMY, his dead sister

GABRIEL, her cousin and husband

MISS HONEY, his second wife

EVA PARRINGTON, cousin to Harry and Amy

### *Critique:*

Katherine Anne Porter's reputation rests upon the excellence of her stories and short novels. "Old Mortality" is one of three novelettes from the collection titled *Pale Horse, Pale Rider*. The material of this work is as compact as that needed for the shorter form of narration, but the list of characters drawn for the reader with precision is longer and the effects are more varied. Miss Porter is said to work from memory; that is, she allows her memories to come together until she has a story in hand. In "Old Mortality," as in other of her stories, she uses her own southern background as a point of departure, suggesting also her own experience in the children's schooling at a convent, and revealing her inter-

est in social causes as represented by Cousin Eva's absorption in and imprisonment for women's suffrage. The child Miranda seems to reflect Miss Porter's own challenge of her family's romantic myth as compared to the less romantic view of things at the present. The novelette is divided into three parts, each with its undertones of irony. The first, carrying the action from 1885-1902, presents the family background. Each of the other two, dated 1904 and 1912, is a fully developed scene showing Miranda's maturing reaction to the family myth.

### *The Story:*

Maria and Miranda, aged twelve and eight respectively, had grown old beyond

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their years because they heard over and over stories drawn from the memories of grownups in their family. It was hard for them to realize that their father, or Aunt Amy, or Cousin Eva had ever been young.

Twice a year their grandmother felt compelled to spend a day in the attic, where she opened old trunks, read letters, looked at dresses, shoes, ribbons, brooches, and feathers. She cried quietly most of the day, but allowed the little girls to come and go and handle the treasures if they did not disturb her grief with questions. Not that they needed to ask questions. All their lives they had heard that their father's sister Amy was the most beautiful girl in the South, the finest rider, the most graceful dancer, the best-loved belle of her day. Their father had told them that Amy's picture did not do her justice. They wondered when they looked at it why older folks always sighed over it. They also wondered, when they looked at the keepsakes in the trunks, why no one else saw how dowdy, faded, and misshapen they were.

Their father looked askance at his chubby, freckle-faced little girls and hoped that some miracle would happen that they might change into slim, beautiful creatures like Amy. When he thanked God that all the women in his family were slim and beautiful, he seemed to forget Great-aunt Keziah in Kentucky, whose husband refused to let her ride his good horses after she achieved two hundred and twenty pounds, or Cousin Eva, whose chinless ugliness was a blot on the family reputation for comeliness.

The little girls felt that Eva, in her teaching of Latin and her speaking for women's suffrage, belonged to their everyday world; but Amy, in her complicated romance with Uncle Gabriel, belonged to the world of poetry. Amy had a weak chest and she had used that as an excuse to keep her second cousin Gabriel dangling for five years. She was never so sick, however, that she could not ride when she wanted to or dance all night.

At one dance Amy disappeared for a while with a man to whom she had once been engaged. Gabriel, ready to fight a duel, insisted that the man had kissed Amy. To prevent the duel as well as to protect his sister's good name, Harry shot at the man and then disappeared into Mexico for a year until the affair blew over. The little girls thought the scandal must have been terrific.

No one could see why Amy still would not marry Gabriel, who was young and handsome and his rich grandfather's apparent heir. When Gabriel quarreled with his grandfather about race horses and the old man cut him off without his expected inheritance, Amy suddenly decided to marry Gabriel. Six weeks later she died mysteriously, romantically.

During the winter Maria and Miranda were immured, as they liked to say, in a convent in New Orleans. The life they lived there was immeasurably dull except for Saturday afternoons during the racing season. Then, if the nuns thought the girls' deportment and scholastic achievements sufficient for the week, someone in the family was likely to come for the girls to take them to the races.

One Saturday their father came all the way from Texas to take them to the races at Crescent City, where their Uncle Gabriel had a horse entered. For propriety's sake they had to bet their dollar on their uncle's hundred-to-one shot. They knew that was no proper bet, but their father insisted on their showing respect for their uncle's horse. Just before the race they met their bleary-eyed Uncle Gabriel for the first time. He said they looked fine but rolled into one would not match up to Amy. As soon as she could, Miranda announced proudly that she thought Uncle Gabriel was a drunkard. His horse came in first. To celebrate, he insisted on taking Harry and the girls to see his second wife, Miss Honey. They found her in a cheap, foul-smelling room. She was unbending, especially when Uncle Gabriel asked her whether she thought the children resembled Amy a little. Horrified

that their father took them to the races, she said she would rather see her son dead than hanging around a race track. The children realized that she hated all of them.

When they got back to the convent, Maria and Miranda realized that, although they had each won a hundred dollars which would go into the bank, they had not had even a nut bar to eat.

Eight years later Miranda was on a train going home for Uncle Gabriel's funeral. She sat down next to a very thin old lady who obviously disapproved of her until she asked her name. Then the old lady introduced herself as Cousin Eva Parrington. Cousin Eva had changed very little, Miranda suddenly thought, except that she was out from under her beautiful mother's thumb. Eva had crusaded for women's votes and had gone to jail three times. She hoped Miranda would use her brain a little in some good cause.

Neither Miranda nor Eva had been home for some time. Miranda had married young without her father's approval. Eva had not been back since her mother died. But both felt that they had to come to Uncle Gabriel's funeral, for his death was like the end of a period. His body was coming from Kentucky, where Miss Honey was buried, to Texas to be placed next to Amy's. Eva sniffed that the arrangement was an eternal infidelity laid on top of a lifelong infidelity whose brunt had been borne by Miss Honey.

Eva snapped when she began to talk of the romantic view everyone had held of Amy. There were plenty of people who did not love Amy or think her the most beautiful girl in the South. Eva could not even believe that Amy's tuberculosis had been the romantic illness the family had thought, nor did she think that illness had caused Amy's death. She believed that Amy had committed suicide on her honeymoon, after tormenting Gabriel with jealousy during the few weeks they were married because she was always sweet to everybody.

To Eva the parties which the belles in the old days felt they had to attend were markets for sex, where rivalry and competition were bitter and keen. Her part in them was particularly spoiled because Amy had always advised her to keep her chin up. Eva as an old lady was still bitter about the viciousness of a society that made outcasts of those who had one deficient feature.

The next morning Miranda's father met them at the station. Harry and Eva immediately fell into the easy comradeship of their youth. As they drove to the house, Miranda thought that she had no part in either of their worlds, both fading into the dimness of the past. Having discarded her father's romantic legend and Eva's bitter one, she decided that she would be compelled to find a more vital one of her own.

## OLD ST. PAUL'S

*Type of work:* Novel

*Author:* William Harrison Ainsworth (1805-1882)

*Type of plot:* Historical romance

*Time of plot:* Mid-seventeenth century

*Locale:* London

*First published:* 1841

### *Principal characters:*

STEPHEN BLOUNDEL, a London grocer

AMABEL, his daughter

LEONARD HOLT, his apprentice

MAURICE WYVIL, in reality the Earl of Rochester

SIR PAUL PARRAVICIN, a bravo and bully

NIZZA MACASCREE, a beggar's daughter

JUDITH MALMAYNS, a wicked nurse

### *Critique:*

Among the lesser nineteenth-century novelists, Ainsworth seems to merit a special place in our esteem. Although his stories are often melodramatic and lacking in sound literary values, he is a master in his use of setting as a pertinent locale; that is, the action of the novel is inherently dependent upon atmosphere and scene. In this novel his picture of plague-ridden London is excellent, and the effect of fear on the part of the citizens of London creates a compelling atmosphere for his plot. At every climax the plague controls the scene. Like Dickens and other of his Victorian contemporaries, Ainsworth does not hesitate to make full use of sentiment and melodrama.

### *The Story:*

In the year of the great plague, 1665, Stephen Bloundel, a London grocer, gathered his household together and prayed for salvation. The grocer had a daughter, Amabel, a beauty who attracted attention wherever she went. The grocer's apprentice, Leonard Holt, was in love with her. Also reputedly in love with her was Maurice Wyvil, of whom Mr. Bloundel disapproved, and whom Amabel met secretly. That gentleman plotted, with the help of Lydyard, his companion, to dishonor Amabel and so win a wager. Actually, Wyvil and Lydyard were the infamous philanderers, the Earl of Rochester and Sir George Etherege. Their companions were men of low character, Sir Paul Parravicin and Major Pillichody.

Two people who profited by the pestilence were Chowles, a coffin maker, and Judith Malmayns, a nurse who robbed her patients and hid her plunder in a secret niche in St. Faith Cathedral, where her husband Matthew was a sexton.

Dr. Hodges, attending plague-stricken young Stephen Bloundel, identified Amabel's pursuer as the Earl of Rochester, who while pressing his suit with Amabel was also wooing an heiress, Mistress Mallet. To soothe the distraught Amabel, Dr. Hodges urged her to accept Leonard

Holt. She promised to marry the apprentice a month after Stephen's disease had passed.

Stephen recovered, and Leonard pressed Amabel to marry him, but the girl could not bring herself to set a date for the wedding. Secretly she longed for Rochester. After failing in one design to kidnap Amabel, the nobleman succeeded in carrying her off willingly to the vaults of St. Paul's, with Leonard in pursuit. In the cathedral Leonard met a blind beggar, Mike Macascree, and his daughter Nizza, a young beauty. Leonard traced Amabel and her captor to Judith Malmayns, who during a search of the cathedral managed to trick Leonard and lock him in a tower. Nizza helped to release him in time to break up the wedding of Amabel and the Earl of Rochester. When Bloundel found his daughter in the cathedral, Leonard received all blame for the mischief.

While Parravicin looked at Nizza with hungry eyes, she was nursing Leonard, who had been attacked by the plague. When the girl tried to prevail upon Judith Malmayns to care for the sick man, the evil woman demanded money. From her bosom Nizza drew a gold piece which Judith seemed to recognize, but Nizza's father said she must not give it away because it had belonged to her dead mother. Parravicin, seeing that Nizza was in love with Leonard, paid Judith to do away with the apprentice.

Bloundel planned to close off his house from the city until the plague had spent itself. In the meantime he allowed no one to enter, and anyone who left would not be readmitted. Leonard had returned to the house but his stay there was short. Seeing Nizza kidnaped by Parravicin, he left the house to save her. Dr. Hodges allowed the apprentice to stay at his home. Leonard eventually found Nizza ill with the plague but otherwise unharmed.

Leonard overheard Rochester plotting with Pillichody and Etherege to kidnap Amabel again. Because the girl was languishing away in the boarded-up



house, Dr. Hodges planned to remove her to the country, where fresh air might improve her health. When the Bloundels made plans to have Leonard escort her to an aunt at Ashdown Lodge, a hidden figure overheard all. Fully recovered from the plague, Nizza offered to accompany Amabel to the country. Nizza and Leonard came upon a sick man carrying his dead child to the plague pit. In gratitude toward Leonard for helping him, the man gave him a ring. The dying man seemed to find Nizza's face familiar.

While the two women and Leonard were at Ashdown Lodge, King Charles arrived. Amabel asked him to command Rochester to cease his attentions and King Charles complied. Seeing Nizza, the king asked her to be his mistress, but she was saved when Parravicin entered. When the two girls fled from Ashdown Lodge, King Charles, angered, withdrew his restraining command to Rochester. The girls were followed and kidnaped.

Leonard, after recovering from a second attack of the pestilence, returned to death-ridden London to report to Bloundel the fate of Amabel and Nizza. At St. Paul's he met the man whose child he had helped to bury. The man, whose name was Thirlby, was trying to find Nizza. He also held a strange influence over Judith Malmayns, but he would not tell Leonard why. Thirlby went to Nizza's father, and from the conversation Leonard gathered that Thirlby was Nizza's real father.

At last Leonard traced Nizza through Parravicin and reported to the villain his suspicions about Thirlby. Parravicin seemed greatly agitated. When Leonard went to Nizza, he again found her ill. He told her also about Thirlby.

Thirlby's story was this: he had married Isabella Morley after killing her husband. She bore a son and a daughter, but Thirlby treated the little girl so harshly that Isabella gave her, Nizza, or little

Isabella, to Mike Macascree to care for. The son, Thirlby confessed, was Sir Paul Parravicin. Judith Malmayns was Thirlby's half-sister.

Rochester, having abducted Amabel, daily implored her to marry him. Stricken by the plague, he constantly called her name until she, convinced he really loved her, consented to marry him. When he told her, a month later, that he had tricked her and intended to cast her off, the unhappy girl lost her reason. But Judith Malmayns, her nurse, had witnessed the marriage ceremony and knew that it had been performed by a real priest, not a mock priest, as Rochester believed. Thinking to win his favor, she infected Amabel with the plague. Rochester repented during her illness and acknowledged her as his wife. After her death he promptly married Mistress Mallet.

The plague slowly spent itself. Leonard, still suffering shock from Amabel's death, was nursed back to health by Bloundel.

A few months later Leonard became the grocer's partner. When the great fire of London broke out, he thought of a plan to check the progress of the flames. Gaining an audience with King Charles in Whitehall, he proposed that houses nearest to the flames be blown up. The king took Leonard with him to inspect the progress of the fire, and during that journey Leonard earned King Charles' gratitude by saving him from death under a falling building. The fire raged on, destroying even the great cathedral of St. Paul, designed by Inigo Jones. The king promised that a new cathedral would rise on that site, one designed by Christopher Wren.

Leonard was rewarded for his heroism when King Charles dubbed him Baron Argentine and thus elevated him to a station worthy of Isabella, the former Nizza Macascree.

## THE OLD WIVES' TALE

Type of work: Drama

Author: George Peele (1558?-1597?)

Type of plot: Comic fantasy

Time of plot: Indeterminate

Locale: England

First presented: c. 1593

### Principal characters:

ANTIC,

FROLIC, and

FANTASTIC, pages

CLUNCH, a smith

MADGE, his wife

ERESTUS, an enchanted man, called **Senex**

LAMPRISCUS, a farmer

HUANEBANGO, a braggart

SACRAPANT, a magician

EUMENIDES, a knight

DELIA, a princess of Thessaly

CALYPHA, and

THELEA, her brothers

VENELIA, wife of Erestus

ZANTIPPA, and

CELANTA, daughters of Lampriscus

### Critique:

Although the text of this play has come down to us in a badly printed quarto, it is quite clear that George Peele, the *enfant terrible* of English letters in the 1580's and 1590's, produced an engaging stage piece, the tradition of which has survived in the present-day English holiday pantomimes, replete with a sorcerer, a princess in durance vile, the beautiful and ugly daughters, a magic well, and enchantments galore. In the play Peele employed various folklore motifs that were current in his time and with which he was probably familiar in his childhood. *The Old Wives' Tale*, *A Pleasant Conceited Comedy*, must have charmed the old as well as the young in Elizabethan England. Milton drew upon the play for his *Comus*.

### The Story:

Antic, Frolic, and Fantastic, three pages, were lost at night in an English forest. There they encountered Clunch, a blacksmith, who took them to his cottage to spend the night in comfort and safety. When Madge, Clunch's wife, of-

fered them food, they refused it; Antic asked for a story instead. Oddly enough, Antic thereupon went to bed with old Clunch; his companions stayed up to hear Madge's story:

Once upon a time, a king had a daughter of great beauty. This daughter was stolen away. The king sent men in search of her until there were no men left in the realm except her brothers. Finally they, too, went in search of their sister. It was a magician disguised as a dragon who had kidnaped her. This magician imprisoned her in a great stone castle. The magician also placed at the crossroad a young man who by enchantment appeared by day as an old man, but who by night was changed into a bear.

At that point in Madge's tale two young men appeared and declared dejectedly that they had arrived in England in search of their sister Delia. They had given alms to an old man whom they encountered at a crossroad. In return for their kindness, the old man repeated a

verse for them and told them to say to any inquirer about the rhyme that they had learned it from the white bear of England's wood.

After the brothers had left, the old man told aloud his own story. He had been happily married to a beautiful wife in Thessaly. But Sacrapant, a sorcerer, had fallen in love with her and had enchanted the husband, Erestus, so that by day he appeared to be an old man and by night a bear. His wife Venelia, under the influence of Sacrapant, became a lunatic. Distracted, she ran past the crossroad and was recognized by Senex, as Erestus was called in his enchanted form of an old man.

A farmer named Lampriscus, knowing a bear's fondness for sweets, gave Erestus a pot of honey. Lampriscus disclosed that he was twice a widower; by his first wife he had a beautiful daughter who, in her pride and petulance, was a great burden to him; by his second wife he had another daughter who was ugly and deformed. Erestus directed Lampriscus to send his daughters to the well to drink of the water of life; there they would find their fortunes.

Huanebango, a braggart who claimed that he could overpower sorcerers, and Booby, a peasant, came to the crossroad. Both sought to win the favor of the fair lady enchanted by Sacrapant. Huanebango refused to give alms to Erestus; Booby, however, gave him a piece of cake. Erestus predicted that Huanebango would soon be deaf and that Booby would go blind.

In his study, meanwhile, Sacrapant disclosed that he, the son of a witch, had transformed himself into a dragon and had kidnaped Delia, the daughter of the king. Delia entered the study and sat down to a magic feast with her captor. As the pair dined, the two brothers entered. Delia and Sacrapant fled, but Sacrapant soon returned to overcome the brothers with his magic. After they had been taken to a dungeon in the castle, Sacrapant triumphantly revealed aloud

that he could die only by a dead man's hand.

When Eumenides, a wandering knight, came also to the crossroad, Erestus forecast his fortune for him in a rhymed riddle. Eumenides lay down to sleep. Before long he was awakened by an argument between two country fellows and a churchwarden; the churchwarden refused to bury their friend, Jack, who had died a pauper. Eumenides, recalling a stipulation of the riddle, paid the churchwarden all of the money he had so that Jack might be properly buried.

Huanebango and Booby came at length to Sacrapant's stronghold. Huanebango was struck down by a flame; Booby was stricken blind and turned loose to wander. Sacrapant then changed Delia's name to Berecynthia and took her to the fields to supervise the labors of her brothers, who were digging in the enchanted ground. Delia, ignorant of her true identity, failed to recognize her brothers.

In the meantime Zantippa, the proud daughter of Lampriscus, and Celanta, the deformed daughter, went to the well of life. Zantippa broke Celanta's waterpot. At the same time two Furies brought Huanebango, in a trance, to the well. As Zantippa dipped her pot into the well, she beheld a head in the water. She impetuously broke her pot on the head; thunder and lightning followed. Huanebango, deaf by enchantment, awoke from his trance. Unable to hear the strident railings of the beautiful Zantippa, he was smitten with love for her. The two left the well together.

Eumenides, continuing his wanderings, arrived at the well, where he was joined by the ghost of Jack, for whose burial he had given all of his money. The ghost declared its intention to serve him, but Eumenides insisted that the ghost should be his equal and share his worldly wealth. The ghost went ahead to an inn to arrange supper for the destitute Eumenides. As he was eating, Eumenides looked into his purse, which he believed



completely empty, and discovered that it was full of money. Having dined, Eumenides, followed by the ghost, turned his steps toward Sacrapant's castle.

At the well, in the meantime, Celanta, with a new pot, had returned in the company of the blinded Booby. The peasant, unable to see her deformity, fell in love with her. Celanta, who was a gentle creature, obeyed the dictates of the head in the well and was thereupon rewarded with a pot of gold.

Eumenides and the ghost approached the castle. The ghost, placing wool in the knight's ears, directed him to sit quietly. When Sacrapant came out of his cell and asked Eumenides' identity, the ghost removed Sacrapant's magic wreath and took away his sword. Shorn of his magic powers, Sacrapant died. At the ghost's direction, Eumenides dug into the hillside and discovered a light enclosed in glass, but he was unable to get to the light. The

ghost then gave Eumenides a horn to blow. At the sound of the blast, Venelia appeared, broke the glass, and extinguished the magic light to free everyone from the power of Sacrapant.

Eumenides and Delia pledged their troth. Eumenides sounded the horn again, and Venelia, the two brothers, and Erestus appeared. Now that all were together, the ghost demanded, upon the terms of equality with Eumenides, a half of Delia. Eumenides was reluctant; but, true to his word, he prepared to cut Delia in half with his sword. Convinced of Eumenides' good faith, the ghost withheld the stroke of the sword and left the group. All declared their intention of returning immediately to Thessaly.

Fantastic awoke Madge, for day was breaking. The old woman moved toward the kitchen and declared that breakfast would soon be ready.

## OLDTOWN FOLKS

*Type of work:* Novel

*Author:* Harriet Beecher Stowe (1811-1896)

*Type of plot:* Social chronicle

*Time of plot:* Late eighteenth century

*Locale:* Massachusetts

*First published:* 1869

### *Principal characters:*

HORACE HOLYOKE, the narrator

DEACON BADGER, his grandfather

MRS. BADGER, his grandmother

MR. LOTHROP, the village minister

MRS. LOTHROP, his wife

HARRY PERCIVAL, Horace's friend

EGLANTINE (TINA) PERCIVAL, Harry's sister

MISS MEHITABLE ROSSITER, Tina's adopted mother

ELLERY DAVENPORT, Tina's first husband

ESTHER AVERY, a minister's daughter, later Harry's wife

SAM LAWSON, the village do-nothing

### *Critique:*

Harriet Beecher Stowe's son and biographer believed that *Oldtown Folks* was a novel destined to outlive the period in which it was written. Recent criticism seems likely to confirm that judgment. Overshadowed for decades by the greater fame of *Uncle Tom's Cabin*, *Oldtown*

*Folks* is now recognized for its distinctive qualities as a social and regional chronicle. The novel presents a vivid picture of New England life shortly after the Revolutionary War, with particular emphasis on the changing social life of the times and on the religious movements which followed

the collapse of the older Pilgrim-Puritan theocracy. The treatment of character and scene is realistic for the most part, in spite of the inevitable overtones of Victorian sentimentality. There is no plot; the narrative pattern is largely one of quiet reminiscence, as told by Horace Holyoke. Oldtown was in reality the Massachusetts village of Natick, the home of Mrs. Stowe's husband. In writing the novel, she drew heavily upon his recollections of the town and its citizens.

### *The Story:*

Years later Horace Holyoke could remember Oldtown as he had known it when he was a boy, a quiet little village beside a tranquil river in Massachusetts. Surrounded by farmhouses deep in green hollows or high on windy hilltops, Oldtown consisted of one rustic street where stood the chief landmarks of the community. Among these were the meeting house with its classic white spire, the schoolhouse, the academy, a tavern, and the general store which was also the post-office.

As was common in those days, when New England was changing from a Puritan theocracy of little villages to a group of states under a federal government, the minister was still the leading citizen of the town. Mr. Lothrop, descended from generations of ministers, was an Arminian in his views, a sedate, sensible man whose sermons were examples of elegant Addisonian English. His wife, the daughter of an aristocratic family of Boston, had never forsaken the Church of England, and each Easter, Whitsunday, and Christmas she traveled in her coach to Boston to attend services in Christ Church. The people of Oldtown called her, without disrespect, Lady Lothrop.

To Oldtown the famous John Eliot had come as an apostle to the Indians. Three generations later Horace Holyoke's father had arrived in the town to teach in the local academy. There he fell in love with Susy Badger, one of the prettiest of his pupils, and married her. With marriage

came responsibilities that dimmed forever his hopes of completing his education at Harvard College. When Horace was a little boy, his father's household was a place of penny-pinching hardships. The mother's beauty faded and the father's health, weakened by his attempts to provide for his family and to continue his studies, broke slowly. Horace was ten and his brother Bill a few years older when their father died of consumption.

Horace grieved as only a small boy can over his father's death. His chief comfort in those dark days came from Sam Lawson, the village handyman and do-nothing. Many people called Sam shiftless. A few pitied him because his wife was a scold. A man of good humor and garrulous tongue, he was never too busy to take small boys on fishing or hunting trips and to tell them stories.

After the funeral Mrs. Holyoke and her sons went to live with her father, Deacon Badger, a leading farmer and miller of Oldtown. He, like Mr. Lothrop, was an Arminian, and a serene, affable man. His wife, on the other hand, was a strict Puritan Calvinist, as fond of theological dispute as she was of cleanliness. Many were the arguments Horace overheard between the two, with scriptural texts flying thick and fast in proof of their contentions. Their unmarried daughters were named Keziah and Lois. Keziah was a romantic-minded woman with a reputation for homeliness throughout the township. Lois was like a chestnut bur, prickly and rough on the outside but soft and smooth within, as her tart tongue and warm-hearted nature proved.

Just as the life of the village revolved around the meeting house, so the center of the Badger household was the spacious, white-sanded kitchen. There the friends of the family gathered—Miss Mehitable Rossiter, daughter of a former minister of the town, Major Broad, Squire Jones, Sam Lawson, and others. There Horace listened to discussions on politics, religion, philosophy, and varied local lore that were to influence him throughout his life-

time. There, too, it was decided that his brother Bill, who gave little promise as a scholar, was to work on the farm with Jacob Badger, his mother's brother, while Horace would be allowed to continue his studies in the village school.

Horace grew into a dreamy, imaginative boy. Sometimes he felt that auras suggestive of good or evil surrounded people whom he met. Often he dreamed of a silent, lonely lad of about his own age. The boy began to fade from Horace's visions, however, after he found a friend in young Harry Percival.

Harry's father was an English officer, the younger son of a landed family, who had brought his wife to America near the end of the Revolutionary War. The wife was a curate's daughter whom the officer had married secretly after their elopement. The husband proved worthless and dissipated, and at last he deserted his wife and two children when his regiment returned to England. With him he took his wife's wedding certificate and left behind a letter denying the legality of their marriage. Friendless and without funds, the wife set out to walk to Boston with Harry and his sister Eglantine. On the way the mother fell sick and died in the house of miserly Caleb Smith, called by his neighbors Old Crab Smith. The farmer decided to keep the boy as a field hand. Eglantine, or Tina, as her brother called her, was taken in by Caleb's sister, Miss Asphyxia. The children were treated so harshly, however, that at last they decided to run away. After a night spent with an old Indian woman in the woods they found a refuge in the abandoned Derch mansion, reported to be haunted, on the outskirts of Oldtown. There Sam Lawson and some neighbors found the children after smoke had been seen coming from the chimney of the old house.

Harry and Tina were befriended by Deacon Badger and his wife. Within a few days it had been decided that Harry was to remain with the Badgers, an arrangement made even more satisfactory by Mrs. Lothrop's promise to provide for

the boy's clothing and education. Miss Mehitable Rossiter, whose life had been saddened some years before by the mysterious disappearance of her young half-sister Emily, adopted Tina. From that time on Horace's, Harry's, and Tina's lives were to be closely intertwined.

As a special Easter treat, Mrs. Lothrop arranged to take the children to Boston with her. There they were entertained by Madame Kittery, Mrs. Lothrop's mother, and during their stay they met Ellery Davenport. Ellery, Mrs. Lothrop's cousin, had served in the Continental army and had held several diplomatic posts abroad. He was handsome and clever. A grandson of the great Jonathan Edwards, he had turned away from the church; his preceptors were the French philosophers of the day. Horace heard that his wife was mad.

Madame Kittery, a kindly old woman, took a great interest in Horace and listened sympathetically while he told of his father's death and of his own desire to attend college. Shortly after the party returned to Oldtown he was told that money would be provided so that he and Harry could go to Harvard together. Madame Kittery had become his benefactress.

Over Thanksgiving, Ellery Davenport and Mrs. Lothrop's sister Deborah came to Oldtown for a visit. At a harvest dance at the Badger homestead Ellery paid marked attentions to young Tina. He also promised Miss Mehitable that on his return to France he would look for her lost sister, who was believed to have fled to that country.

Tina became more beautiful as she grew older. When the schoolmaster fell in love with her, and Miss Mehitable's cousin Mordecai, hired as her tutor, also succumbed to her charms, it was finally decided that she, with Horace and Harry, would go to Cloudland, where Jonathan Rossiter, Miss Mehitable's half-brother, was master of the academy. The boys lived with Mr. Rossiter. Tina boarded with the minister, Mr. Avery, whose daughter Esther became the friend and



companion of the three newcomers. Esther and Harry soon fell in love. Under Mr. Avery's influence Harry decided to study for the ministry. Horace dreamed of a career that would insure his future with Tina, whom he had loved since childhood.

When Ellery Davenport returned from England, he had important news for Harry. The boy's father was now Sir Harry Percival. Ellery had also secured possession of the stolen marriage certificate, which he gave to Mr. Lothrop for safekeeping.

Horace and Harry entered Harvard as sophomores. Tina, visiting with the Kitterys in Boston or staying with Miss Mehitable in Oldtown, wrote them letters that were playful, almost mocking in tone. Horace began to worry about Ellery Davenport's influence on the girl. A short time later he heard that Ellery's insane wife had died. Then word came that Harry's father had died in England. Harry was now Sir Harry Percival. The two friends returned to Oldtown for the spring vacation, to learn on their arrival that Tina was engaged to marry Ellery. Horace, reflecting wryly on the contrast between his own humble position and the high estate to which his friends had been lifted, concealed with stubborn pride the deep hurt he felt.

Because Ellery was soon to return to the embassy in London, preparations for the wedding were hurried. After the ceremony Ellery and his bride planned to spend a short time, before sailing, in the reconditioned Dench mansion. When they arrived, they found a woman dressed in black waiting for them in the parlor of the old house. The caller was Emily Ros-

siter, whom Ellery had seduced and taken away from her family years before. Emily, spurning the settlement he had provided for her, had followed him to America. To her horror, Tina learned also that he was the father of the unfortunate woman's child.

The course Tina took was both noble and tragic. In spite of the wrong Ellery had done, both to Emily and to his bride, Tina refused to desert him. Instead, she used the fortune she had inherited from her father to establish Miss Mehitable and her sister in a house near Boston. The child she took with her to England when she went there with Ellery.

After his graduation Harry married Esther Avery and left for England with his bride. At first he planned to return shortly to America, but as time passed it became apparent that his interests lay abroad and that he intended to make his home there. Horace felt that he had been left alone in the world.

Eight years went by before Ellery and Tina returned to make their home near Boston. By that time Tina had grown faded and worn. Horace, a successful lawyer, saw her and her husband frequently; as a sympathetic spectator he watched the course of Ellery's reckless and unprincipled career, which, fed by his ambition, was to bring him close to madness. Ten years after his marriage Ellery was killed in a political duel.

Two more years passed before Horace and Tina were married. Their wedding journey took them to England to see Harry and Esther. Later, as the years came and went softly, Horace and his wife often visited Oldtown and there renewed the familiar associations of earlier days.

## ORLANDO FURIOSO

*Type of work:* Poem

*Author:* Ludovico Ariosto (1474-1533)

*Type of plot:* Chivalric romance

*Time of plot:* Eighth century

*Locale:* France, Spain, Africa

*First published:* 1516; enlarged edition, 1532

*Principal characters:*

CHARLEMAGNE, King of France  
ORLANDO, his nephew, a paladin of France  
RINALDO, another nephew, a paladin of France  
BRADAMANT, Rinaldo's sister, a maiden knight  
ROGERO, a noble Saracen, in love with Bradamant  
AGRAMANT, King of Africa  
ANGELICA, Princess of Cathay  
RODOMONT, King of Algiers  
LEO, Prince of Greece  
ASTOLPHO, an English knight  
ATLANTES, a magician

*Critique:*

Having begun *Orlando Furioso* as a continuation of Matteo Boiardo's *Orlando Innamorato*, Ariosto improved greatly upon his original model by additions of his own and by extensive borrowings from extant chivalric literature. Consisting as it does of many stories and episodes, Ariosto's masterpiece of early Italian literature contains too many incidents and changes of scenes to possess true internal unity. In reality, the poem tells three main stories: the wars of Charlemagne and the invading Saracens, the romantic tale of Orlando's hopeless love for Angelica and his madness, and the love story of Rogero and Bradamant, supposed ancestors of the great house of Este. *Orlando Furioso* is a Renaissance epic mingling the world of chivalry and the world of fantasy.

*The Story:*

It happened that in the old days, as Charlemagne and his paladins battled against the Saracens, the great press of their enemies scattered the Christians and drove them back toward Paris. Then Angelica, the damsel whose beauty and deceit had caused so much dissension among her lovers, Christian and Saracen alike, escaped during the confusion and fled into a nearby wood.

As she rode deeper into the forest, her desire being to reach the nearest seaport from which she could take ship to return to her own land of Cathay, she saw walking toward her Rinaldo of France, the lover whom she hated. Straightway she

fled from him as fast as she could ride and in her flight came upon Ferrau, a Saracen knight, weary after the battle. While Rinaldo and Ferrau fought for the maid, she rode away. They followed, both upon the Saracen's horse, until they came to a fork in the path, where they parted. A short time later Rinaldo saw his own lost horse, Bayardo, but the animal ran from him in the direction Angelica had taken, the knight in pursuit.

Angelica rode for a day and a night, until at last from weariness she lay down and slept. While she rested, Sacripant, Circassia's king, came riding through the forest. Awaking, Angelica pretended love for him and begged his aid. But before they had traveled far, Rinaldo overtook them. The two knights fought with fury until Sacripant's shield was splintered.

Seeing her champion overthrown, Angelica fled again until she met a white-bearded hermit, a magician, who put a spell upon her, so that she fell down in a deep sleep upon the seashore. There some travelers saw her and carried her by boat to the dread island of Ebuda, where each day a beautiful maiden was sacrificed to a monstrous orc sent by an angry sea god to harry the island. When the day came for Angelica to be the orc's victim, the islanders stripped her of all ornaments except one bracelet before they tied her to a rock on the sands.

The unhappy lovers who would have died for Angelica knew nothing of her plight. But Orlando, paladin of France, dreamed an evil dream as he lay behind

the walls of Paris after that city had been besieged by the Saracens. Forgetful of his duties to King Charlemagne, he arose and passed at night through enemy lines to begin his search for Angelica, a quest which would take him into many lands and finally drive him mad.

Meanwhile Bradamant, the maiden knight, Rinaldo's sister, rode through the land in search of Rogero, the gallant Saracen whom she loved. During her travels she met Count Pinabel, who told her that Rogero had been imprisoned, along with many other brave knights, in the enchanted castle of old Atlantes, high in the Pyrenees. But Pinabel proved a treacherous knight intent on killing Bradamant. Leading her to the entrance of a cave, he pushed her headlong into the deep cavern.

Luckily, a tree broke her fall. Regaining consciousness, she found herself in the wizard Merlin's cave. There Melissa, a seeress, foretold a happy life for Bradamant and Rogero and related the history of the noble house they would found. The next day Melissa led Bradamant from the cave after telling the maiden that she could free Rogero with the aid of a magic ring given by Agramant, King of Africa, to Brunello, his faithful dwarf.

Bradamant found Brunello, as Melissa had directed. Armed with the ring, she caused the disenchantment of Rogero and all the other knights whom Atlantes held in his power. Released, the knights tried to capture the flying hippogryph, the old magician's steed. Rogero was successful in the chase, but when he mounted upon its back the creature soared high into the air. Bradamant grieved to see her lover carried skyward from her sight.

The hippogryph flew with Rogero to the realm of Alcina, a sorceress. There he saw Astolpho, a daring English knight, whom Alcina had enchanted. Later he slew Eriphilia, a giantess. Bradamant encountered Melissa again and from her learned that Rogero had yielded to Alcina's evil beauty. Melissa had herself

conveyed to that strange land. There she reproved Rogero and gave him a magic ring by which he was able to break Alcina's spell. Mounting the hippogryph, he passed over many lands and came at last to the island of Ebuda, where he saw a beautiful maiden chained to a rock beside the sea.

The damsel was Angelica. She saw him check his flying steed, watched him as he prepared to battle the dreadful orc rising from the waves. Rogero put upon her finger the magic ring to keep her from all harm. Then he blinded the monster with the dazzling brightness of his shield. Leaving Ebuda, they rode away on the flying steed until they came to lesser Britain. By that time Rogero had forgotten Bradamant; he swore he would be Angelica's true knight forever.

But faithless Angelica made herself invisible by means of the magic ring and fled from him. Disconsolate, Rogero prepared to mount the hippogryph but found that the beast had flown back to its master. While he was returning to his own land, he saw Bradamant in the power of a giant. Following that false vision, conjured up by old Atlantes, he was lured to another enchanted palace in which the magician held captive many noble knights and ladies. Atlantes had been Rogero's tutor; he wished to keep the young knight safe from hurt in battle.

At Paris, meanwhile, the Saracens under fierce Rodomont had been defeated by the Christian champions. Rinaldo himself had killed in hand-to-hand combat Dardinello, King of Zumara. While Charlemagne's knights celebrated their victory, two Saracen youths mourned beside the body of Dardinello, their dead lord. One was Cloridan, a brave hunter; the other was Medoro, his brother. That night, like silent angels of death, they killed many Christian warriors to avenge their king. At daybreak they met Prince Zerbino of Scotland and his men. The Scottish knights killed Cloridan and left Medoro for dead upon the field.



There Angelica, journeying under the protection of the magic ring, found him. Taking him to a herdsman's hut nearby, she nursed him until his wounds had healed, for she who had been wooed by the most famous of knights had fallen in love with that young Saracen of humble birth. When they left the hut to continue their travels, Angelica had only the bracelet left from her perilous experience on Ebuda with which to reward the herdsman. She and Medoro finally reached Cathay, and Angelica made him a king in that far land.

In his search for Angelica, Orlando came one day to the herdsman's hut. When the peasant told him the story of Medoro and Angelica, and displayed the bracelet, Orlando, recognizing the jewel, thought his heart would break. That night, in sudden madness, he saddled his horse and rode away. At last he threw away his armor, tore his clothes, and raged naked through the forest. There was great grief when it was known that Orlando, greatest of knights, lived like the wild beasts he fought with his bare hands.

Once more the Saracens besieged Paris, but as good fortune would have it dissension broke out in the attackers' camp between Rodomont and Mandricardo, a prince of Tartary, over Doralice the Spanish princess. Because Doralice chose Mandricardo as her knight, Rodomont left King Agramant's camp and traveled until he met Isabella, a princess of Galicia, who was mourning her dead lover, Zerbino, whom Mandricardo had slain. While drunk, Rodomont killed Isabella. Grief-stricken, he built a bridge across a river near her tomb and there challenged all passing knights in honor of the dead woman. Twice, however, he was overthrown, once by a naked madman, Orlando, and again by Bradamant.

Bradamant fought with Rodomont on the plea of Flordelice, whose husband, Brandimart, had been imprisoned by the Saracen. Defeated, Rodomont promised

to release all his Christian prisoners, including Brandimart. Bradamant took Rodomont's horse, Frontino, which had once been Rogero's property, and asked Flordelice to deliver it to Rogero.

For, in the meantime, Rogero had been freed from the enchantment of Atlantes. His deliverer was Astolpho, whom Melissa had released from Alcina's power. By the blast of a magic horn, Astolpho put Atlantes to flight. Then, mounting the wizard's hippogryph, he flew to the land of Prester John. From there he journeyed to the regions of the moon, where St. John showed him many wonders, including some mysterious vials containing the senses lost by poets, lovers, and philosophers. Among the vials Astolpho saw one containing Orlando's lost wits. With that vial he flew down to Nubia, where, after proper ceremonies, he held the vial to Orlando's nose and the madman's senses returned to his head. Orlando and Astolpho led a Nubian army against Biserta and sacked that city.

Rogero, returning to the Saracen camp, quarreled with Mandricardo over the Tartar's right to wear the escutcheon of Trojan Hector, and Rogero killed Mandricardo in single combat. As dissension continued in the Saracen camp, Agramant withdrew his army from the walls of Paris. Then it was decided to settle the war by a battle between champions. Rinaldo was named defender of the Christians. Agramant chose Rogero as his bravest knight. But in the midst of the combat Agramant broke his oath and attacked Charlemagne's knights. Although he had promised Bradamant that he would accept Christianity after the combat, Rogero, seeing the rout of the Saracens, chose to follow his defeated king. After many adventures, separated from his comrades, he was cast away on a desert isle. There a holy man baptized him, and there he lived while Orlando, Oliver, and Brandimart fought with the Saracen kings—Agramant, Gradasso, Sobrino—and overcame them at Lipadusa.

Agramant, Gradasso, and Brandimart were killed in the fight. Old Sobrino survived to turn Christian.

On his return voyage Orlando stopped at the desert isle and rescued Rogero. Great was the rejoicing when the knights learned that Rogero had been baptized. Rinaldo, who was among the paladins, gladly promised his sister to Rogero.

But Bradamant's parents wished her to marry Leo, son of the Emperor Constantine of Greece, and to force her to their will they shut her up in a strong castle. Separated from his love, Rogero decided that Leo should die. On his way to challenge his rival, he joined an army of Bulgarians and fought with them against Constantine's troops. When the Greeks fled, he pursued them until he found himself alone in enemy country. Captured, he was imprisoned by Theodora, the emperor's sister, whose son he had slain. When Leo, a courteous knight, heard what had happened, he rescued Rogero and hid him in his own house.

Word came that Bradamant had vowed to wed only a knight who could withstand her in combat. Leo, unaware of Rogero's true name but impressed by the Saracen's valor, asked him to be the prince's champion. Bradamant and Rogero fought, and Rogero was the victor. Then the sad knight went off into the forest alone. Leo found him there, almost dead from grief. When he learned who the strange knight really was, Leo gave up his own claim to Bradamant's hand and returned with Rogero to Charlemagne's court. There Bradamant and Rogero were reunited.

At a feast to celebrate their betrothal Rodomont appeared to accuse Rogero of apostasy, and Rogero slew the haughty Saracen in single combat. So the Christian knights celebrated the wedding of Rogero and Bradamant with all good-will. There was even greater cause for rejoicing when ambassadors from Bulgaria appeared to announce that the grateful Bulgarians had named gallant Rogero as their king.

## ORLEY FARM

*Type of work:* Novel

*Author:* Anthony Trollope (1815-1882)

*Type of plot:* Domestic romance

*Time of plot:* Mid-nineteenth century

*Locale:* England

*First published:* 1861

### *Principal characters:*

LADY MASON, mistress of Orley Farm

LUCIUS MASON, her son

JOSEPH MASON, ESQ., owner of Groby Park

SIR PEREGRINE ORME, a gallant old gentleman

MRS. ORME, his daughter-in-law

PEREGRINE ORME, his grandson

SAMUEL DOCKWRATH, a rascally attorney

MIRIAM, his wife

MR. FURNIVAL, a London attorney

SOPHIA, his daughter, loved by Lucius

MR. CHAFFANBRASS, a celebrated lawyer

FELIX GRAHAM, a penniless young barrister

MADELINE STAVELEY, in love with Graham

### *Critique:*

*Orley Farm* contains all those elements of plot so dear to Victorian readers—a forged will, a false heir, a woman with a

guilty secret, a chivalrous gentleman, romantic young love, a long court trial, expiation, and the spectacle of villainy re-

ceiving its deserved reward. The story is lively and complicated. This novel shows Trollope almost at his best—no more than a degree or two below the level of his Barchester series.

#### *The Story:*

Sir Joseph Mason was nearing seventy when he married a second wife forty-five years his junior. Having been in turn merchant, alderman, mayor, and knight, he had by that time amassed a large fortune, out of which he purchased Groby Park, a landed estate in Yorkshire. This property he turned over to the son of his first marriage, Joseph Mason, Esq., who under his father's generous provision was able to lead the life of a country gentleman with as much magnificence as his mean, grasping nature would allow. Sir Joseph himself made his home at Orley Farm, a country residence not far from London. Joseph Mason had always been assured that the farm would go to him, as head of the family, at his father's death.

The baronet's second marriage was little more than an old man's attempt to find companionship and comfort in his declining years, and young Lady Mason, a quiet, sensible, clever woman, cheerfully accepted it as such. One son, Lucius, was born to them. Then Sir Joseph died suddenly, and when the time came to prove his will it was discovered that in an attached codicil he had bequeathed Orley Farm to his infant son. Joseph Mason, feeling that he had been deprived of property rightfully his, contested the codicil.

The Orley Farm Case, as it was called, had many complications. The will had been drawn up by Jonathan Usbech, Sir Joseph's attorney, but it, like the codicil, was in Lady Mason's handwriting, old Usbech having suffered from a gouty hand at the time. It had been witnessed by John Kennerby, Sir Joseph's clerk, and by Bridget Bolster, a housemaid. At the trial both swore that they had been called to their master's bedside and there, in the presence of Usbech and Lady

Mason, had signed a document which all assumed had been the codicil. Lady Mason readily admitted that while she had asked nothing for herself she had wanted much for her child, and that before Usbech and Mr. Furnival, a barrister, she had often urged her husband to leave Orley Farm to little Lucius. Old Usbech having died in the meantime, she was unable to have her statement confirmed by him, but Mr. Furnival testified to the truth of her assertion.

The result was that Joseph Mason lost his case. The will and codicil having been upheld, Lady Mason and her son continued to live at Orley Farm and to enjoy its yearly income of eight hundred pounds. Joseph Mason retired to sulk at Groby Park. Miriam Usbech, old Jonathan's daughter, also benefited under the terms of the codicil to the extent of two thousand pounds, an inheritance she lost when she entrusted it to her husband, Samuel Dockwrath, a shady young attorney from the neighboring town of Hamworth. Relations between Usbech's daughter and the mistress of Orley Farm were always friendly. Because of Lady Mason, Dockwrath held at low rental two outlying fields on the estate.

Among the neighbors who had stood by Lady Mason during the trial was Sir Peregrine Orme of The Cleeve. Other members of his household were his daughter-in-law, Mrs. Orme, who was Lady Mason's best friend, and his grandson, namesake, and heir. Young Peregrine Orme and Lucius Mason were the same age. They had little else in common. Peregrine, educated at Harrow and Oxford, heir to a great estate, was a well-meaning but somewhat wild young man whose chief interests were fox hunting and rat-baiting. He was also in love with Madeline Staveloy, lovely daughter of Judge Staveloy of Noningsby. Lucius Mason, after a term at a German university, returned to Orley Farm with the plan of putting into practice methods of scientific farming he had learned abroad.

One of his first acts was to serve notice



of his intention to repossess the fields leased to Dockwrath. An unpleasant interview between Lady Mason and the angry attorney followed. Concerned over Dockwrath's vague threats, she went to Sir Peregrine for advice, as she had gone on many occasions during the past twenty years. Sir Peregrine snorted with disgust over Lucius' agricultural theories and announced that he would bring the young man to his senses. Lucius went to dine at The Cleeve but refused to give up his plans. Sir Peregrine decided that the earnest young man was as conceited as he was stubborn.

In the meantime Dockwrath had been busy. Going through his father-in-law's papers, he learned that on the date carried by the codicil Sir Joseph had signed a deed of separation dissolving a business partnership between him and one Mr. Martock. Either two documents had been signed on that day, a possibility which the evidence at the trial made unlikely, or the codicil was a forgery. Armed with this information, Dockwrath went to Groby Park to confer with Joseph Mason. The upshot of that conference was Mason's decision to reopen the Orley Farm Case.

Dockwrath, hoping to advance himself in his profession, begged for an opportunity to handle the case, but the squire, aware of Dockwrath's reputation, told him to take his information to the firm of Round and Crook, reputable London lawyers who would be above suspicion. Mason did promise, however, that Dockwrath would be rewarded if Lady Mason were convicted and Orley Farm returned to its rightful owner. The Hamworth lawyer then went to London and offered his services to Round and Crook. They were willing to use him but only to collect information which might prove useful.

When Miriam Dockwrath carried to Orley Farm an account of her husband's activities, Lady Mason appealed to Sir Peregrine, her good friend, and Mr. Furnival, her attorney, for advice and help. Mr. Furnival, with the passing of

time, had changed from a hard-working young barrister into a fashionable attorney with a weakness for port wine and lovely women. Lady Mason was still attractive, and so he comforted her more as a woman than as a client, assuring her that the Orley Farm Case, unappealed at the time, was not likely to be reviewed. Chivalrous Sir Peregrine was stirred to great indignation by what he considered the dastardly conduct of Joseph Mason, whom he had always disliked.

Lucius, hearing the news, was equally indignant and told his mother to leave the matter in his hands. Sir Peregrine and Mr. Furnival had difficulty in restraining him from acting rashly.

Actually, the outcome of the suit was more important to Lucius than he realized. He was in love with Sophia Furnival, daughter of his mother's attorney, but that prudent young woman intended to choose her husband with discretion. Another of her suitors was Adolphus Stavely, son of the distinguished jurist. She could afford to wait for the time being.

Meanwhile Peregrine's wooing of Madeline Stavely had fared badly, for Madeline had no interest in anyone except Felix Graham, a penniless young barrister. The judge, convinced that Graham would make his way in the world, silently approved his daughter's choice, but her mother, eager to see her daughter mistress of The Cleeve, grew impatient with her husband because of his refusal to speak up for young Orme.

There was some delay in determining grounds for a suit. The will having been upheld years before, it was felt that a charge of forgery was impossible after so long a time. Finally Round and Crook decided to prosecute for perjury, charging that in the previous trial Lady Mason had sworn falsely to the execution of the will.

When word came that Lady Mason would have to stand trial, Mrs. Orme invited her to stay at The Cleeve. This invitation, dictated by Sir Peregrine, was intended to show to the county the Ormes' confidence in their neighbor's innocence.

But Sir Peregrine's chivalry did not stop there. At last he offered Lady Mason the protection of his name as well as his house, and she, almost overwhelmed by the prospect of the coming trial, promised to marry him.

Lucius and Peregrine were both opposed to the marriage, although Sir Peregrine reconciled his grandson in part by encouraging that young man in his own unsuccessful suit. Mr. Furnival became less gallant. Lady Mason's conscience, however, would not allow her to accept Sir Peregrine's offer. One night she went to him and confessed that she had forged the codicil in a desperate effort to keep the property for her son. Sir Peregrine, shocked by the news, was still determined to stand by her during the trial.

Mr. Furnival was shrewd. When he heard that his client was not to marry Sir Peregrine after all, he was convinced that the whole story had not been told. Suspecting her possible guilt, he hired the famous Mr. Chaffanbrass and his associate, Mr. Solomon Aram, noted criminal lawyers, to defend Lady Mason at the trial. Felix Graham was to act as a junior counsel for the defense.

The trial lasted for two days and part of another. The heckling attorneys so confused John Kennerby that his testimony was worthless. Bridget Bolster insisted, however, that she had signed only one

document on that particular day. Even Mr. Chaffanbrass was unable to break down her story; the most damaging admission she made was that she liked an occasional glass of spirits. But Dockwrath was completely discredited, especially after Mr. Chaffanbrass forced him to admit his revengeful motives and Joseph Mason's promise to reward him for his services. At the end of the second day Lady Mason confessed her guilt to her son. The next morning he was not in court with her when the verdict was announced. Lady Mason was acquitted.

The jury's verdict was legal only, not moral. A few days later Mr. Furnival notified Joseph Mason that Lucius was transferring Orley Farm to his half-brother. Lucius himself was returning to Germany with his mother; later he hoped to become a farmer in Australia. Sir Peregrine went to see Lady Mason in London. Their farewell was gentle and sad on his part, final on hers. Dockwrath sued Joseph Mason to collect payment for his help and was completely ruined in the suit. Sophia Furnival decided that she could never be anything but a sister to Lucius. Madeline Stavelly married her penniless barrister and lived more happily than her mother thought she deserved. Young Peregrine Orme eased his broken heart by shooting lions and elephants in central Africa.

## ORONOKO

*Type of work:* Novel

*Author:* Mrs. Aphra Behn (1640-1689)

*Type of plot:* Didactic romance

*Time of plot:* Seventeenth century

*Locale:* Africa and Surinam

*First published:* 1688

*Principal characters:*

ORONOKO, a Negro prince

IMOINDA, his wife

ABOAN, a friend of Oroonoko

THE KING, Oroonoko's grandfather

*Critique:*

*Oroonoko, Or, The Royal Slave: A True History* was the first English novel written on the theme of the Noble Sav-

age. It was followed by such well-known favorites as *Robinson Crusoe*, *Atala*, and, in a lesser sense, *Uncle Tom's Cabin*.

The story, which is also a protest against the institution of slavery, was based on the conception that primitive man was more noble than civilized man, probably because he was nearer the state of original life. To us, the tale may seem a little stilted and unreal, but the plot is dramatic in outline and the atmosphere convincing. The novel provides a good background for the later literature that we know so well. Its author was the first Englishwoman to become a professional writer.

### *The Story:*

In Coromantien, an African kingdom, the ruler was an old man more than one hundred years of age. His grandson, Prince Oroonoko, was the bravest, most loved young man in all the land. When the commanding general was killed in battle, Oroonoko was chosen to take his place, even though the prince was only seventeen years old. After a great victory in battle, Prince Oroonoko presented himself at the court of his grandfather, the King. His noble and martial bearing made him an instant favorite with lords and ladies alike.

Oroonoko also visited Imoinda, the daughter of his dead general, a girl as beautiful and modest as he was handsome and brave, and the two noble young people immediately fell in love. She became his wife, but before the marriage could be consummated Oroonoko made known his plans to his grandfather, the King. But the old man, already possessed of many wives, had heard of the loveliness of Imoinda and wanted her for his own. One day, when Oroonoko was absent, the King sent his veil to Imoinda, a royal command that she was to join his harem. Since it was against the law for even a king to take another man's wife, the old man made her forswear her marriage and acknowledge him as her husband.

When Oroonoko returned and learned of the old man's treachery, he renounced all pleasures in longing for his lost wife. The lovers dared not let the King know

their true feelings, for to do so would have meant death or worse for both of them, even though Oroonoko was of the King's own blood. By pretending not to care for his lost Imoinda, Oroonoko was again invited to the royal palace. There, learning from some of the King's women that Imoinda was still a virgin, Oroonoko planned to rescue her. With the help of his friend Aboan and one of the older wives of the King, Oroonoko entered the apartment of Imoinda and took her as his true wife. Spied upon by the King's orders, Oroonoko was apprehended and forced to flee back to his army camp, leaving Imoinda to the mercies of the King. Enraged because he had been betrayed by his own blood, the old man determined to kill the girl and then punish Oroonoko. In order to save her life, Imoinda told the King that Oroonoko had ravished her against her will. Then, declared the King, she must be punished with worse than death; he sold her into slavery.

The King gave up his intent to punish his grandson, for Oroonoko controlled the soldiers and the King feared they might be turned against him. Instead, he took Oroonoko back into his favor after telling the boy that Imoinda had been given an honorable death for her betrayal of the King. Oroonoko, who held no grudge against the King, did not act against him, but for a long time pined for his lost wife. At last his grief grew less and he once more took his place at the royal court.

Soon afterward an English merchant ship came to the port of Coromantien. When her master, well known to Oroonoko, invited the prince and his friends to a party on board, Oroonoko, Aboan, and others gladly accepted the invitation. Once on board, all were seized and made prisoners, and later sold as slaves in Surinam, on the coast of South America. The man who bought Oroonoko, seeing the nobility of his slave, immediately felt great esteem for him. Indeed, except for the fact that he had been bought, Oroo-



noko was not a slave at all, but rather a friend to his master. In the colony, as in his own homeland, Oroonoko was loved, admired, and respected by all who saw him. His name was changed to Caesar.

In a short time Oroonoko, now known as Caesar, heard of a lovely young girl whom all the Negroes and whites wanted for their own. It was believed, however, that she pined for a lost love. When Oroonoko saw her, he found her to be his wife Imoinda, whom he had thought dead. Reunited with great joy, the lovers were allowed to live together and were promised their freedom and passage to their own country as soon as the Governor arrived to make the arrangements.

But Oroonoko began to fear that he and his wife were never going to be set free, that the promise would not be kept. Imoinda being with child, they feared that they were to be kept until the child was born, another slave. One day, when the masters were gone, Oroonoko tried to persuade the slaves to revolt against their bondage; he promised to lead them to his own country and there give them liberty. Although most of the slaves followed him, they quickly deserted him when they were overtaken by their masters; Oroonoko was left with Imoinda and one man. The Governor, who was with the pursuers, promised Oroonoko that if he would surrender there would be no punishment. Again Oroonoko was betrayed. No sooner had he surrendered than he was seized and tied to a stake. There he was whipped until the flesh fell from his

bones. Oroonoko endured his punishment with great courage, but he vowed revenge on his captors even if it meant his death. His own master, still his friend, had also been betrayed into believing the promises made to Oroonoko. He took the sick and feeble man back to his own plantation and nursed him. There he refused to let any but friends come near Oroonoko, and he posted a guard to see that no harm came to the sick man.

Oroonoko, resolved to have his revenge on his tormentors, conceived a grim plan. Fearing that Imoinda would suffer ravishings and then a shameful death, he told her that she must die at his hand so that he would be free to accomplish his revenge. Like a dutiful wife she blessed her husband for his thoughtfulness, and after many caresses and words of love Oroonoko severed her head from her body. Then he lay down beside her and for many days did not eat or drink while he grieved for his beloved.

Found by the side of his dead wife by those who had come to beat him again, he took his knife, cut off his own flesh, and ripped his own bowels, all the while vowing that he would never be whipped a second time. Again friends took him home and there cared for him with love and kindness. Then the Governor tricked his friends once more, and Oroonoko was tied to a stake and whipped publicly. After the beating the executioner cut off his arms and legs, his nose and his ears. So Oroonoko died a cruel and shameful death.

## OUR MUTUAL FRIEND

*Type of work:* Novel

*Author:* Charles Dickens (1812-1870)

*Type of plot:* Domestic romance

*Time of plot:* Early nineteenth century

*Locale:* London

*First published:* 1865

*Principal characters:*

YOUNG JOHN HARMON, alias Handford, alias Rokesmith, a rich man's son

MR. BOFFIN, Old John Harmon's employee and heir

BELLA WILFER, loved by young Harmon

WEGG, a scheming peddler  
MR. VENUS, Wegg's compatriot  
LIGHTWOOD, a lawyer hired by Mr. Boffin

### Critique:

One of Dickens' longest novels, *Our Mutual Friend* was written during the last years of his life, when his creative powers were on the wane. The numerous subplots, the excessive number of coincidences, the unbelievable trick of a disguise holding good for years, the labored humor—all are faults which the younger Dickens would have made more plausible in his work before it was published. Interesting to some readers is the sympathetic portrait of a Jew, Riah, whose character is obviously an atonement for the prejudices aroused by the villainy of Fagin in *Oliver Twist*. The most powerful writing in *Our Mutual Friend* is that which delineates scenes along the Thames, the river serving as a background for scenes in which bodies are found floating in the river and murders are committed. It is the mysterious Thames of nighttime that Dickens here described, not the placid flowing Thames of sunny days and his happier novels.

### The Story:

Young John Harmon, returning to England to marry Bella Wilfer, was supposedly murdered soon after he left the ship, and a body discovered later was identified as his. Actually, Harmon had not died, but, fearing for his life, he assumed first one disguise, as Handford, and then another as John Rokesmith.

Under the latter disguise Harmon went to work as secretary to Mr. Boffin, an employee who had inherited all of the elder Harmon's wealth, under the strange terms of the dead man's will, after young John Harmon had been pronounced dead. Living with the Boffins was Bella Wilfer, the young woman whom Harmon was to have married before he was reported dead. Mr. Boffin, who was illiterate, had also another employee, a street peddler named Wegg, who read to Mr. Boffin such books as the latter saw fit.

Mr. and Mrs. Boffin were not at all easy in their new position of wealth. They both felt that the son and disinherited daughter of old Harmon should have enjoyed the fortune which had come to them. So strongly did the old couple feel in this matter that they tried to find a little orphan whom they could raise, in hopes that the boy would be like little John Harmon as they remembered him. They had also taken in Bella Wilfer because she had been engaged to young Harmon, for they wished to give her the advantages she would have had as John Harmon's wife.

Bella Wilfer was not, however, a very likeable young woman. Mercenary in her ways, she repelled Rokesmith's love and declared that her looks and her position with the Boffins made her eligible for a much finer match than a mere secretary to a rich man. Mr. Boffin agreed with her, and after a bitter scene, in which he charged Rokesmith with impudence, he discharged his secretary. Bella changed her attitude, however, when she saw how money and wealth had changed the easy-going Mr. Boffin into a miserly, avaricious old curmudgeon. She refused to stay any longer with the Boffins and returned to the penurious life of her father's home.

Meanwhile Mr. Boffin was having troubles with Wegg, the man who read to him. Mrs. Boffin had established Wegg in a comfortable house in which the Boffins and old Harmon had lived. Inspired by some books about misers which he had been reading to the illiterate Mr. Boffin, Wegg searched diligently for possible items of value that old Harmon might have secreted in his house. While searching, Wegg found a will dated later than that which had given the fortune to Mr. Boffin. The later will provided that only a small portion of the money was to go to Mr. Boffin and that the rest was to be given to the Crown.

Wegg, with the assistance of a friendly taxidermist named Venus, plotted to blackmail Mr. Boffin. They showed him the will, but without allowing him to handle it, and then told him that if he would divide the fortune into three equal parts, one for each of them, they would not make known the existence of the later will. Mr. Boffin was forced to agree.

In the meantime Mr. Boffin had offered a reward to anyone giving information about the murderer of young Harmon and had placed the matter in the hands of Mortimer Lightwood, a lawyer. Lightwood's only clue was Handford, whom he had seen when the body was dragged from the Thames and identified as young Harmon's. For a time Lightwood thought that the murderer might have been a notorious waterside character suspected of killing people, robbing them, and then turning in the bodies to collect rewards for finding the corpses in the river. But Harmon himself, disguised as Rokesmith, secured an affidavit from the informer against the waterman, the affidavit stating that the informant had given false information in order to revenge himself on the waterman for an insult.

After Bella Wilfer returned to her father's home, much chastened upon observing the change his fortune had made in Mr. Boffin, she felt that she now could marry only a man she loved, rather than any man who could provide her with a fortune. When Rokesmith came to see her, apparently penniless, she accepted his suit. Their marriage proved a happy one, for Rokesmith found a job which kept them in modest comfort. Both were happy when their child was born.

One day Lightwood met Rokesmith and Bella on the street and immediately identified Rokesmith as Handford, who had been mysteriously present at the identification of Harmon's body. That evening the police came to arrest Rokesmith, who

was then forced to admit his real identity as young Harmon. As it turned out, the corpse identified as Harmon's had really been that of his would-be murderer, who had been killed by thieves. The mistake had occurred because the would-be murderer had put on Harmon's clothes after drugging him.

Harmon had to admit his real identity to his wife, and more besides. He had been struck by Bella's mercenary attitude and had taken the Boffins into his confidence, for Mrs. Boffin had early guessed who he really was. Mr. Boffin had only pretended to become a miser and to hate Rokesmith, for the single purpose of showing Bella the kind of person she might easily become if she continued in her mercenary views. The success of their scheme was proved by her return to her father's home and her subsequent marriage to Rokesmith, whom she had believed to be a poor secretary.

The Boffins, anxious for young Harmon to have the bulk of his father's fortune, had turned over the estate to him; Bella was really the rich woman she had at one time wished to be.

There was still the matter of Wegg and Venus, the two blackmailers who were in possession of old Harmon's later will, which gave the fortune to the Crown. This situation was easily settled. In return for aid in winning a girl he loved, Venus turned evidence for Mr. Boffin and young Harmon. His aid was actually not necessary, for Mr. Boffin himself was in possession of an even later will, which he had kept secret only because of its insulting language in speaking of young Harmon and his sister. The later will also gave the fortune to Mr. Boffin and his wife, but they once again gave the estate to young Harmon and his family. As for Wegg, a servant took him out of the house and dropped him into a wagon loaded with garbage.



## OUR VILLAGE

*Type of work:* Tales and sketches

*Author:* Mary Russell Mitford (1787-1855)

*Type of plot:* Village chronicle

*Time of plot:* Early nineteenth century

*Locale:* Rural England

*First published:* 1824-1832

*Principal characters:*

MISS MITFORD, the author

LIZZY, favorite child of the village

MAYFLOWER, a greyhound

### *Critique:*

Whimsical and pleasing are these little sketches of life in rural England in the early part of the nineteenth century. They were first published individually and later collected under the title, *Our Village*. In them there is no plot, little action. There is, instead, only the evidence of a true appreciation of nature and of the author's simple but happy life. The laughter of the children at play, the prancing of the dogs, and the beauty of the violets were to her the real values in life, and in her quiet way she makes them seem important to us.

### *The Story:*

To Miss Mitford, life in a rural English village was to be desired above any other. To know intimately one's neighbors and to watch them live out their daily lives were to her matters of absorbing interest. Each house, whether fine mansion or humble cottage, had its own story; and the inhabitants, elegant or simple, provided a drama as moving as any found on the stage.

There was the retired public official who constantly arranged town festivals because his leisure hung so heavily on his hands; the shoemaker whose toil from morning till night contrasted so sharply with the idleness of his neighbor. There was the partly finished house which was the plaything of a well-to-do man who lived a mile or so away. He was too wise to tinker with his own fine home continually, and so he expended his architectural energies on this village house by con-

stantly changing and remodeling it.

There was also Lizzy, the darling of the village. She was only three years old, but she reigned over all like a queen. She wheedled candy from the shopkeepers, their toys from the other children, and managed all the adults around her, including her parents and teacher. Her great asset was her love for everyone and her sure knowledge that everyone must love her in return. She was Miss Mitford's constant companion on her walks through the village and the countryside. These two had another friend. She was Mayflower, a greyhound of wonderful disposition. The child and the dog were a delight to see as they romped together on the common or along the country roads.

Miss Mitford described and her friends knew the village and the countryside during each season of the year. In January the snow made soft, blurry shapes, pure and white. There was a lovely quietness everywhere, even Mayflower's big pads making no noise. But, as they climbed the hill, the shouting of children broke the stillness. Some boys had made a slide and were flying down it with raucous shouts. The most mischievous of the lot was Jack Rapley, for whom the villagers predicted a sad end. He was Miss Mitford's favorite, however, for he was the best-natured boy of the town.

In March the first primroses bloomed and Miss Mitford and Mayflower set out for a brisk walk. They passed the house of the richest man in the community, a good man who enjoyed his prosperity and

shared it with the townfolk. They passed, too, the poorest house in those parts, but one filled with the most love and the happiest children—fourteen of them of all shapes and ages. They passed also Miss Mitford's old home, a magnificent one lost through her father's gambling. Once her heart had been heavy at leaving that place, but now her new roots were so firmly established that she could visit the old house without heartache.

On another day she went hunting violets, but this time she must go alone, for violets had been her mother's favorite flower and she wanted to think of her beloved mother, now dead, in serenity and quiet. She felt sad when she walked past the parish workhouse and saw the old men working in gloomy silence. She saw bean planters stooping long hours in backbreaking labor. All in all, it was at first a dreary excursion. But her heart was joyful when she finally came upon the violets, whole fields of them, and her heart filled with gratitude for the many blessings she enjoyed.

In April, Mayflower acquired two playmates, puppies who accompanied her and Miss Mitford on their walks. The puppies tried to chase a baby lamb, but the animal lay as if dead until Miss Mitford had cornered the dogs. Then it sprang up and ran off to its mother, leaving the pups yapping and jumping with disappointment. Spring was on the way, and the animals were as frisky as the children who ran and played on the common.

On another day one of the pups tackled a gander, and the dog came out of the fray wiser but not victorious. Even Mayflower, usually pompous and dignified when with the other dogs, engaged a hedgehog in play, tossing it and teasing it as a cat would a mouse.

In May flowers bloomed in profusion everywhere, filling the air with a wonderful fragrance. On all the farms were wobbly-legged calves and lambs. Farmers toiled in the fields from morning till night, and the brooks ran full.

Miss Mitford took Lizzy and May-

flower out to the country to see a cowslip-ball. Cuckoos screamed over them as they gathered the flowers. Lizzy ruined most of hers in her eagerness to help, and several times Mayflower upset the baskets of blossoms. After the balls were made and the three had started for the village, a sudden shower sent them scurrying homeward. Thoroughly soaked, they decided the day's pleasure was worth the wetting. A blazing fire awaiting them at home brought a perfect day to a close.

Each season seemed more lovely than the last. One June day Miss Mitford and a friend visited a mansion fallen into disrepair. Debt had forced the original owners to sell, and the new owner had found the house too costly to keep up. Vines and other foliage had penetrated the crevices and hurried the collapse of the walls. It seemed a convincing example of the power of nature over man. Bees sang in the lime trees, and the odor of honeysuckle and musk roses was everywhere. The loveliness caused the author to compose a sonnet, while her friend sketched the sad beauty of the place with a pencil.

The rest of the summer was cloudy and cold, but in September the sun shone in a cloudless sky. Mayflower rescued a stray dog from his tormentors and forced Miss Mitford to adopt him. He was a part spaniel named Dash, so ugly that he seemed to try to atone for his looks by lavishing love and affection on his new mistress. He was a fine retriever and on their walks found all sorts of treasures which he proudly presented to her. Once they passed the house of Master and Dame Weston. Dame Weston had had her husband in court for beating her, but the true facts were that she was the one who hit her husband often and whined at him constantly. Shortly after this walk poor Dash died of his sudden transition from starvation to overfeeding. So attached was Miss Mitford to Dash that she soon named another dog after him.

In the fall there was nut-gathering under the beauty of the brilliant foliage of the whole countryside. Then the leaves

were gone. The crisp, cold days, however, were so invigorating that one could not yearn for the lost beauty of autumn. At

last the cycle of the seasons was complete. Soon the snow would fall again.

## THE OVERCOAT

*Type of work:* Story

*Author:* Nikolai V. Gogol (1809-1852)

*Type of plot:* Social criticism

*Time of plot:* Early nineteenth century

*Locale:* St. Petersburg, Russia

*First published:* 1842

*Principal characters:*

AKAKII AKAKIEVICH BASHMACHKIN, a government clerk  
PETROVICH, a tailor

A CERTAIN IMPORTANT PERSONAGE, a bureaucrat

### *Critique:*

"We all," said Dostoevski, "came out of 'The Overcoat.'" His pithy statement is revealing in its implications, for Gogol, rather than Pushkin, is the true literary father of nineteenth-century Russian realism. Having worked for a short time as a civil servant, Gogol had no fondness for bureaucratic officialdom, and "The Overcoat" is as much a criticism of the system as his more pointed satires against petty public officials in *Dead Souls* and *The Inspector General*. The wretched, ill-paid government clerk in this long tale is Gogol's economic man, and the story of unfortunate Akakii Akakiievich shows the writer's ability to develop a realistic theme without bitterness, to achieve a note of pathos that never lapses into sentimentality. Even without Dostoevski's endorsement, it would still stand as one of the most influential shorter works in the development of Russian fiction.

### *The Story:*

In one of the bureaus of the government there was a clerk named Akakii Akakiievich Bashmachkin. He was a short, pockmarked man with dim, watery eyes and reddish hair beginning to show spots of baldness. His grade in the

service was that of perpetual titular councilor, a resounding title for his humble clerkship.

He had been in the bureau for so many years that no one remembered when he had entered it or who had appointed him to the post. Directors and other officials came and went, but Akakii Akakiievich was always to be seen in the same place, in the same position, doing the same work, which was the copying of documents. No one ever treated him with respect. His superiors regarded him with disdain. His fellow clerks made him the butt of their rude jokes and horseplay.

Akakii Akakiievich lived only for his work, without thought for pleasure or his dress. His frock coat was no longer the prescribed green but a faded rusty color. Usually it had sticking to it wisps of hay or thread or bits of litter someone had thrown into the street as he was passing by, for he walked to and from work in complete oblivion of his surroundings. Reaching home, he would gulp his cabbage soup and perhaps a bit of beef, in a hurry to begin transcribing papers he had brought with him from the office. His labors finished, he would go to bed. Such was the life of Akakii

THE OVERCOAT by Nikolai V. Gogol, from THE OVERCOAT, AND OTHER STORIES. Translated by Constance Garnett. By permission of the publishers, Alfred A. Knopf, Inc. Copyright, 1923, by Alfred A. Knopf, Inc. Renewed, 1950, by David Garnett.



Akakiievich, satisfied with his pittance of four hundred roubles a year.

But even clerks on four hundred a year must protect themselves against the harsh cold of northern winters. Akakii Akakiievich owned an overcoat so old and threadbare that over the back and shoulders one could see through the material to the torn lining beneath. At last he decided to take it to Petrovich, a tailor who did a large business repairing the garments of petty bureaucrats. Petrovich shook his head over the worn overcoat and announced that it was beyond mending, fit only for footcloths. For one hundred and fifty roubles, he said, he would make Akakii Akakiievich a new overcoat, but he would not touch the old one.

When he left the tailor's shop, the clerk was in a sad predicament. He had no money for an overcoat and little prospect of raising so large a sum. Walking blindly down the street, he failed to notice the sooty chimney sweep who jostled him, blacking one shoulder, or the lime that fell on him from a building under construction. The next Sunday he went to see Petrovich again and begged the tailor to mend his old garment. The tailor surlily refused. Then Akakii Akakiievich realized that he must yield to the inevitable. He knew that Petrovich would do the work for eighty roubles. Half of that amount he could pay with money he had saved, one kopeck at a time, over a period of years. Perhaps in another year he could put aside a like amount by doing without tea and candles at night and by walking as carefully as possible to save his shoe leather. He began that very day to go without the small comforts he had previously allowed himself.

In the next year Akakii Akakiievich had some unexpected luck when he received a holiday bonus of sixty roubles instead of the expected forty which he had already budgeted for other necessities. With the extra twenty roubles and his meager savings he and Petrovich

bought the cloth for the new overcoat, good, durable stuff with calico for the lining and catskin for the collar. After some haggling it was decided that Petrovich was to get twelve roubles for his labor.

At last the overcoat was finished. Petrovich delivered it early one morning, and opportunely, for the season of hard frosts had already begun. Akakii Akakiievich wore the garment triumphantly to work. Hearing of his new finery, the other clerks ran into the vestibule to inspect it. Some suggested that the owner ought to give a party to celebrate the event. Akakii Akakiievich hesitated but was saved from embarrassment when a minor official invited the clerks, including Akakii, to drink tea with him that evening.

Wrapped in his warm coat, Akakii Akakiievich started off to the party. It had been years since he had walked out at night and he enjoyed the novelty of seeing the strollers on the streets and looking into lighted shop windows.

The hour was past midnight when he left the party; the streets were deserted. His way took him into a desolate square, with only the flickering light of a police sentry box visible in the distance. Suddenly two strangers confronted him and with threats of violence snatched off his overcoat. When he came to himself, in the snowbank where they had kicked him, the clerk ran to the policeman's box to denounce the thieves. The policeman merely told him to report the theft to the district inspector the next morning. Almost out of his mind with worry, Akakii Akakiievich ran all the way home.

His landlady advised him not to go to the police but to lay the matter before a justice of the peace whom she knew. That official gave him little satisfaction. The next day his fellow clerks took up a collection for him, but the amount was so small that they decided to give him advice instead. They told him to go to a certain important personage who would speed up the efforts of the police. Finally

Akakii Akakiievich secured an interview, but the very important person was so outraged by the clerk's unimportance that he never gave the caller an opportunity to explain his errand. Akakii Akakiievich walked sadly home through a blizzard which gave him a quinsy and put him to bed. After several days of delirium, in which he babbled about his lost overcoat and a certain important person, he died. A few days later another clerk sat in his place and did the same work at the bureau.

Before long rumors began to spread through the city that a dead government clerk seeking a stolen overcoat had been seen near Kalinkin Bridge. One night a clerk from the bureau saw him and almost died of fright. After Akakii Akakiievich began stripping overcoats from pass-

ersby, the police were ordered to capture the dead man. Once the police came near arresting him, but the ghost vanished so miraculously that thereafter the police were afraid to lay hands on any malefactors, living or dead.

One night, after a sociable evening, a certain important personage was on his way to visit a lady friend about whom his wife knew nothing. As he relaxed comfortably in his sleigh he felt a firm grip on his collar. Turning, he found himself eye to eye with a wan Akakii Akakiievich. In his fright he threw off his overcoat and ordered his coachman to drive him home at once. The ghost of Akakii Akakiievich must have liked the important person's warm greatcoat. From that time on he never molested passersby or snatched away their overcoats again.

## PARADE'S END

*Type of work:* Novel

*Author:* Ford Madox Ford (Ford Madox Hueffer, 1873-1939)

*Type of plot:* Social chronicle

*Time of plot:* World War I and after

*Locale:* England and France

*First published:* 1924, 1925, 1926, 1928

*Principal characters:*

CHRISTOPHER TIETJENS, "the last English Tory"

SYLVIA, his wife

MARK, his brother

MACMASTER, his friend

GENERAL CAMPION, his godfather

VALENTINE WANNOP, his mistress

### *Critique:*

Ford Madox Ford was born Ford Madox Hueffer. Disliking his German surname, however, he changed it during World War I. His literary career was varied. A disciple of Henry James, he collaborated with Joseph Conrad, edited *The English Review* and *The Transatlantic Review*, and wrote many novels in his own right. *Parade's End*, his most important work, appeared originally as a tetralogy: *Some Do Not* (1924), *No More Parades* (1925), *A Man Could Stand Up*

(1926), and *The Last Post* (1928); it was published first as a single unit in 1950. The novel tells the story of a passing era and a vanishing generation. Christopher Tietjens rightly called himself "the last English Tory," for his type had been disappearing from the eighteenth century on. Seeking truth and peace and wanting no part of the pretense and confusion of his generation, he tried to help his fellow men and to live honorably. For those things he was

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punished by others who could not understand him or the creed he lived by. *Parade's End* is a work of considerable subtlety and power, told with great simplicity and restraint. A faithful recorder of his own time, the writer has been called England's most neglected novelist.

#### *The Story:*

Christopher Tietjens was probably the last real eighteenth-century Tory in the England of pre-World War I. A thoroughly good man, he was so much a gentleman that he would never divorce his wife Sylvia, who was flagrantly unfaithful to him. It was doubtful that the child she bore him was his own, and she had gone off for several weeks with another man, but Christopher held that no gentleman would ever publicly disgrace a woman by divorcing her or even by admitting her infidelities. Sylvia Tietjens hated her husband blindly because she could never break down his reserve. All of her little plots and meannesses were for that one purpose only. She detested the various men she lived with, but she hated Christopher's virtue more.

Christopher's old-fashioned type of virtue extended to his own family background. His oldest brother, Mark, had inherited the estate of Groby and its vast income. Mark lived with a Frenchwoman whom he would probably never marry and who would certainly bear no children, and the estate would one day belong to Christopher. The brothers feared that their father had committed suicide, for Sylvia had schemed to have the old man told that Christopher lived off the earnings of immoral women, had even sold her, his wife, to influential friends. Even though his father might have believed those lies, Christopher thought it a sign that the family was getting soft to have one member commit suicide; consequently, he would not accept one penny of the estate for himself.

Mark then proposed to set Sylvia up at Groby, with arrangements for the estate to go to her son. Even if the boy

were not Christopher's, he must be treated as if he were a Tietjen. The plan suited Christopher, who had no interest in anything except protecting his wife's name and his son's future. Knowing that war was imminent, he wanted to gather up the loose ends of his life before he went to be killed.

Christopher was one of the most brilliant men in the government service, but it was strange how his brilliance coupled with his goodness made everyone want to hurt him. His only real friend was Macmaster, a Scotsman and a Whig who was also in the service. Perhaps his friendship was due primarily to the fact that he owed Christopher a great deal of money. Christopher had also lent money to other men who, although they admired him, seemed bent on ruining him.

Christopher often wished to make Valentine Wannop his mistress. Valentine was a young suffragist, the daughter of his father's best friend and a woman novelist whom Christopher admired greatly. Valentine was willing to accept Christopher as her lover, but always they seemed destined to have their plans obstructed by someone bent on hurting Christopher. Although no word of their desire was ever spoken between them, their feelings must have been obvious to others, for everyone believed that Valentine was already Christopher's mistress.

The war began. On the night before his departure for the army Christopher asked Valentine to spend the night with him. She consented, but again they were kept apart. Later they both agreed that it was for the best, as neither seemed made for that sort of thing.

In France, unjustified troubles continued to haunt Christopher. Sylvia was at the bottom of most of them. Because she seemed to think he would soon be killed and out of her reach, she acted as if compelled to hurt him as much as possible while he still lived. His godfather, General Campion, was his highest ranking officer. Convinced by Sylvia that she was an abused wife, the general constantly



berated Christopher for his brutality as a husband. He berated him also for getting dirty and mixing with his men and helping them with their personal troubles; it was not fitting for an English officer to get into the dregs of war.

Christopher often thought that he was surrounded by people with troubles. One of his fellow officers, almost insane over an unfaithful wife, often had fits of madness that threatened to destroy company morale. The first in command was a drunken colonel whom Christopher tried to shield, thus getting himself into trouble with General Campion. Once Christopher refused leave to a Canadian because he knew his wife's lover would kill the man if he went home. When the Canadian was killed in battle later on, it preyed on Christopher's mind that he had saved the soldier from one death only to lead him into another. Christopher's good intentions constantly reflected discredit on him.

To his distress, Sylvia went to France to see him. Having accepted at last the fact that she could never upset him emotionally no matter what she did, she was true to her character in her determination to make him return to her in body. Her scheme failed. After she had maneuvered him into her room, one of her former lovers and the drunken colonel opened the door which she had left unlocked for them but which she had forgotten to lock when Christopher went in with her. Christopher was forced to throw out the two men in order to protect his wife's honor. Having decided it was Christopher's fault that his wife wanted to entertain another man, General Campion again berated him.

It seemed to Christopher that the whole war campaign bogged down because of lack of good communications between various parts of the army. To him the failure was symbolic. Life, too, bogged down into beastly messes because of lack of communication between people. The horror of the war to him was not his physical suffering and inconvenience.

It was rather that the conflict was the end of everything that mattered. Believing that England was not prepared either for victory or for defeat, that this was the end of everything that was good no matter who won the battles, he found it almost impossible to remember anything of his old creed or his way of life at home. Away from her, Valentine also seemed unreal to him.

Because of the manner in which Christopher had thrown Sylvia's ex-lover and the drunken colonel out of her bedroom, General Campion sent him to the front. Like the others, General Campion admired and liked Christopher; but, like the others, he could not understand him. Again the only thing to do was to make him suffer.

At last Valentine Wannop received a telephone call from Macmaster's wife, who said that Christopher was home and almost out of his mind. Ready to give up everything to live with him and care for him, Valentine went to him at once. What the story of his crack-up was she did not know or care. The fact that he had never written to her was also of no importance. She intended to carry out her desire to become his mistress, even though she might first become his nurse.

The partial collapse of Christopher's mind had been a long time in the making. At the front he had found himself second in command to hopelessly outnumbered troops under the leadership of the drunken colonel. Finally forced into assuming command, he tried to sustain the shattered morale of his troops. The only thing that kept his mind in balance was a dream of standing on a hilltop in peace and serenity and privacy. Privacy—that was the thing he desired above all else. It seemed to him that the army gave a man no chance to be alone, to keep his life or his thoughts to himself. To his naturally reticent nature the lack of privacy was the worst hardship of all.

When an exploding shell buried Christopher and two of his men under a pile of dirt, he dug out one of the soldiers and

carried the other to safety through enemy fire. On his return General Campion sent for him and relieved him of his command because his uniform was not spotless and flawless and because he had been reported away from headquarters. His heroism and disgrace marked the physical end of the war for Christopher.

Back home, in Valentine's company on Armistice Night, he was prepared once more to make her his mistress. As they were about to declare their love they were interrupted by celebrating members of Christopher's old company. His mind fuzzy, he found nothing sad in their being thwarted again or in the obvious hate he saw in the eyes of a wife whose husband's life he had saved in the trenches.

Meanwhile there had been changes at Groby. Mark had married his Frenchwoman, partly to spite Sylvia by making his mistress Lady Tietjens. Sylvia had let the estate to an obnoxious rich American woman and her husband. It was said that Mark, having suffered a stroke just after the Armistice, could not speak or move. The truth was that, partially paralyzed, he had simply withdrawn from the world. Like Christopher, he belonged to another era. Mark believed that the last of the Tietjens were misfits. Truth had given way to confusion and untruth, and the brothers were likely to be swallowed up in this mad new world to which neither belonged. Avoiding the rest of the world, he waited quietly for death. Christopher and Valentine went to live in a cottage close by. Having refused to go back into government service or to accept help from his brother, Christopher had become a dealer in antique furniture.

Sylvia finally decided to divorce Christopher in order to marry General Campion and go with him to India. Although she had given up all hope of ever getting

Christopher to notice her again or to be disturbed by her meanness, she had continued her petty attempts to make his life miserable. But when she learned that Valentine was to have a baby, she became afraid that her attacks on Christopher and Valentine would harm the unborn child.

She began to regret also her last and cruelest act against Christopher and Mark. She had persuaded the American woman to cut down the Groby Great Tree, an immense cedar that had guarded the manor house for generations, and for a time she feared the wrath of the brothers because of her deed. Both felt, however, that the Groby Great Tree had symbolized the curse hanging over the family and that its removal might take away part of that curse. When they ignored her spite, she stopped her vicious tricks and prepared to divorce Christopher so that he could marry Valentine. Sylvia hated General Campion too, but she wanted to become a great official's wife and be resplendent in a tiara.

Dying, Mark rationalized his father's death and knew for certain that the old gentleman had not committed suicide but had died as the result of a hunting accident. He realized also that the looks and actions of Sylvia's son proved him to be Christopher's as well, and the rightful heir to Groby. It seemed to Mark that he could at last understand his brother and love him, and he believed truly that all the tales he had heard about Christopher were really lies told by people who could never understand Christopher or even Mark because the Tietjens were not of this century of deceit and confusion and untruth. Before he died, Mark spoke once more. He assured Valentine that Christopher was a good man and asked her to be kind to him.

## PARZIVAL

*Type of work:* Poem

*Author:* Wolfram von Eschenbach (c. 1170-1220)

*Type of plot:* Chivalric romance

*Time of plot:* The Heroic Age

*Locale:* Western Europe

*First published:* Thirteenth century manuscript

*Principal characters:*

GAMURET, Prince of Anjou

PARZIVAL, Gamuret's son

GAWAIN, knight of King Arthur's court

KING ARTHUR

FEIREFIS, Parzival's half-brother

LOHENGRIN, Parzival's son

*Critique:*

*Parzival* is the masterpiece of Germany's greatest medieval poet. It was, moreover, the groundwork of the great body of Wagner's operas on knightly themes. Despite its place in German literature and its influence on modern opera, *Parzival* is little known to English-reading people. Wolfram von Eschenbach's influence on the legends of the Arthurian cycle is also important. The Arthurian legends had a relatively low moral tone prior to their treatment by this poet who, upholding the knightly virtues of fidelity to the plighted word, charity toward man, and a true reverence toward God, lifted the moral tone of the Arthurian romances. Most interesting is the identity of the Grail in *Parzival*. Here it is not the chalice used at the last supper, as it is in other versions, but a precious stone of supernatural powers.

*The Story:*

Gamuret, younger son of King Gandein of Anjou, refused to live as a vassal in the kingdom of his older brother, notwithstanding the brother's love for Gamuret. The young man, given gifts of gold by his king-brother, as well as horses and equipment and men-at-arms, left Anjou to seek his fortune across the world. Hoping to find for himself fame and love, Gamuret went first to battle for Baruch at Alexandria; from there he went to the aid of the Moorish Queen Belakane. Belakane had been falsely accused of causing the death of her lover, Eisenhart, and was besieged in her castle by two armies under the command of Friedebrand, King of Scotland and Eisenhart's uncle.

Gamuret, after raising the siege, be-

came the husband of Belakane, who bore him a son named Feirefis. But Gamuret tired of being king of Assagog and Zassamank, and so he journeyed abroad again in search of fame. Passing into Spain, Gamuret sought King Kailet and found him near Kanvoleis. The two entered a tournament sponsored by the Queen of Waleis. Gamuret did valiant deeds and carried off all the honors of that tournament, thereby winning a great deal of fame as the victor.

Two queens who had watched the lists during the tournament fell in love with Gamuret, but Queen Herzeleide won his heart and married him. They loved each other greatly, but once again the call of honor was too great to let Gamuret remain a housed husband. Receiving a summons from Baruch, he went once more to Alexandria. In the fighting there he was treacherously killed and given a great tomb by Baruch. When news of his death reached the land of Waleis, Queen Herzeleide sorrowed greatly, but her sorrow was in part dissipated by the birth of a child by Gamuret. Herzeleide named the boy Parzival.

Parzival was reared by his mother with all tenderness and love. As he grew older he met knights who fared through the world seeking honor. Parzival, stimulated by tales of their deeds, left his homeland in search of King Arthur of Britain. He hoped to become one of Arthur's knights and a member of the order of the Round Table. During his absence his mother, Queen Herzeleide, died. On his way to Arthur's court Parzival took a token from Jeschute and thus aroused the jealous anger of her husband, Orilus. Farther



along on his journey he met a woman named Sigune and from her learned of his lineage and his kinship with the house of Anjou. Still later Parzival met the Red Knight and carried that knight's challenge with him to King Arthur. Having been knighted by the king, Parzival set forth again in quest of knightly honor. Finding himself in the land of Graharz, he sought out Gurnemanz, prince of the land, who taught the young knight the courtesy and the ethics of knighthood.

From Graharz, Parzival journeyed to Pelrapar, which he found besieged by enemies. He raised the siege by overthrowing Kingron. After this adventure Parzival fell in love with Queen Kondwiramur, and the two were married. But Parzival, like his father before him, soon tired of the quiet life and parted from his home and queen to seek further adventures.

Parzival journeyed to the land of the Fisher King and became the king's guest. In that land he first beheld the fabulous bleeding spear and all the marvels of the Holy Grail. One morning he awoke to find the castle deserted. Parzival, mocked by a squire, rode away. Later he met Orilus, who had vowed to battle the young knight for taking Jeschute's token. They fought and Parzival was the victor, but he was able to reconcile Orilus to Jeschute once again and sent the couple to find a welcome at the court of King Arthur.

Arthur, meanwhile, had gone in search of the Red Knight, whose challenge Parzival had carried. Journeying in search of King Arthur, Parzival had the misfortune to fall into a love-trance, during which he overthrew Gagramor and took vengeance on Sir Kay. He met Gawain, who took him back again to Arthur's court. There Parzival was inducted into the company of the Round Table.

At Arthur's court both Gawain and Parzival were put to shame by two other knights. When in his anger and despair Parzival set out to seek the Holy Grail and Gawain rode off to Askalon, the whole company of the Round Table was dispersed.

While Parzival sought the Grail, Gawain had many adventures. He joined the knights of King Meljanz of Lys, who sought vengeance on Duke Lippaut. When the fighting was over, Gawain rode to Schamfanzon, where he was committed by the king to the care of his daughter Antikonie. Gawain wooed the maiden and thus aroused the wrath of the people of Schamfanzon. Gawain was aided, however, by the girl and Kingrimursel. After Gawain swore to the king that he would ask Scherules to send back some kinsmen to him, Gawain left, also to search for the Holy Grail.

Parzival, meanwhile, had traveled for many days in doubt and despair. In the forest of Monsalvasch he fought with a knight of the Holy Grail and passed on. Then, on Good Friday, he met a pilgrim knight who told him he should not bear arms during the holy season. The knight bade him seek out Trevrezent, a hermit who showed Parzival how he had sinned in being wrathful with God and indicated to Parzival that he was a nephew to Amfortas, one of the Grail kings. The two parted in sorrow and Parzival resumed his search for the Grail.

Gawain, continuing his adventures, had married Orgeluse. When Gawain decided to battle Gramoflanz, King Arthur and Queen Guinevere agreed to ride to see that famous joust. Before the joust could take place Gawain and Parzival met and did battle, each unknown to his opponent. Gawain was defeated and severely injured by Parzival, who was filled with grief when he learned with whom he had fought. Parzival vowed to take Gawain's place in the combat with Gramoflanz, but the latter refused to do battle with anyone but Gawain himself.

Parzival, released from his vow, longed to return once again to his wife. One morning before dawn he secretly left the camp of King Arthur. On his way back to his wife Parzival met a great pagan warrior who almost vanquished him. After the battle he learned the pagan knight was Feirefis, Parzival's half-brother, the son of

Gamuret and Belakane. The two rode back to King Arthur's court, where both were made welcome by the king. In company the half-brothers went into the lists and won many honors together. At a feast of the Round Table Kondrie entered the great hall to announce Parzival's election to the Grail kingdom. Summoned to Mon-

salvasch, Parzival, his wife, and Lohengrin, Parzival's son, were guided there by Kondrie. Feirefis, although he failed to see the Grail, was baptized and married to Repanse de Schoie. With her he returned to his kingdom, which was held later by his son, Prester John.

## PATIENCE

*Type of work:* Comic opera

*Author:* W. S. Gilbert (1836-1911)

*Type of plot:* Humorous satire

*Time of plot:* Nineteenth century

*Locale:* England

*First presented:* 1881

### *Principal characters:*

REGINALD BUNTHORNE, a fleshly poet

ARCHIBALD GROSVENOR, an idyllic poet

THE LADY JANE, a rapturous maiden

PATIENCE, a dairymaid

### *Critique:*

One of the greatest favorites of all Gilbert and Sullivan operettas, *Patience*, Or, *Bunthorne's Bride* is still performed today almost as frequently as it was in the past. A gentle thrust at romantic love and unintelligible poetry, it found instant popularity in its own day. The libretto is often read simply as a play, and one need only hum the familiar tunes to get the spirit of this amusing tale.

### *The Story:*

At Castle Bunthorne, twenty lovesick maidens pined and wilted for love of Reginald Bunthorne, a fleshly poet. But Reginald loved only Patience, the village milkmaid. Patience did not know what love was and thus did not know that the utmost happiness came from being miserable over unrequited love. The lovesick maidens set her straight, however, by showing her that to be in agony, weeping incessantly, was to be truly happy in love. Patience tried to remind them that just a year ago they had all been in love with Dragoon Guards, but they scorned her for being so ignorant about real love. A year ago they had not known Reginald,

the aesthetic poet.

The Dragoon Guards, billeted in the village, saw Reginald approaching, followed by the lovesick maidens, singing and playing love songs directed to the fleshly poet. The maidens ignored their former loves, having eyes only for Reginald. But Reginald himself had eyes only for Patience, the milkmaid. At the insistence of the maidens, he read them his latest poem, into which he had poured his whole soul—as he did three times a day. The maidens swooned in ecstasy at the poetry, but Patience said it was just nonsense, which it was.

Later, alone, Reginald confessed that he was a sham, that he hated poetry and all other forms of aesthetic pleasure. When Patience came upon him, he made the same confession to her, telling her again that he loved only her, not poetry. But Patience knew nothing of the love he spoke of, for she had loved only her great-aunt and that love did not count. After Reginald had left her, one of the maidens told Patience that to love was to feel unselfish passion. Patience, ashamed that she had never been unselfish enough to love, promised that be-

fore she went to bed that night she would fall head over heels in love with somebody. In fact, she remembered that when she was a little girl she had liked a little boy of five. Now she was sorry that she had not loved him. It was her duty to love someone. If necessary, she would love a stranger.

Archibald Grosvenor appeared unexpectedly upon the scene. He was an idyllic poet who grieved because he was completely perfect. Since he had no rival on earth in perfection, it was his lot to be loved madly by everyone who saw him. Recognizing Patience, he told her that he was the little boy she had known when he was five. When he asked her to marry him, she refused. He was perfect; therefore she would not be acting unselfishly in loving him. If he had only one small imperfection, she said, she could marry him in good conscience. Candor forced him to admit that such was not the case. Patience told him, however, that he could love her even if she could not return his love, for she had faults. Grosvenor agreed, and they sadly parted.

Reginald Bunthorne prepared to raffle himself to the rapturous maidens, but before they could draw for him Patience entered and begged his forgiveness for not loving him sooner. Certainly to love such a creature would be unselfish; she would do her duty. As they left together, the lovesick maidens turned back to the Dragoon Guards, prepared to fall in love with them once more.

But before their embraces were over, Grosvenor entered, and the fickle maidens left the Guards to follow Grosvenor. They loved him madly. All deserted Reginald but Lady Jane, one of the unattractive older girls. She hoped her faithfulness would be rewarded, but she knew her beauty was too far gone ever to lure Reginald away from Patience.

Grosvenor would not stop loving Patience in order to love the rapturous maidens. He pitied them for not being able to receive his love and was annoyed

by their attentions. They had followed him since Monday, with no half-holiday on Saturday. Then he read them one of his poems. It told of a little girl who put mice in the clock and vivisected her best doll and of a little boy who punched his little sisters' heads and put hot pennies down their backs. The maidens nearly swooned with admiration of his lyric beauty.

Patience continued to love Reginald, even though she found the matter difficult. He had no good habits and was not attractive, but it was her duty to love him and she did, shunning the perfect Grosvenor who loved her. None of the rapturous maidens except plain Lady Jane still loved Reginald, the others having taken their allegiance to Grosvenor. Reginald, resentful because the other maidens had forsaken him, decided to change his character; he would be as insipid as Grosvenor. Lady Jane promised her help.

The Dragoon Guards returned to the maidens, dressed as foppishly as even Grosvenor could dress. They acted insipidly and stupidly, and the lovesick maidens were impressed by this proof of their devotion. Reginald also became a changed man. He was mild and kind, even handsome. He told Grosvenor that he must change, that he had too long had the devotion that once was Reginald's. On the threat of a curse from Reginald, Grosvenor changed his nature and became a cad, admitting that he had long wished for a reasonable pretext for getting rid of his perfection.

When Patience saw that Reginald was now perfect and Grosvenor was not, she was happy, for she could now unselfishly love Grosvenor. The lovesick maidens, seeing Grosvenor forsake aestheticism, knew that since he was perfect he must be right. They, too, gave up the arts and returned to the Dragoon Guards. The Duke of Dunstable, a Dragoon officer, took plain Lady Jane, leaving the now perfect Reginald quite alone, without a bride.



## THE PATRIOT

*Type of work:* Novel

*Author:* Antonio Fogazzaro (1842-1911)

*Type of plot:* Historical romance

*Time of plot:* Mid-nineteenth century

*Locale:* Italy

*First published:* 1896

*Principal characters:*

DON FRANCO MAIRONI, the patriot

THE MARCHESA ORSOLA, his grandmother

LUISA RIGEX, his wife

PIERO RIBERA, Luisa's uncle

### *Critique:*

*The Patriot* is the first of three related novels telling the story of the troubled times when Italy strove to throw off the Austrian yoke and become a free, united country. Actually the story is more concerned with the struggle of two people to find themselves than with the spirit of patriotism which the title implies. Antonio Fogazzaro, one of the foremost Italian writers of the last century, was a novelist whose books have gained a prominent place in world literature.

### *The Story:*

The Marchesa Orsola was determined that Don Franco Maironi, her grandson, should marry a woman of birth and money, but that young man was in love with Luisa Rigey, a gentle girl of the neighborhood who had neither wealth nor position. Because the marchesa had forbidden him to see Luisa, her mother had tried to please the powerful old lady by keeping the young people apart. Then, when the mother knew that she was dying, she was so anxious to see her daughter settled that she gave her permission for a secret marriage.

His marriage meant that Franco would be cut off without a cent, for the marchesa controlled the Maironi fortune and was not one to relent once her mind was made up. But the young people would be supported by Luisa's uncle, Piero Ribera, a government engineer. He had

supported his sister and her daughter for many years and considered it a privilege to do so. Franco himself was an imaginative youth who had never worked and seemed unlikely ever to do so. Although he had studied law in order to be free of his grandmother's power, he spent most of his time playing the piano and composing poetry.

At the time the provinces that would one day be Italy were trying to throw off the yoke of Austrian power. There had been several minor revolutions, but each one had been put down and the patriots imprisoned or killed. At last other European countries were becoming interested in the struggle for Italian independence, and they were willing to help the rebels. Franco was one of the patriots. His grandmother was a staunch supporter of Austria. That circumstance made his position doubly dangerous. Spies were everywhere, and if he defied his grandmother in his marriage she would be his personal enemy as well as his political one.

Franco loved Luisa too much to let those problems deter him, however, and so they were secretly wed. Before many hours had passed the marchesa learned of the wedding, for she was so powerful that people willingly brought her all the news. She immediately disowned Franco, refused even to acknowledge that he existed. But what the old lady did not know

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was that a friend of the family had called Franco to him and showed him a letter from his grandfather, the marchesa's dead husband. The letter contained also a will which reflected on the morals of his wife, questioned the paternity of his son, Franco's father, and left his fortune to Franco. Since the will was a duplicate copy, the friend felt sure that the marchesa had knowingly concealed the original, thus cheating Franco of his rightful fortune. But Franco, although stunned, refused to use the information against his grandmother and did not even want Luisa to learn of the letter.

Life was not easy for the young couple, but they were sustained by their love and by Uncle Piero's small allowance. Meanwhile the police were becoming more active, and once Franco was arrested. Uncle Piero was also suspected. Because there was no proof of treason, no action was taken other than to warn Franco and other patriots to avoid any suspicious activities.

A baby girl born to Franco and Luisa became the joy of their lives, and they spent all of their time with her. But there was one serious question between them concerning the baby. Luisa was not a believer in God. Franco, a devout Catholic, feared that she would try to influence the child. Luisa loved her husband too much, however, to go against his wishes. She took the baby to mass and in other ways tried to please her husband in training the child, although she herself gave only lip service to any religious function.

Through the ill will of the marchesa, Uncle Piero was finally dismissed from his government position. With no income, Franco was forced to seek work. Since it was becoming increasingly unsafe for him to stay where he was constantly watched, he went to a distant province. From there he sent home as much money as possible for the support of his family, which now included Uncle Piero, and for their future journey to join him when the proper time arrived.

Before he left, Luisa had learned of the concealed will and begged Franco to make it public so that his grandmother would get justice for her sin. She did not want the money and would gladly have given it all away, but she felt that Franco's grandmother should be punished for the trouble she had caused. Franco could not agree with her, and they parted under strained relations.

During his absence Luisa began to see God as Franco had wished she might, for through her love for the baby she turned at last to a faith in which everyone loves his brother, even his enemy. Although she still could not accept all the teachings of the Church, she wrote Franco that she hoped someday to have a belief as great as his. But she still desired revenge against the marchesa who had made them suffer so greatly. Finally she secured a copy of the will and approached the old lady to warn her of the knowledge she now possessed. Interrupted by a cry, she ran to find that her baby had wandered off and drowned. Luisa, almost out of her mind with grief, did not want the child even to be buried. Although Franco did not blame her when he returned, Luisa felt that she had killed the baby by leaving her alone in order to seek out the marchesa. As a result, she turned even more violently against God and blamed Him for taking her baby as punishment for the sins of adults like herself and the marchesa.

The marchesa, even though she fought against her own conscience, secretly felt guilty of the sin of the child's death. Fearing that she might soon die, she repented of her sins and called Franco to her. But she had not changed entirely, for instead of asking his forgiveness she offered to forgive him for disobeying her. When she told him that she was making him the sole heir in her will, Franco still spurned the money. He wanted only peace with the grandmother who had reared him. Since the police were again seeking him, he soon had to flee from his home once more. His grandmother, re-

pentant, helped him to escape.

Three years passed before Luisa and Uncle Piero could join Franco. Luisa had no feeling for her husband or for anyone else now that her baby was dead. Franco would soon join the army of patriots who would fight against Austria. Otherwise she would not have gone to him in answer to his pleas. But as the

time drew near for them to part, her old love for him returned, and she went to him in passion and in humility. When Franco left her, she carried in her body the seed of a new life, symbol of a happier existence than the one Uncle Piero left peacefully after seeing his family once more united in love and in faith.

## PEDER VICTORIOUS

*Type of work:* Novel

*Author:* O. E. Rølvaag (1876-1931)

*Type of plot:* Regional romance

*Time of plot:* Late nineteenth century

*Locale:* The Dakota Territory

*First published:* 1929

### *Principal characters:*

BERET HOLM, a pioneer woman

PEDER VICTORIOUS, her youngest child

OLE,

STORE-HANS, and

ANNA MARIE, her other children

MR. GABRIELSEN, their minister

CHARLIE DOHENY, Peder's friend

SUSIE, Charlie's sister

### *Critique:*

*Peder Victorious*, a sequel to Rølvaag's *Giants in the Earth*, carries on the saga of pioneer life twenty years after the time of the first novel. Since Rølvaag himself was a Norwegian transplanted to America, he wrote authoritatively of Beret's reluctance to give over all her Norwegian customs and to follow blindly the American ones of her children and neighbors. Particularly, she resisted giving up her own language, for that seemed a real sin to her. On the other hand, having come to this country as a young man, Rølvaag also knew the forces working on the young people to become Americanized as quickly as possible. Hence, this novel is a sympathetic picture of the Holm family. If it does not have the power of *Giants in the Earth*, the reason may lie in the fact that the struggle in this novel is not for survival in a new

land, but merely one of adaptation to a new society.

### *The Story:*

While Peder Holm was growing up, he lived in three rooms. In one, where he lived everything in English, there was a magic touch. In the second, where he lived everything in Norwegian, things were more difficult. In the third room, only he and God could come. Before he was born, his mother had dedicated him to God, who had become a very real person to the boy.

As he grew up, however, he was not always sure that God could be the kind of being that his mother and the Reverend Mr. Gabrielsen talked about. Peder had been taught that God was love, and yet He was blamed for the death of Per Hansa, his father, the destruction of the

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crops, and the bleakness of the land. To Peder such calamities could not be reconciled with his God of love; he read his Bible assiduously in an attempt to straighten out his thoughts.

The Reverend Mr. Gabrielsen was sure that Peder would be the right one, after seminary, to minister to the Norwegian settlement. It was true that the preacher expected English to supplant Norwegian as the language there in the next twenty years, but that was all right. Peder's English was fluent, though still tinged with a Nordland accent.

The whole community was in a fever of change. After a long argument in church about disciplining a girl whose shame had caused her to hang herself, one group broke off and established a second church. There were already two schools, one strictly Norwegian and one to which the Irish came as well. The next problem would be the division of the territory before it entered the Union. Such affairs aroused the people nearly to fighting pitch. Meetings called pro and con were sources of fine entertainment for everybody within riding distance.

Beret wanted everything Norwegian kept intact; she even tried to keep the children speaking Norwegian to her at home, though that was hard after all the children had been in school a few years. Particularly, she wanted Peder kept secure for the ministry; that desire was hard for her to insure because she could not understand him when he spoke English at school and church affairs. Since his voice was fine and loud, he spoke often and entered into every kind of entertainment. He might become a minister, but he was certainly going to have a lot of fun beforehand. As for that, he found a great deal of entertainment and satisfaction right on the farm.

After a political meeting at the school-house, a meeting which Beret and her whole family attended and at which Peder recited Lincoln's Gettysburg Address in English, his teacher spoke at length to Beret about letting him speak

English all the time, that he might lose his Norwegian accent. Beret was so disturbed that she spoke to her husband's picture that night. Although he seemed to smile at her for her anxiety, she decided that Peder should go to the school which only Norwegians attended.

The change of schools did not help much. Beret asked a widowed friend about moving both their families back to Norway, but Sorine questioned the wisdom of taking their children into a strange land. Beret could not understand what Sorine could be talking about. Weren't their children Norwegian? Sorine told her that their children were American.

One thing helped Beret to keep her mind off her troubles. She could plan for the farm. Everyone in the settlement admitted that she was prosperous. Soon she had a windmill and a fine big barn for both horses and cows. She never knew quite how she did that job; usually she felt overcome by her problems and tried some solution out of desperation. Always her solutions seemed the right ones.

With her farm going so well, Beret liked to give the minister donations for the missions. Her generosity made her feel better until the Reverend Mr. Gabrielsen did something which annoyed her exceedingly and at which he could not help but laugh. Just before Peder was to be confirmed, the preacher asked him to read at meeting a part of the Bible in English. Beret objected to that when she talked to the Reverend Mr. Gabrielsen, but she was incensed sometime later when he asked the blessing in English in her own house. Still, she wanted Peder to be a minister.

Peder was beginning to have ideas of his own. In the first place, he began to resent being kept at home, away from dances and parties. The Irish were great for parties and Peder liked a great many of those people, especially the Dohenys. Finally he began to go out at night without telling his mother where he was going. He could not escape her knowing

that he did go, however, because she stayed awake each night until he came in. Then she began to hear rumors about which he would give her no satisfaction. Soon the minister heard that Peder was running around with girls. He begged Peder to go off to the seminary immediately. Peder refused.

Instead, he began to rehearse for a play, the first to be put on in the settlement. He was the hero and Susie Doheny, the heroine. To him the lines in the play became real and Susie his true love. He was happier than he had ever been, singing all day, and tireless at his work. When the minister heard about the play, he came to Beret and begged her to get Peder out of that kind of temptation. Beret thought it was up to the minister himself to restrain Peder. She was all confused. Perhaps Peder was going astray, but lately he had been kinder than he had ever been before. She questioned him and seemed relieved when she heard that some of her old friends were also in the cast.

By the time the next rehearsal came around, she could not resist finding out what she could. She went through the fields until she could see into the schoolhouse. There she saw Peder with Susie in his arms—Susie, that Irishier.

Beret crept into the shadows until the players left. Her mind went blank. Then she moved around a little, picking up small sticks which she piled close to the school. A heavy rain came up and blew so hard that she could not get those sticks to burn, and she crept home. She was so tired then that she merely looked at her husband's picture and fell on her bed. She must have dreamed, for, hearing a noise, she looked around and there was Per Hansa standing by her bed, telling her to let Peder have that girl of his that he was so fond of.

The next day Peder thought Beret seemed preoccupied. It was a shock and then a delight to him to hear her say they must hurry to Doheny's to arrange for his and Susie's wedding.

## PELLE THE CONQUEROR

*Type of work:* Novel

*Author:* Martin Andersen Nexö (1869-1954)

*Type of plot:* Social criticism

*Time of plot:* Late nineteenth century

*Locale:* Denmark

*First published:* 1906-1910

### *Principal characters:*

PELLE KARLSSON, a young Swede

LASSE KARLSSON, his father

RUD PIHL, Pelle's playmate

ELLEN STOLPE, Pelle's wife

MASTER ANDRES, Pelle's master

MR. BRUN, Pelle's friend

### *Critique:*

The background of *Pelle the Conqueror* is the struggle between the workers and employers during the rise of the labor movement in Denmark in the last half of the nineteenth century, but at no time does the social criticism completely en-

velop the biographical narrative. Obviously the narrative was written to reveal the struggles of the times. However, the purely human interest in the growth of a young man from the poorest kind of background is always paramount. The

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author's love for the common people and their problems is perhaps best illustrated, not in the background of social criticism but in the insight with which sketches and incidents of life among the common folk are depicted. The many digressions from the main story are entertaining rather than boring because of the sympathy and warmheartedness with which these digressions present the customs and experiences of people in whom Nexö was interested.

### *The Story:*

Among a shipload of migrant workers from Sweden to the Danish island of Bornholm, in the spring of 1877, were Lasse Karlsson, a Swedish farmhand who was old before his time, and his eight-year-old son, Pelle. Like other Swedes who went to Bornholm, Lasse Karlsson was enticed from his homeland by the relatively high wages paid on the Danish island.

Lasse and his son were hired to look after cattle on a large farm on the island. Their life there was neither pleasant nor unpleasant. The farm was a dreary one. The owner, leaving the management of the place to a bailiff, drank heavily and sought after women. Pelle's greatest happiness lay in getting out to look after the cattle in the common pastures. After a time he found a playmate in Rud Pihl, the natural son of the farmer, who lived in a shack with his mother near the edge of the farm. For the elder Karlsson, life was not easy; he was old and weak, and the rest of the laborers made him the butt of all their jokes. Even so, the man and his son stayed at Stone Farm for several years; it was easier to remain there than it was to look for a new location.

The second winter found Pelle in school, for the authorities insisted that he attend. Though he was nine years old, he had had no formal education. In addition, he was the lone Swede among more than twenty Danish children. Gradually, however, Pelle made a place for himself, even

becoming a leader among his school-mates.

After two more years, Pelle was confirmed. In the eyes of everyone, he was now able to take care of himself. The boy, realizing that his father was content, decided to leave the farm by himself. Early one morning he set his face toward the little town that was the chief city of the island. While trudging along the road, Pelle met a farmer who gave him a ride into town. Pelle confided to him that he was on his way to look for work. The farmer, who had known Pelle some time, introduced him to a shoemaker who accepted Pelle as an apprentice.

Master Andres was an easy master, but even so the apprenticeship was not easy. The journeyman under whom Pelle worked was a grouchy person who taunted Pelle for his rural upbringing. As the six years of Pelle's apprenticeship passed, he was not sure what he would do afterward. He saw that many shoemakers had no work and that machine-made shoes were slowly taking the place of the handmade variety.

In the last year of his apprenticeship Master Andres died and the business was sold. Rather than finish out his time with a new master, Pelle ran away from the shop. For several months he simply drifted, picking up odds and ends of work of any kind. The only thing which saved him from becoming a ne'er-do-well was the friendship of Marie Nielsen, a dancer. She kept him seeking work, patched up his clothes, and bolstered his self-esteem so that he did not become a mere tramp, until one day a traveling shoemaker named Sort asked Pelle to join him for a time. The two traveled about the country and were highly successful. One day they met Lasse, Pelle's father, who had just been evicted from the farm he had purchased during Pelle's apprenticeship. The sight of his father, broken and miserable, convinced Pelle that he ought to leave Bornholm for Copenhagen, where he hoped to make his fortune.



In Copenhagen, Pelle soon found work, but the pay was slight. Finally he joined a newly-organized trade union. He quickly became interested in the activity of the union and became a leader in the labor movement. As such he met many people, among them Ellen Stolpe, the daughter of a leader in the stonemasons' union. Pelle fell in love with her, and she returned his love. They were married on the day that Pelle became the president of the shoemakers' union.

After his marriage Pelle lost interest in the union; he spent as much time as possible with his wife and, as they were born, his two children. But a very bad winter came along, when all the workmen were extremely hard pressed by lack of work. The hardships which he and other workingmen suffered aroused Pelle once again to work with the union. His private life, too, was miserable, for he discovered that his wife had turned prostitute in order to bring home money to keep the little family fed and sheltered. As soon as he discovered what his wife had done, Pelle left her.

The workmen were successful in a general strike against their employers, but Pelle, who was recognized as a ringleader, was thrown into prison on charges of having been a counterfeiter; the police had discovered in his house a block of wood that was a crude plate for a banknote. Pelle had made it just for something to do while unemployed. For six years Pelle languished in prison. When he

came out, he became reconciled with his wife. He also discovered that the lot of the workingmen had become considerably better during his period of imprisonment, although in his own trade machinery had taken the place of the shoemaker-craftsman. Pelle took a job in a factory which specialized in metal fabrications. He left the job, although he had become a salaried employee, when the management tried to use him as a strikebreaker.

Pelle was out of work for quite a time. He again picked up odd jobs wherever he could find them, spent a great deal of time in a public library reading everything he could find about the labor movement, and suggested ways of improving the lot of the workingmen. He became a friend of the librarian, Mr. Brun, and the two of them started a coöperative shoe factory. They were highly successful with their experiment, even though rival companies tried to resist them. They prospered to the point that they opened up their own leather factory and bought a large tract of land on which to build model homes for their employees.

Pelle was now convinced that it was by such peaceful measures that the lot of workmen was to be made better. He, who had been a firebrand earlier in life, addressed meetings of workingmen. Always he urged workers to take constitutional means to make their laboring conditions and wages better, rather than to use the more combative and costly means of the strike.

## PELLÉAS AND MÉLISANDE

*Type of work:* Drama

*Author:* Maurice Maeterlinck (1862-1949)

*Type of plot:* Symbolic tragedy

*Time of plot:* The Middle Ages

*Locale:* Allemonde

*First presented:* 1893; first published: 1892

*Principal characters:*

ARKËL, King of Allemonde

GENEVÈVE, mother of Pélleás and Golaud

PÉLLÉAS, and

GOLAUD, grandsons of Arkël

MÉLISANDE, Golaud's wife

LITTLE YNIOLD, son of Golaud by a former marriage

### Critique:

*Pelléas and Mélisande*, a symbolic retelling of Dante's story of *Paolo and Francesca*, is a play of both atmosphere and character, with the gloomy castle in the woods creating a mood that acts upon the elfin Mélisande. It is also the most successful of Maeterlinck's full-length dramas in which he turned from realism to a full play of his anti-naturalistic imagination. Maeterlinck led a crusade against realism in the theater and was acclaimed in Europe until about 1910, when his popularity began to wane. It is perhaps ironic that *Pelléas and Mélisande* is now better known for Claude Debussy's opera of the same name than for the stage version.

### The Story:

Golaud, grandson of Arkël, became lost while hunting, and as he wandered through the forest he came upon Mélisande weeping beside a spring. She too was lost, her beautiful clothes torn by the briars and her golden crown fallen into the spring. She was like a little girl when she wept. Golaud tried to comfort her. Although she would not let him touch her or even reach for her crown, which he could have retrieved easily, she followed him out of the forest.

Afraid of Arkël, who wanted his grandson to marry the daughter of an enemy in order to bring peace to the land, Golaud wrote his half-brother Pelléas that he had married Mélisande and wished to bring her home if Arkël would forgive him. He would wait near the castle for the signal Pelléas would give him if Golaud and Mélisande might enter. Their mother Geneviève got permission from Arkël, who was now too old to resist fate. Pelléas wanted to visit a dying friend before Mélisande came, but Arkël persuaded him to wait to see how his own sick father progressed before he went away.

Pelléas took Mélisande to see Blind Man's Spring, a delightfully cool place on a stifling day. Pelléas realized that Golaud had found Mélisande beside a

spring. As he asked her about that meeting, Mélisande, playing with her wedding ring, let it fall into the water. As the ring fell, the clock in the castle grounds struck twelve.

Golaud had been hunting. When the clock struck twelve, his horse bolted and ran into a tree, throwing Golaud off. He was recovering from his accident when Mélisande came to tell him that she wanted to go away because the castle was too gloomy. He noticed that her ring was gone. She said that she had lost it in the grotto by the sea while picking up shells for Little Yniold. Golaud sent her back immediately to find the ring before the tide came in.

Pelléas took Mélisande to the grotto so that she would be able to describe the place where she claimed to have lost Golaud's wedding ring.

Whenever Golaud was away, Pelléas spent as much time as he could with Mélisande. Usually Little Yniold was with them. One night the little boy, unable to sleep, cried because he said Mélisande would go away. To entertain him, Pelléas took him to the window to see the swans chasing the dogs. Little Yniold saw his father crossing the courtyard and ran downstairs to meet him. Coming into the room, Little Yniold noticed that both Pelléas and Mélisande had been crying.

On another night Mélisande was leaning from a tower while she combed her beautiful, long hair. Pelléas, coming into the courtyard below, entwined his hands in her hair and praised her beauty. When Golaud came by shortly afterward, Pelléas could not let go of Mélisande's hair. Golaud scolded them for playing at night like children.

On certain days the castle had a smell of death. Golaud, convinced that an underground lake in one of the crypts beneath the castle was responsible for the smell, led Pelléas down into the crypts the next morning to see the lake and smell the overpowering scent of death there. As Golaud swung the lantern

around, Pélleas would have fallen into the lake if Golaud had not caught his arm.

When the half-brothers came out on the terrace, Golaud told Pélleas that Mélisande was young and impressionable and that she must be treated more circum-spectly than Pélleas had treated her the night before, because she was with child.

Golaud tried to find out from Yniold how Pélleas and Mélisande acted when the child was with them, what they said, and what they did. When he could not get the child to answer any of his questions satisfactorily, he lifted him so that the boy could look through the window of the room in which Pélleas and Mélisande were standing. Even then he could not learn from Yniold anything that Pélleas and Mélisande were doing.

A short time later the father of Pélleas was so much better that the prince decided to start on his delayed journey the next day. He asked Mélisande to meet him that night near Blind Man's Spring.

Arkël told Mélisande that happiness ought to enter the castle now that Pélleas' father had recovered. He wondered why she changed from a joyous creature when she entered the castle to the unhappy one she now seemed to be. Although Mélisande disclaimed being unhappy, Arkël sensed her sadness. Golaud, coming to look for his sword, raved at Mélisande and dragged her behind him on her knees until Arkël intervened.

That night Mélisande went to meet Pélleas. As they made love in the shadows Pélleas felt that the stars were falling. When they went into the moonlight, their shadows stretched the length of the garden. Pélleas thought that Mélisande's beauty was unearthly, as if she were about to die. As the gates clanged shut, they realized that they were locked out of the castle for the night. Suddenly Mélisande saw Golaud. Knowing they could not flee from his sword, Mélisande and Pélleas kissed desperately. When

Golaud struck Pélleas at the brink of the fountain, Pélleas fell. Golaud pursued Mélisande into the darkness.

An old servant found Mélisande and Golaud at the gates early the next morning. Mélisande had a slight cut under her breast, but not enough to harm a bird. She was delivered of a tiny, premature daughter. Golaud had tried to kill himself without success.

Golaud dragged himself to Mélisande's room, where Arkël and the physician were attending her. The physician tried to convince Golaud that Mélisande was not dying of the sword wound, that Mélisande had been born without reason to die, and she was dying without reason. Golaud would not be convinced. He felt that he had killed both Pélleas and Mélisande without cause, that they were both children and kissed simply as children do. But he was not sure.

When Mélisande awoke, she seemed to have forgotten her hurt and Golaud's pursuit, and she thought her husband had grown old. Hoping to hear her confess to a forbidden love for Pélleas, Golaud asked the physician and Arkël to go down the corridor for a moment and leave him alone with her. But when he questioned her, Mélisande innocently exclaimed that she and Pélleas were never guilty. She asked where Pélleas was. Because Golaud begged her to speak the truth at the moment of death, she asked who was to die. She could not answer his questions any better than Little Yniold had done when Golaud lifted him to the window to spy upon Pélleas and Mélisande.

Arkël showed Mélisande her tiny daughter. Mélisande pitied the child because she looked sad. While Mélisande was looking at the baby, a group of women servants came into the room. Mélisande stretched out her arms and then lay as if weeping in her sleep. Suddenly the servants knelt. The physician looked at Mélisande and saw that she was dead.



## THE PEOPLE OF JUVIK

*Type of work:* Novel

*Author:* Olav Duun (1876-1939)

*Type of plot:* Social chronicle

*Time of plot:* 1800-1918

*Locale:* Namdal district, Norway

*First published:* 1918-1923

### *Principal characters:*

PER ANDERS JUVIKA, a prosperous Norwegian landowner

ANE, his wife

JENS, their ne'er-do-well son

PER, their hardworking but weak son

ANE,

AASEL, and

BERET, their daughters

VALBORG, wife of young Per

ANDERS HAABERG, older son of Per and Valborg

PETTER, the younger son

SOLVI, Anders' first wife

MASSI, his second wife

PER,

GJARTRU,

AASEL,

JENS,

BERET, and

OLA, children of Anders and Massi

JOHAN ARNESEN, husband of Gjartru

MINA, daughter of Gjartru and Johan

ARTHUR WEEN, Mina's husband

KRISTEN FOLDEN, husband of Aasel

PEDER,

ELEN, and

MARJANE, children of Aasel and Kristen

ANDREA WEEN, wife of Peder

ASTRI, daughter of Peder and Andrea

LAURIS, her husband

OTTE SETRAN, a joiner

ODIN, son of Elen and Otte Setran

IVER VENNESTAD, Elen's husband

BENDEK KJELVIK, Odin's foster father

GURIANNA, Bendek's wife

INGRI ARNESEN, Odin's wife

ANDERS, older son of Odin and Ingri

PER, the younger son

ENGELBERT OLSEN, a leader of the workmen

### *Critique:*

Six novels in all make up the complete story of *The People of Juvik: The Trough of the Wave, The Blind Man, The Big Wedding, Odin in Fairyland, Odin Grows Up, and The Storm*. Each

novel may be read separately, but together they provide a rich and moving chronicle of Norwegian life through more than six generations. Although the novel proper stretches back over several hun-

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dred years, the main story tells of the people who lived at Juvik and Haaberg from 1800 until 1918. The scene is the district of Namdal, north of Trondheim, where Olav Duun was born and where he grew up. A family saga of the region, comparable to the old Icelandic family histories such as the *Sturlunga Saga*, the novel follows the old Norse tales in tone and narrative technique. Duun's methods were matter of fact, lighted by a great deal of local color, superstitions, customs, crafts, set against a realistic background. The characters who people the novel also resemble the heroic figures of the old epics, for they trace their line of descent from ancestors who figured in tales of heroic and even superhuman deeds. The language used by Duun was the *landsmaal*, the language of the common people of Norway, as opposed to the *riksmaal*, the more commonly used literary language of Ibsen, Ham-sun, and others.

#### *The Story:*

The first Juviking was Per, a crofter from the south. After a fight with his landlord he bought the Juvik farm along the fjord. Later his landlord's daughter went to live with him but they never married.

Little was known about their sons. In the third generation the owner of the farm was nicknamed Bear Anders because he had killed a great black beast with an ax. His son was Big Per, so strong that he once saved horse, sledge, and rider from sinking through the ice. After the rescue the man gave Per his daughter for a wife. One of the last of the old-time Juvikings was Greedy Per, a rich miser who stole other men's nets. In his old age he had a change of heart and gave back what he had taken. Everyone called him a hero, for it took more courage to return stolen goods in daylight than it did to take them after dark.

Two generations later, at the end of the eighteenth century, there was a sin-

gle son, Per Anders Juvika. Taking a fancy to a girl he saw at a fair, he went to her father and frightened the man so badly that he gave Per his daughter and a handsome dowry. For his wife Ane, Per Anders built a two-story house with a plank floor in every room. They had two boys, Jens and Per, and three daughters, Ane, Aasel, and Beret. Ane and Aasel married and went off to other farms. Beret never married. Jens, wild and reckless like the old Juvikings, was also single, but gentle Per had an industrious wife, Valborg, whom his father had picked out for him. Even though they were grown men, Jens and Per stayed at home, ruled by old Per Anders, and worked the farm.

One night in December, 1800, neighbors saw a strange light over Juvik, an omen of disaster. Per Anders laughed at the superstitions of his womenfolk. On Lucy Long Night he decided to visit his married daughters. Ane he found living poorly on the great farm at Haaberg, for her husband was dead and she was childless. Aasel and her husband Mikkal lived on a tenant farm. Great workers, they had more abundance than Ane, even in the matter of children.

It was dark when Per Anders started to row home. Because of wind and high waves on the fjord he was exhausted by the time he reached his own boathouse. There his sons, worried by his long absence, found him. Worn out by exposure and fatigue, he lasted until after the Christmas season and then died peacefully. When the smoke of his burning bedstraw blew back into the house, signifying another death, both Ane and Beret believed that the mother would soon follow. Beret died after a short illness, to Ane's relief. Her own respite was brief, however, for she died six weeks later.

The farm suffered the next year, for Jens and young Per could seldom agree. A thief began to rob the storehouse. One night the brothers hunted the man into

the sea and he drowned. Jens made light of the affair, but Per, the thief's death heavy on his conscience, grew more unhappy at Juvik. After Jens had been tricked into marrying a maidservant, Per took his share of the inheritance in money and bought Ane's farm at Haaberg. Jens, going from bad to worse, finally deserted the farm and went to sea. Aasel and Mikal went to live at Juvik.

Per worked hard on his land before he hurt himself while lifting stones. He grew fretful and superstitious during the last months of his life, and Valborg feared that the heroic blood was going from the Juvik veins. But young Anders, who would inherit Haaberg, had cleverness and strength. At Per's death the fourteen-year-old boy assumed responsibility as head of the house. All the neighbors and servants saw that he would be a better man than his father.

Anders was in his early twenties when Valborg died, leaving him in charge of Haaberg and Petter, his younger brother. Petter was a sly one, always in trouble; people said he was like his uncle Jens. Anders' reckless Juviking blood showed only in his courtship of Massi Liness. With Ola Engdal, his rival, he risked his life in many foolhardy deeds, the agreement being that if either perished the survivor was to have Massi. When Massi settled matters by accepting Ola, Anders defiantly married Solvi, a girl of Lapp blood, and took her to live in the fine new house he had built. Before long there were many misfortunes in the district. The Engdal children died. Ola injured his leg and it became infected. Wolves killed whole herds of sheep. Because Haaberg alone continued to prosper, the neighbors began to call Solvi a witch and blamed their troubles on Lapp sorcery. At last Anders yielded to their superstitious beliefs and told Solvi to go back to her father. While she was rowing up the fjord, Petter started a rock slide which fell from a cliff upon her boat, killing her and her child. Having wished

Solvi dead, Anders brooded much after her death. His hair turned gray.

Left widowed and childless, Massi went to Anders and asked him to marry her. Their children were Per, Gjartru, Aasel, Jens, Beret, and Ola. Meanwhile Petter had grown more dissipated and spiteful. Anders finally bought him a little place at Rönningan, where he settled with Kjersti, Massi's foster daughter. Later Anders tried to help his brother by hiring him to paint the parish church and lead the spire. Petter used cheap materials and did poor work. When Anders threatened to expose him, the rascal burned the church.

Young Per married Marja Leinland and brought his bride to Haaberg. Gjartru was in love with Hall Grönset, who was lost at sea. There was gossip in the neighborhood when Petter Liness, Per's friend, drowned and his family suspected Per of having in his possession a wallet containing Petter's savings. Petter had entrusted the money to Per but had asked him to give it secretly to Kjersti Rönningan. Anders, grieved and angered by Per's stubborn silence, feared that his son would be forced also to foster Kjersti's child by Petter.

Anders had hoped to make Per sheriff of the district, but that plan fell through. Then Massi became sick and died. Jens tried to set himself up as a trader but failed in his undertaking. Aasel had gone to live with old Ane, her great-aunt, at Paalsness.

Anders' eyesight began to fail. One day he tried to treat himself with hot tar and went completely blind. Ane died, leaving Aasel without the inheritance she had promised the girl. Jens became ill with typhus but recovered. Per, who had nursed his brother, caught the disease and died. Aasel married Kristen Folden, who bought Haaberg when Anders needed money to pay Jens' debts, and Jens went off to seek his fortune in America. Young Ola, not much good for anything else, planned to become a clerk. Gjartru



finally married Johan Arnesen; they kept a store at Segelsund. Blind and old, Anders thought a great deal about his younger days and the sorrows of his life. Believing that families ran their courses like waves, he hoped that Aasel's children or Gjartru's would redeem the fortunes of the Juvikings.

Aasel at Haaberg and Gjartru at Segelsund, both strong-willed, ambitious women, became rivals. Gjartru, hoping to see her husband grow rich in trade, was always urging him into schemes for making money. Aasel put her faith in the land; under Folden's management Haaberg became prosperous once more. Blind Anders, over seventy, approved of all his daughter and son-in-law had done on the farm, and he thought of his grandson Peder as one of the true Juviking line.

Peder was courting Andrea Ween, daughter of the veterinarian. Ola Haaberg, the parish clerk, was also courting her, but in a spiritless way. Mina Arnesen, Peder's cousin, was engaged to Arthur Ween, Andrea's brother. Peder had previously been in love with Kjerstina, one of his distant cousins at Juvik; the girl was with child by him. Ambitious for her son's future, Aasel went to the girl and told a tale which caused Kjerstina to give up her claim on Peder. A short time later Andrea threw over Ola and accepted Peder.

The double wedding was celebrated at Haaberg, where for three days and nights the guests danced and feasted. An unexpected guest at the wedding was Jens Haaberg, who had made money in America. Petter, old Anders' worthless brother, was still up to his foolish pranks. When he dressed up as a ghost to frighten some of the guests, blind Anders rushed out to confront the spirit, stumbled, and fell dead. The celebration would have ended anyway, for Arnesen had received word that his speculations had failed and he was ruined.

Arnesen and Gjartru asked Jens to lend

them money. He refused, but offered to pay their passage back to America with him. They went, leaving Segelsund to Mina and her husband. Peder, taken ill during the wedding celebration, died soon afterward of galloping consumption. Ineffectual Ola Haaberg reflected bitterly that the great man of the Juvikings was still to come.

Even in boyhood Odin Setran gave promise of being that man. The son of Elen Haaberg and Otte Setran, a joiner who had worked on the farm where Elen went as housekeeper after her brother's death, he was born out of wedlock, for by that time Otte had gone to America. When Elen married Iver Vennestad, they sent Odin to live with Bendek Kjelvik and his wife Gurianna. Kjelvik was a wonderful place to young Odin, with the happenings of every day almost like the fairy tales Bendek told at night. Bendek was a poacher as well as a herdsman, a secret he tried to keep from the boy. One day, urged on by some playmates, Odin took his foster father's gun and accidentally killed an old ram. When he repeated what the other boys had said about Bendek and his gun, the old man thought Odin was mocking him, and he drove the boy out of his house on Christmas night. Odin went sadly back to Vennestad.

In the meantime Otte Setran had returned from America. He asked for Odin, but the boy looked on his father as a stranger. Then Bendek, sick and sorry for his hasty deed, begged Odin to return to Kjelvik. He stayed with the old couple until Bendek died. There he also met Lauris, a boy of the Kjelvik kin, who was to become his best friend and worst enemy. After he started to school he met for the first time his cousin Astri, daughter of Peder and Andrea, and old Aasel, his grandmother.

Odin, disliking his stepfather, was unhappy at Vennestad, but after a time he was able to hold his own against Iver's bullying, so that the man began to re-

spect him. Becoming involved in several escapades with Lauris, Odin greatly distressed his ailing mother, and it was decided that he should go to live with his father. First, however, he wanted to attend a fair across the fjord. When he went to Segelsund to borrow a boat, Fru Mina asked him to take as his passenger a young girl named Ingri Arnesen. A storm came up and the children were almost drowned, but at last they reached shore safely. That was Odin's first meeting with his future wife.

Odin became friendly with his Haaberg kin. After his mother died of the same disease which had killed her brother and her sister Marjane, widowed Aasel asked him to live on the farm. He and Astri fell in love, but when Otte Setran began to court Astri's mother the young people realized that their love would be a sin if their parents were to marry. Odin engaged in coastwise trading with Lauris for a time. Astri married Arne Finne, a childhood sweetheart dying of tuberculosis. Otte and Andrea married and moved to town. After her husband's death Astri married Lauris. By that time Odin knew that his friend was unscrupulous and ambitious, but he held his tongue.

Old Aasel died hoping that Haaberg would be sold and the house converted into a home for the poor, but Astri and her husband as well as the rest of the parish were opposed. Only Iver Vennestad backed Odin when he presented the plan at his grandmother's funeral ale.

At the funeral he met Ingri again.

Odin, married to Ingri, did become the leading man of the parish. Through his efforts the poorhouse had been established at Vennestad and a community herring factory built. Lauris, jealous of his success, took advantage of a labor dispute at the factory to make himself chairman of the board. Odin, not greatly concerned, continued to work for the good of the community, but he resolved to fight back when Lauris and Engelbert Olsen, a leader of the workmen, tried to discredit him through gossip about Ingri's father, who had served a sentence for forgery. Like his ancestor, he hunted Olsen into the sea and forced the man to leave the district.

Ola Haaberg committed suicide, leaving proof that Lauris had cheated Aasel of a large sum of money. At last Odin decided that for the good of the community Lauris should die. Using Astri's illness during the great influenza epidemic as an excuse, he forced his enemy to cross the fjord with him during a storm. But when the boat capsized and Odin had the chance to do away with Lauris, he failed to do so. Instead, he attempted to keep afloat on the oars while Lauris clung to the more stable keel. A fishing boat rescued Lauris. Odin's body was washed ashore days later. The guests at the funeral ale thought that they saw his great generosity and courage reflected in his young sons, Anders and Per.

## PEPITA JIMENEZ

*Type of work:* Novel

*Author:* Juan Valera (Juan Valera y Alcalá Galiano, 1824-1905)

*Type of plot:* Psychological realism

*Time of plot:* c. 1870

*Locale:* Andalusia, Spain

*First published:* 1874

*Principal characters:*

LUIS DE VARGAS, a student for the priesthood

DON PEDRO DE VARGAS, his father

PEPITA JIMENEZ, a young widow

ANTOÑONA, her housekeeper and duenna

COUNT DE GENAZAHAR, a designing nobleman

### *Critique:*

Valera, educated in both religion and law, became a diplomat at twenty-three. At the age of forty-six he started to put on paper his thoughts about philosophy and religion, and he ended with a story which began the renaissance of the Spanish novel in the nineteenth century. *Pepita Jimenez* shows Valera's ability to write clearly, with polished phrases and beauty of style. Even if he could not write convincing dialogue or keep his philosophizing from slowing the flow of the narrative, his character analyses and descriptions make this novel a notable work. The psychological pattern of the story, told with a minimum of external action, is one to which his epistolary method is well suited. The thesis is that a priest is born and not made. In a foreword the writer claimed that he took the story from papers that fell into his hands at the death of the Dean of the Cathedral of —. The original letters were in three divisions: "Letters from my nephew," "Chronicles," and "Letters from my brother."

### *The Story:*

On March 22, four days after returning to his home in Andalusia, Luis de Vargas wrote the first of his letters to his uncle and favorite professor at the seminary. He reported that his father intended to fatten him up during his vacation, to have him ready to return in the fall to finish his training for the priesthood. He mentioned in passing that his father was courting a young and attractive widow, Pepita Jimenez, twenty years old to his father's fifty-five. Pepita had been married for only a short time to an eighty-year-old money-lender named Gumerindo. Though Luis was not eager to see his father married again, he promised his uncle not to judge Pepita before he knew her.

His next letter, dated six days later, reported that he was already tired of the little town and anxious to get back to

school. In the meantime he had met Pepita. Having decided that she paid too much attention to the body and not enough to the spirit, he could not understand why the local vicar held so high an opinion of her. He hoped, however, that she would have a good effect on his somewhat unsettled father.

In his next letter Luis continued to criticize Pepita for her coquetry toward his father. He tried to forgive her vanity about her pretty hands by remarking that Saint Teresa had exhibited the same fault. In closing, he apologized for not at once fleeing the life that seemed to be making a materialist of him, but his father had begged him to stay on a while longer.

In a letter dated April 14, Luis expressed concern over Pepita's diabolic power, shown by the manner in which she charmed both his father and the vicar, and made him write more about her than about others in the town.

Meanwhile his time was so occupied that it was May 4 before he wrote again to describe a picnic his father had given for Pepita. Luis had ridden a mule. While the others rode or played games, he stayed behind to chat with the vicar and an old lady, an experience more boring than he had believed possible. But when he took a walk and came upon Pepita alone, he could not understand his strange excitement. She reproved him for being too serious for his age and remarked that only very old people like the vicar traveled on muleback. That night Luis told his father that he wanted to learn to ride a horse.

In later letters he described his embarrassment during evening gatherings at Pepita's house, where he always felt out of place. But he did enjoy his riding lessons and the thrill of riding past her balcony on the day his father decided he could ride well enough to do so. He later confessed to his uncle that he was disturbed in his feelings over Pepita and



as a result he had stopped going to her house. He thought that he would be wise to return to the seminary at once.

He was still more perplexed when Antoñona, Pepita's housekeeper, scolded him for making her mistress unhappy. When Luis called to apologize and explain, the sight of tears in Pepita's eyes upset him, and before he knew it he kissed her. Certain that he must leave as soon as possible, he told his father that he intended to depart on June 25, immediately after the Midsummer Eve celebration. He ended his letter with assurances that his uncle would be seeing him within a week.

Five days after Luis' last letter Pepita summoned the vicar to her house. She wanted to confess that she no longer loved Don Pedro because she had fallen in love with his son. Convinced that Luis loved her also, though without knowing it, she intended to keep him from carrying out his plans to become a priest. The scandalized vicar ordered her to remain engaged to the father and let Luis go away as he had planned. Pepita promised. But no one could force Antoñona to keep such a promise. She determined to take a hand in the situation.

In the Vargas household, meanwhile, Don Pedro worried about his moping son and at last urged the boy's gay young cousin, Currito, to take Luis in hand. Luis went with his cousin to the casino, where the Count de Genazahar was among the gamblers. Having borrowed five thousand pesetas from Gumersindo, he had tried, after the old man's death, to cancel the debt by marrying Pepita. Her curt refusal had made him hate her. At the casino that night Luis overheard some of his slighting remarks about the young widow.

Antoñona went to see Luis again and accused him of behaving discourteously toward her mistress. Luis protested that he, too, was unhappy but that it was his duty to return to the seminary. Because Antoñona insisted that he must first set things right with Pepita, he promised to

go to her house at ten that night. The streets would be full of Midsummer Eve revelers and no one would notice him.

After Antoñona's departure he regretted his promise, but it had been given and he went. His talk with Pepita was long and difficult. Each made self-accusations. At last, sobbing, Pepita ran to her bedroom. Luis followed her. When he came out, he was convinced that he was not among the men of whom priests are made. On his way home, seeing Count Genazahar in the casino, he stopped. Declaring that he no longer wore his religious robe, he announced that he had come to beat the count at cards.

During a long run of luck he won all the count's money. When Count Genazahar wished to continue, Luis insultingly answered his promise to pay later by reminding him that he had failed to pay his debt to Gumersindo's widow. The count challenged him to a duel and called for sabers. The fight was brief and bloody and both men were wounded. Currito and a friend took Luis home to his worried father.

Alone with Don Pedro, Luis tried to confess that he had become his father's rival for Pepita's affections. Don Pedro merely laughed, and from his pocket he took two letters. One from his brother in the seminary said that he felt Luis had no calling for the priesthood and would do better to remain at home. The other was Don Pedro's answer. Having realized that Pepita's affection had shifted to Luis, he would be happy in watching their happiness. He invited his brother the dean to come and marry the young lovers.

The dean refused the invitation, but a month later, after Luis' wounds had healed, the village vicar married them. Don Pedro gave a splendid reception. Although it was the local custom to serenade with cowbells anyone marrying a second time, the town thought so highly of Luis and his bride that they were allowed to steal away without an embarrassing celebration.

The count, recovering after five months

in bed, paid part of his debt and arranged to pay the remainder. After the birth of their son, Luis and Pepita took a trip

abroad. For many years they and their farms prospered and all went well with them.

## PERICLES, PRINCE OF TYRE

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Romantic comedy

*Time of plot:* Hellenistic period

*Locale:* Eastern Mediterranean Sea and its littorals

*First presented:* c. 1607

### *Principal characters:*

PERICLES, Prince of Tyre

THAISA, his wife

MARINA, their daughter

CLEON, governor of Tarsus

DIONYZA, his wife

LYSIMACHUS, governor of Mytilene

ANTIOCHUS, King of Antioch

### *Critique:*

By scholarly consensus, only the last three acts of *Pericles, Prince of Tyre* are said to be by Shakespeare. Therefore, it would appear that Shakespeare merely finished a play that someone else had been commissioned to write. The plot is taken from Twine's *Pattern of Painful Adventures* and Gower's *Confessio Amantis*, in which Apollonius—Pericles in the Shakespearean play—is involved in the hairbreadth escapes, the endless travels, and the miraculous reunions so typical of Hellenistic romances. Patience and goodness are rewarded; villainy receives its deserved punishment; and an infinity of vicissitudes are forgotten as the principals are tearfully reunited.

### *The Story:*

In Syria, King Antiochus' wife died in giving birth to a daughter. When the child grew to lovely womanhood, King Antiochus conceived an unnatural passion for her. Her beauty attracted suitors to Antioch from far and wide, but King Antiochus, reluctant to give up his daughter, posed a riddle to each suitor. If the riddle went unanswered, the suitor was executed. Many men, hoping to win the princess, lost their lives in this way.

Prince Pericles of Tyre, went to An-

tiocch to seek the hand of the beautiful princess. Having declared that he would willingly risk his life for the hand of the king's daughter, he read the riddle, the solution of which disclosed an incestuous relationship between King Antiochus and his daughter. Pericles understood but hesitated, prudently, to reveal his knowledge. Pressed by King Antiochus, he hinted that he had fathomed the riddle. King Antiochus, unnerved and determined to kill Pericles, invited the young prince to stay at the court for forty days, in which time he could decide whether he would forthrightly give the solution to the riddle. But Pericles, convinced that his life was in great danger, fled. King Antiochus sent agents after him with orders to kill the prince on sight.

Pericles, back in Tyre, was fearful that King Antiochus would ravage his city in an attempt to take his life. After consulting with his lords, he decided that he could save Tyre by going on a journey to last until King Antiochus died. Thaliard, a Syrian lord who had come to Tyre to take Pericles' life, learned of Pericles' departure and returned to Antioch to report the prince's intention.

Meanwhile, in the remote Greek prov-

ince of Tarsus, Cleon, the governor, and his wife Dionyza grieved because there was famine in the land. As they despaired, it was reported that a fleet of ships stood off the coast. Cleon was sure that Tarsus was about to be invaded. Actually, the ships were those of Pericles, who had come to Tarsus with grain to succor the starving populace. Cleon welcomed the Tyrians, and his people invoked the Greek gods to protect their saviors from all harm.

Pericles received word from Tyre that King Antiochus' agents were relentlessly pursuing him, so that he was no longer safe in Tarsus. He thereupon took leave of Cleon and set sail. On the high seas the Tyrians met disaster in a storm; the fleet was lost; Pericles was the only survivor. Washed ashore in Greece, he was helped by simple fishermen. Fortunately, too, the fishermen took Pericles' suit of armor from the sea. With the help of the fishermen, Pericles went to Pentapolis, the court of King Simonides.

There a tournament was held to honor the birthday of Thaisa, the lovely daughter of King Simonides. Among the gallant knights he met, Pericles presented a wretched sight in his rusted armor. Even so, he defeated all antagonists and was crowned king of the tournament by Thaisa. At the banquet following the tourney Pericles, reminded of his own father's splendid court, lapsed into melancholy. Seeing his dejection, King Simonides drank a toast to him and asked him who he was. He disclosed that he was Pericles of Tyre, a castaway. His modesty and courteous deportment made an excellent impression on King Simonides and Thaisa.

Meanwhile, in Antioch, King Antiochus and his daughter, riding together in a chariot, were struck dead by a bolt of lightning. In Tyre, Pericles had been given up for dead, and the lords proposed that Helicanus, Pericles' deputy, take the crown. The old lord, confident that his prince was still alive, directed them to spend a year in search of Pericles.

In Pentapolis, Thaisa, having lost her heart to Pericles, tricked her suitors into leaving by reporting that she would remain a maid for another year. Then she and Pericles were married.

A short time before Thaisa was to give birth to a child, Pericles was told that King Antiochus was dead and that Helicanus had been importuned to take the crown of Tyre. Free to go home, Pericles, with Thaisa and Lychorida, a nurse, took ship for Tyre. During the voyage the ship was overtaken by storms. Thaisa, seemingly dead after giving birth to a daughter, was placed in a watertight casket which was thrown into the raging sea. Pericles, fearful for the safety of his child, directed the seamen to take the ship into Tarsus, which was not far off.

The casket containing Thaisa having drifted ashore in Ephesus, the body was taken to Cerimon, a skilled physician. Cerimon, suspecting that Thaisa was not really dead, discovered by his skill that she was actually quite alive.

Pericles, having reached Tarsus safely, remained there a year, at the end of which time he declared that Tyre had need of him. Placing little Marina, as he had named his daughter, in the care of Cleon and Dionyza, he set out for Tyre.

In the meantime Thaisa, believing that her husband and child had been lost at sea, took the veil of a votaress to the goddess Diana.

Years passed, while Pericles ruled in Tyre. As Marina grew, it was clear that she was superior in every respect to her companion, the daughter of Cleon and Dionyza. When Marina's nurse Lychorida died, Dionyza, jealous of the daughter of Pericles, plotted to have Marina's life, and she commissioned a servant to take Marina to a deserted place on the coast and kill her. As the servant threatened to take the girl's life, pirates frightened away the servant and took Marina aboard their ship. Taking her to Mytilene, they sold her to a brothel owner.

In Tarsus, meanwhile, Dionyza persuaded the horrified Cleon that for their



own safety against the rage of Pericles they must mourn the loss of Marina and erect a monument in her memory. When Pericles, accompanied by old Helicanus, went to Tarsus to reclaim his daughter, his grief on seeing the monument was so great that he exchanged his royal robes for rags, vowed never again to wash himself or to cut his hair, and left Tarsus.

In Mytilene, in the meantime, Marina confounded both the owners of the brothel and the customers by preaching the heavenly virtues instead of deporting herself wantonly. Lysimachus, the governor of Mytilene, went in disguise to the brothel. When Marina was brought to him, he quickly discerned her gentle birth, gave her gold, and assured her that she would soon be freed from her vile bondage. Alarmed, the bawd put Marina in the hands of the doorkeeper. Marina shamed him, gave him gold, and persuaded him to place her as a teacher of the gentle arts. The money she earned by teaching singing, dancing, and needlework she gave to her owner, the bawd.

When Pericles, now a distracted wanderer, came to Mytilene, Lysimachus took a barge out to the Tyrian ship, but he was told that Pericles, grieved by the loss of both wife and daughter, would

not speak to anyone. A Mytilene lord suggested that Marina, famous for her graciousness and charm, be brought. Marina came and revealed to Pericles that she knew a grief similar to his, for she had lost her father and mother. It soon became apparent to bewildered Pericles that his daughter stood before him. Rejoicing, he put aside his rags and dressed in regal robes. The goddess Diana then put him into a deep sleep, in which she directed him in a dream to go to Ephesus and to tell in the temple of Diana the loss of his wife.

Pericles hastened to Ephesus, where, in the temple, he revealed his identity to the votaries in attendance. Thaisa, overhearing him, fainted. Cerimon, who was also present, disclosed to Pericles that the votaress who had fainted was his wife. Pericles and Thaisa were joyfully reunited. Since Thaisa's father had died, Pericles proclaimed that he and Thaisa would reign in Pentapolis and that Lysimachus and Marina, as man and wife, would rule over Tyre. When the people of Tarsus learned of the evil done by Cleon and Dionyza, they burned the governor and his family alive in their palace.

## THE PERSIANS

*Type of work:* Drama

*Author:* Aeschylus (525-456 B.C.)

*Type of plot:* Historical tragedy

*Time of plot:* 480 B.C.

*Locale:* Susa, capital of Persia

*First presented:* 472 B.C.

*Principal characters:*

XERXES, King of Persia

ATOSSA, his mother

PERSIAN ELDERS

THE GHOST OF DARIUS, Xerxes' father

### *Critique:*

*The Persians* can hardly be called a tragedy in the classical Greek sense; rather, it is a glorification, by indirection, of the invincible Greeks. It might possibly be said that the tragic hero of this play is

Persia itself, for its presumption in attacking indomitable Greece; certainly the individual catastrophe of Xerxes would have aroused neither pity nor terror in the Greek audience. Glorification of Greece

is achieved obliquely in *The Persians* through a plot concerned wholly with the Persian reaction to Xerxes' defeat at Salamis. According to tradition, Aeschylus was a soldier at Salamis; if this tradition be true, then his magnificent description of this decisive engagement is invaluable for its authenticity.

### *The Story:*

Xerxes, son of the late King Darius of Persia, was a man of overwhelming ambition, who, eager to add more countries to his tremendous empire, had led a great army against the Greek states. During his absence he had left only the Persian elders to maintain authority in Susa, his capital. The old men waited apprehensively for some word of the invasion forces, and their fears grew as time passed and no message came from Xerxes. They lamented that the land had been emptied of the young men who had marched valiantly to war, leaving their wives and mothers to wait anxiously for their return.

Atossa, widow of Darius and mother of Xerxes, was also filled with vague fears. One night she saw in a dream two women, one in Persian dress, the other in Greek robes, and both tall and beautiful. When they began to quarrel, King Xerxes appeared and yoked them to his chariot. The woman in Asian costume submitted meekly enough, but the other broke the reins, overturned the chariot, and threw young Xerxes to the ground. Then in her dream Darius came and, seeing his son on the ground, tore his robes with grief. Later, awakening, Atossa went to pray for her son's safety. While she was sacrificing before the altar, she saw an eagle pursued and plucked by a hawk. To her these visions seemed to portend catastrophe for the Persians.

The elders, after hearing her story, advised her to pray to the gods and to beg great Darius, from the realm of the dead, to intercede to bring success to the Persian expedition. Atossa, her thoughts far across the sea with her son, asked the elders where Athens was. The elders told her that

it was in Attica, in Greece, and that the citizens of Athens were a free people who derived great strength from their freedom. Their words did little to reassure the troubled mother.

A messenger arrived and announced that the Persian host had been defeated in a great battle fought at Salamis, but that Xerxes, to Atossa's relief, had been spared. His news threw the elders into sad confusion. Atossa told them that men must learn to bear the sorrows put upon them by the gods. Quieted, the elders listened while the messenger related the story of the defeat.

At Salamis more than twelve hundred Persian ships had been arrayed against three hundred and ten vessels of the Greeks. The defenders, however, proved themselves craftier than their enemies. Deceitfully, a Greek from the Athenian fleet informed Xerxes that at nightfall the far-outnumbered Greek ships would leave their battle stations and fly, under cover of darkness, to escape the impending sea fight. Xerxes immediately gave orders that his fleet was to close in about the bay of Salamis and to be on the alert that night to prevent the escape of the Athenian vessels. But the wily Greeks kept their places in the bay. When morning came, the light showed the Persian ships crowded so closely into the outlet of the bay that they were unable to maneuver. The Greeks thereupon moved against the Persians and destroyed them.

Meanwhile, the messenger continued, Xerxes had sent troops to the island of Salamis, where he planned to cut off all Greeks who sought refuge on land. But the Greeks, having destroyed the Persian fleet, put their own soldiers ashore. In the fierce fighting that followed, the Persians, unable to escape by water, were slain. Seeing his great army scattered and killed, Xerxes ordered the survivors to retreat. As the Persians, now without ships, marched overland through hostile Greek territory, many of them perished of hardships or were slain by enraged men of the lands through which they traveled.

The elders of Susa bewailed the terrible misfortune brought upon Persia by the king's desire to avenge his father, who had been defeated years before by the Greeks at Marathon.

Having heard the story of her son's defeat, Atossa retired to make offerings to the gods and to pray for the warriors who had lost their lives in the war with Athens. In mourning, she invoked the spirit of Darius, for whom she and the old men had great need at this most depressing time.

The shade of Darius appeared and asked what dire event had occurred in Persia to make necessary his summons from the lower regions. The elders were struck speechless with fear and respect by his august appearance, but Atossa bravely confronted the ghost of her dead husband and told him that Persia had met disaster, not by plague or by internal strife, but by defeat at the hands of the Athenians.

Darius was shocked to hear of the losses Xerxes had suffered and to learn the ambitious scope of his enterprise. He lamented his son's god-offending pride in bridging the sacred Hellespont and in gambling away all the manpower and wealth of Persia upon the success of his ill-fated expedition. Atossa tried to defend Xerxes by saying that he had been influenced by evil advisers. Darius reminded

his listeners that he and his forebears had never jeopardized the welfare of the country to such an extent.

In despair, the old men asked Darius how Persia could redeem her great defeat. The dead king replied that the Persians must never again attack Greece, for the gods unquestionably favored those free people. He urged the elders to teach the Persian youths to restrain all god-provoking pride, and he advised Atossa to welcome Xerxes and to comfort him on his return. With these words the shade of Darius disappeared into his tomb.

Xerxes returned, sorrowing that he had not perished on the field of battle. Filled with remorse at the catastrophe he had brought upon his people, he blamed only himself for his defeat. The old men sang a dirge, asking what had befallen various great Persian warriors. Xerxes replied that some had drowned in the sea battle and that others had been slaughtered on the beach. Many, he said, were killed and buried without final rites.

Xerxes, in the deepest despair, joined the elders in their grief. But even though his greatest ambition had been dashed, he praised the bravery and virtues of the Greeks whom he had tried in vain to conquer.

## PETER PAN

*Type of work:* Drama

*Author:* James M. Barrie (1860-1937)

*Type of plot:* Romantic fantasy

*Time of plot:* Anytime

*Locale:* England

*First presented:* 1904

*Principal characters:*

PETER PAN, the boy who would not grow up

WENDY, his friend

TINKER BELL, Peter's fairy

HOOK, a pirate captain

NURSE NANA, a dog

### Critique:

Loved by adults as much as by children, *Peter Pan* portrays the joys of perpetual childhood. Even in a realistic age few can resist the mischievous Peter and

his followers, for in him adults can live again those carefree days filled with dreams and unending joys. The special magic of James Barrie was his ability to



make dreams real, and for that reason his charming, whimsical play marks the high point of pure fantasy in the modern theater. The play has had a successful stage history, with many famous names listed in its cast. Barrie later retold the story in his novel, *Peter and Wendy* (1906).

### *The Story:*

In the nursery of the Darling home, a dog was the Nana. Perhaps that was one reason there was so much joy there. Nana bathed the three children and gave them their suppers and in all ways watched over them. One night Mrs. Darling, on Nana's night off, sat with the children as they slept. Drowsing, she was awakened by a slight draught from the window, and looking around she saw a strange boy in the room. As she screamed, Nana returned home and made a lunge for the intruder, but the boy leaped out of the window, leaving only his shadow behind. He had been accompanied also by a ball of light, but it too had escaped. Mrs. Darling rolled up the shadow and put it in a drawer. She thought that the boy would come back for it one night soon and thus could be caught.

Mr. Darling considered the affair a little silly, his thoughts being more concerned with getting a different nurse for the children. Believing that the dog Nana was getting too much authority in the house, Mr. Darling dragged her out of the house and locked her up.

When the Darlings went out that night, they left only a maid to look in on the children occasionally. After the lights were out and the children asleep, the intruder returned. The boy was Peter Pan. With him was the fairy, Tinker Bell, the ball of light. Peter found his shadow after searching in all the drawers, but in his excitement he shut Tink in one of the dressers. Peter could not get

his shadow to stick to him again, and the noise he made in trying awakened Wendy, the daughter of the household. Peter told Wendy that he had run away the day he was born because he heard his parents talking about all the things he would do when he was a man, and he went to live with the fairies so that he would never have to grow up. Suddenly he remembered Tink, whom he looked for until he found her in the dresser. Tink, a ball of light no bigger than a fist, was so small that Wendy could hardly see her. She was not a very polite fairy, for she called Wendy horrible names.

Peter told Wendy, the only girl of the three children and instantly his favorite, that he and Tink lived in Never Land with the lost boys, children who fell out of their prams and were never found again. He had come to Wendy's house to listen to her mother tell stories to the others. Peter, begging Wendy and her brothers to go back to Never Land with him, promised to teach them to fly. The idea was too much for the children to resist. After a little practice they all flew out the window, barely escaping the Darlings and Nana, who had broken her chain to warn them of the danger to the children.

In Never Land the lost boys were guarded against the mean pirates, led by Captain Hook, by the Indians and their chief and princess. It was Hook's greatest desire to capture Peter Pan, for Peter had torn his arm off and fed it to a crocodile. The crocodile had so liked the taste of the arm that he followed Hook everywhere, waiting for the rest of him. But the crocodile had, unhappily, also swallowed a clock, and its ticking warned Hook of his approach.

To this queer land Wendy and her brothers flew with Peter Pan. The lost boys, seeing Wendy first, thought her a giant bird and shot her with a bow and

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arrow. Jealous Tink had suggested the deed. But when Peter arrived he saw that Wendy was only stunned, and after banishing Tink for a week he told the others that he had brought Wendy to them. They promptly built her a house and asked her to be their mother. Wendy thought so many children a great responsibility, but she quickly assumed her duties by telling them stories and putting them to bed.

Jealous, the pirates planned to steal Wendy and make her their mother; the other children they would force to walk the plank. But Peter overheard their plan and saved the children and Wendy. He himself escaped by sailing out to sea in a bird's nest.

Wendy and her brothers, beginning to worry about their parents, thought that they should return home. The lost boys, delighted at the thought of a real grown-up mother, eagerly accepted Wendy's invitation to come live with her and her brothers and parents. Peter refused to go, for he wanted always to be a little boy and have fun. But he sent Tink to show them the way.

The Pirates had learned of the proposed journey, and as the children ascended from Never Land Hook and his men seized them and bound them fast, all but Peter. When Peter found that Hook had all his friends, he vowed to get revenge on the pirate, once and for all.

On the pirate ship the children prepared to walk the plank. They were all taken on the deck and paraded before Wendy, who was tied to the mast. Unknown to the pirates, however, Peter was also on board, and by tricks and false voices he led first one pirate and

then another to his death. These strange happenings were too much for Hook. When he knocked the seat from under Peter and then saw the boy calmly sitting on air, the pirate threw himself overboard, into the waiting jaws of the patient crocodile.

Meanwhile, in the nursery of the Darling home, Mrs. Darling and Nana waited hopelessly for the children. They had left the window open so that their loved ones might get back easily should they ever return. Peter and Tink flew ahead of the other children and closed the window so that Wendy and the others would think they were not wanted. But Peter did not know how to get out of a door, and thus he was forced to fly out the window again, leaving it open behind him. Wendy and her brothers flew in and slipped into their beds. Mrs. Darling and Nana were overcome with joy when they found their darlings safe again.

The lost boys, adopted by Wendy's family, had great fun romping with her father. Peter returned and tried to get Wendy to fly away with him, but she refused to leave her parents again. She did go once each year to clean his house for him, but each time she saw him a little less clearly. Once or twice she tried to get him to see her as something more than a mother, but Peter did not know what she meant. Then came the day when Wendy could no longer fly without a broomstick to help her. Peter, watching her, sadly wished he could understand all she said. He picked up his pipes and played softly, perhaps too softly to awaken humans in a grown-up world.

## PETER SIMPLE

*Type of work:* Novel

*Author:* Frederick Marryat (1792-1848)

*Type of plot:* Adventure romance

*Time of plot:* Early nineteenth century

*Locale:* England, France, various ships at sea

*First published:* 1834

*Principal characters:*

PETER SIMPLE, a naval officer  
ELLEN SIMPLE, his sister  
TERENCE O'BRIEN, a fellow officer  
LORD PRIVILEGE, Peter's rascally uncle  
CAPTAIN HAWKINS, Lord Privilege's illegitimate son  
CELESTE O'BRIEN, in love with Peter  
COLONEL O'BRIEN, her father, a French army officer

*Critique:*

Captain Marryat's novels of the sea are part of a long line extending from those of Smollett in the eighteenth century to those of C. S. Forester in the twentieth, and, like the latter, Marryat laid his in the period of the Napoleonic wars, in which the author himself saw service as an officer of the British Navy. It is unfortunate that Marryat's novels have descended from the reputation of adult fiction to become, in reputation, books for adolescents. The novels, redolent of sea lore, the traditions of the British Navy, and the Napoleonic wars deserve a better fate than that to which they have been committed, for about the turn of the century they were replaced as standard juveniles by works of such authors as Robert Louis Stevenson. Marryat's books richly deserve a renewed reputation among adult readers of fiction. In particular, *Peter Simple*, one of his best novels, deserves that renewal of interest.

*The Story:*

Peter Simple was the younger son of the younger son of Lord Privilege, an English viscount. Because there was apparently no chance of the lad's inheriting any money, he was sent to sea at the age of fifteen as a midshipman so that he could earn a living for himself.

Coming from a country home, Peter knew almost nothing of the world, but fortunately for him he served at first under a very gentlemanly captain. He was also befriended by an older midshipman, Terence O'Brien. During his first days aboard the *Diomedé*, a British man-of-war, Peter was hazed by his fellow midshipmen because he seemed at

times as simple as his surname, but under the tutelage of the crew in general, and O'Brien in particular, he soon learned to become a good sailor. Before many months had passed he became fairly proficient in seagoing matters and earned the approval of his officers.

At every opportunity Peter went where there was trouble and excitement. Having no fears, he got into tight places several times, but serious trouble did not occur until he stowed away in a boat which was sent ashore to spike a gun battery on the French coast. French infantry surprised the raiding party, and Peter and his friend O'Brien were captured; they had remained behind to finish the spiking of the guns while the rest of the sailors made their escape.

Peter having been wounded in the escapade, the colonel of the regiment and his young daughter nursed him back to health before he was sent to prison. The daughter, Celeste O'Brien, was devoted in her attentions to Peter, even though he was an enemy. After his recovery, Peter and his friend O'Brien, who was no relation to the French colonel, were sent to a prison at Givet. Although that military prison was the stoutest in France, they finally made their escape, thanks to O'Brien's ingenuity, and crossed France in two sets of disguises. At first O'Brien dressed as a policeman and escorted Peter as his prisoner. When that ruse was discovered, they disguised themselves as traveling performers. As they passed through one town they accidentally met Celeste O'Brien and the colonel, who not only kept their secret but gave them a purseful of money. After some difficulty the two fugitives made their



way to England. Peter's grandfather, Lord Privilege, invited the boy to visit him. Several deaths had occurred in the family, and Peter was now third in line for the title, after his father and uncle, and the latter had no legal male heir. Thanks to his grandfather's assistance, O'Brien was commissioned a lieutenant. The two were assigned to a frigate and went on a cruise to the West Indies.

During the second cruise word came to Peter that his uncle was very unhappy over the grandfather's patronage and help for the young man, but Peter, busy at sea, paid little attention to the news. At last, his sea duty ended, Peter returned to England. There he studied for examinations which would lead to his own commission as a lieutenant. He almost failed to pass, however, because he appeared at his examination dressed in a very unmilitary fashion. He was excused, however, when the military examiners learned that his appearance was the result of saving a soldier from drowning.

Thanks to a deception passed upon his now senile grandfather, Peter was given his commission. While Peter was still home on leave, the old man died. When his will was read, it was discovered that Peter and his father had not been left any money, because of the interference of Peter's rascally uncle, who now succeeded to the title or Lord Privilege. The shock made Peter's father partially insane. Peter was forced to return immediately to duty.

On his third tour of duty Peter was separated from his friend O'Brien, who now commanded a ship of his own. Peter's new captain was a man named Hawkins, who was, as it turned out, the illegitimate son of Peter's uncle. At his father's request, Captain Hawkins made life miserable for Peter. Lord Privilege wanted to discredit Peter because he had discovered that his uncle, anxious to keep the family fortune for his own children, had replaced his fourth daughter with a

male infant at the time of her birth. The uncle, fearful lest Peter's investigations bring the truth to light, hoped to discredit Peter so that any charges the young man might bring against him would be scornfully rejected.

When the troublesome voyage was over and Peter's ship was back in an English port, Captain Hawkins had Peter court-martialed on a series of counts, and Peter was relieved of his duties, although the court-martial board sympathized with him. Peter was not sorry. Having learned of his father's death, he wished to help his sister. On his way home across England Peter was robbed and taken ill. Lord Privilege went to get him, and while Peter was still delirious the uncle had him committed to Bedlam asylum.

For twenty months Peter was an inmate in the asylum. One day Celeste O'Brien and her father happened to visit the place and recognized him, and with the help of an English nobleman they had him released. Peter immediately started a suit against his uncle for false imprisonment. While the suit was pending, his friend O'Brien arrived back in England, bringing with him the wife of the soldier whose life Peter had saved years before. The woman, it turned out, was the mother of the child whom Peter's uncle had substituted for his own daughter.

A short time later Lord Privilege was exclaiming to his lawyer that he hated his nephew and wished to see him dead. At that moment the uncle's substitute son fell from a window and was killed. The shock of the event was so great that the uncle had a fit of apoplexy from which he never recovered. Within a matter of hours he too died. The title then passed to Peter, along with a large fortune and vast estates.

Peter's happiness at his good luck was increased when he and his friend O'Brien found Peter's sister Ellen a few days later. She, left penniless at her father's

death, had gone through great troubles and when found had become a singer on the stage.

A few weeks later Peter, firmly entrenched in his new title and fortune, married Celeste O'Brien, the girl who had befriended him on several occasions.

Peter's sister married his friend O'Brien, who had been made a baronet for his outstanding services as a naval officer. They lived quietly thereafter, satisfied to exchange family life for the rigors of the service.

## PHILASTER

*Type of work:* Drama

*Authors:* Francis Beaumont (1584?-1616) and John Fletcher (1579-1625)

*Type of plot:* Tragi-comedy

*Time of plot:* The romantic past

*Locale:* Sicily

*First presented:* 1610

### *Principal characters:*

PHILASTER, heir to the crown of Sicily

THE KING OF SICILY, a usurper

ARETHUSA, his daughter

PHARAMOND, a pompous Spanish prince

DION, a Sicilian lord

EUPHRASIA, his daughter, disguised as page, Bellario

### *Critique:*

*Philaster, Or, Love Lies A-Bleeding* was the first successful production, if not actually the first collaboration, resulting from the happy association of Beaumont and Fletcher. The play is pure romance. It is believed by scholars that this play was written for the most part by Beaumont, but echoes of Shakespearean themes and rich imagery would tend to substantiate the participation of Fletcher, who served his dramatic apprenticeship under the master. The drama passed from popular favor because Restoration audiences did not favor *Philaster*. Modern readers feel that Euphrasia deserved a better fate than she received. Yet *Philaster* remains a beautiful and pathetic play, soundly constructed and admirable in style—a masterpiece of its period.

### *The Story:*

The King of Calabria had usurped the crown of Sicily from Prince Philaster's father, now dead. Because the Sicilian people loved their young prince, however, the king did not dare imprison him or harm him in any way. Meanwhile the

king planned to marry his daughter Arethusa to Pharamond, a Spanish prince, who would thereby become heir to both thrones. Pharamond proved to be a pompous, conceited man. When Philaster, who was quite free and outspoken in his manners, told Pharamond that he could marry Arethusa and ultimately become king only over Philaster's dead body, the king admonished Philaster to restrain himself. Philaster, acting strangely, declared that he would restrain himself only when he was better treated; he believed that he was suddenly possessed by the spirit of his late father. Philaster was promised aid by the loyal Lord Dion and by two noble gentlemen, Cleremont and Thrasilene.

At an audience with the Princess Arethusa, Philaster could not believe his ears when he heard Arethusa profess deep love for him, and he declared his love for her in return. In order to avoid detection under the suspicious eyes of the court, he promised to send Arethusa his servant to act as their messenger. When Pharamond entered Arethusa's apartment, Philaster departed with words of scorn for the boast-

ful Spanish prince. Later he had difficulty in persuading his servant, Bellario—actually Euphrasia, daughter of Lord Dion, in disguise—to enter Arethusa's service.

At court, meanwhile, Pharamond attempted the virtue of Galatea, a court lady who led him on but refused to yield to his base suggestions. Later he made an assignation with Megra, a court lady of easy virtue. Galatea, having overheard the conversation between Pharamond and Megra, reported the prince's dissolute ways to Arethusa.

That night the king, told about Pharamond's conduct, discovered Megra in the prince's apartment. Pharamond was in disgrace. Megra, however, managed to extricate herself to some extent by insinuating that Arethusa was as wicked as she and that Bellario was more than a mere servant to Arethusa. The princess, unfortunately, had made much of Bellario because the page had been a gift from Philaster. The king, who had not even heard of Bellario's existence, was confounded by Megra's suggestions of evil.

Megra's story convinced even Philaster's friends that Arethusa was unfaithful to the prince, but when they told Philaster what had happened he refused to believe them. Nevertheless, his trust in Arethusa was shaken. When Bellario delivered a letter from Arethusa to Philaster, who was still in doubt, the disguised girl innocently damned herself by speaking in praise of Arethusa and by describing Arethusa's virtuous affection for the page. Philaster accused Bellario of perfidy and, overcome with the passion of jealousy, threatened to take the page's life. At Bellario's sincere protestations of innocence, Philaster, although still not convinced, spared his servant.

Meanwhile the king had ordered Arethusa to discharge her young page. When Philaster found Arethusa depressed over Bellario's dismissal, he revealed his suspicions and declared that he would give up his claim to the throne and become a hermit. The wretched Arethusa,

knowing that she was guiltless, could do nothing to prevent the departure of Philaster.

Philaster went to a nearby forest and there wandered about disconsolately. At the same time the king and the court entered the forest to hunt. During the chase Arethusa disappeared. The hunters found her riderless horse but no trace of the princess. Bellario, having been banished from the court, had also gone into the forest. Encountering Philaster, the page was brusquely ordered away. In another part of the forest Arethusa, stunned by recent events and without direction in her wandering, sat down to rest and suddenly fainted. Bellario appeared in time to revive her, only to be told by Arethusa that efforts to help her in her distress were wasted; the princess was prepared to die.

Philaster in his own wanderings came upon the pair. Thinking that their meeting had been planned, and that Bellario and Arethusa were lovers, he told the page to take his wretched life. When Bellario disregarded his order, Philaster angrily dismissed the page and then, assuming the role of an agent of justice, attempted to kill Arethusa. He only wounded her, however, in his attempt. A peasant then came upon the scene of violence. In the fight that followed, Philaster was seriously wounded. The young prince fled when he heard horsemen approaching.

When Pharamond, Lord Dion, and others of the hunting party arrived to find Arethusa wounded, they immediately went in search of her attacker. In his flight Philaster, hurt and bleeding, came upon Bellario asleep. Distractedly, Philaster wounded the page before collapsing from loss of blood. Faithful Bellario administered gently to Philaster and convinced the prince that he had made a mistake in his belief that Arethusa had been unfaithful to him. Hearing Philaster's pursuers, they fled. Bellario was captured, but not before the page had led them away from the prince. In order further to protect the fugitive, Bellario con-



fessed to the attack on Arethusa. When Philaster overheard this confession, he came out of hiding to defend Bellario. The king ordered that both be imprisoned, but Arethusa, somewhat recovered from her hurt, prevailed upon her father to give her the custody over the prince and the page.

In prison Philaster, about to be executed, and Arethusa, his guard, pledged their troth. The king disavowed his daughter when he learned of the marriage. Meanwhile the people of Sicily, aroused by Philaster's imprisonment and impending execution, seized Pharamond and threatened total revolt. The king, fearful for his safety and at last repentant for his usurpation of the throne, promised to restore the crown of Sicily and to approve Arethusa's marriage to Philaster, if the prince would only calm the enraged citizens. The people returned quietly to their

homes when Philaster assured them that he was now quite free and that he was their new ruler.

The king, still not satisfied with the relationship between Arethusa and Bellario, commanded that Bellario be tortured in order that he might learn the truth. Philaster protested vehemently against the order. As the king's servants prepared to strip Bellario for the ordeal, the page revealed that she was, in reality, Euphrasia, daughter of Lord Dion. Having loved Philaster from childhood and despairing, because of a difference in rank, of ever marrying him, she had allowed everyone to think that she had gone overseas on a pilgrimage. Instead, she had disguised herself as a boy and had taken service with Philaster in order to be near him. Philaster and Arethusa, moved by Euphrasia's devotion, made her a lady in waiting to the queen.

## PHORMIO

*Type of work:* Drama

*Author:* Terence (Publius Terentius Afer, c. 190-159 B.C.)

*Type of plot:* Comedy of intrigue

*Time of plot:* Second century B.C.

*Locale:* Athens

*First presented:* 161 B.C.

### *Principal characters:*

CHREMES, a rich gentleman of Athens

DEMIPHO, Chremes' rather miserly brother

ANTIPHO, Demipho's son

PHAEDRIA, Chremes' son

GETA, a slave

PHORMIO, a parasite

NAUSISTRATA, Chremes' wife

### *Critique:*

Phormio, a tricky parasite and one of the most fascinating rogues in all literature, is the chief character in this play by Terence. It is he who engineers all the solutions to the problems involved in the comedy and sees to it that each young man is permitted to have the woman of his choice. Phormio's plotting, acting as he does on behalf of two young men, involves a double plot, with many attending complexities. But complex as the plot becomes, especially when a mistaken identity

theme is also introduced, the play is not confusing. As in other dramas by Terence, there are no digressions; each part of the play is closely knit into the structure and furthers the development of both plots. In addition, the comedy is even more restrained than that of earlier comedies by Terence. Never slapstick, the humor of this play should be sufficient to please even the most sophisticated modern audiences.

### *The Story:*

Demipho and Chremes, two wealthy Athenian brothers, left the city on journeys and entrusted the welfare of their two sons to Geta, a slave belonging to Demipho. For a time Antipho and Phaedria, two young men of exemplary habits, gave the slave little trouble. When both fell in love, however, before their fathers returned, Geta's troubles began. His sympathy for Antipho and Phaedria caused him to help both of them in their amours, but he realized only too well that both fathers would be angry when they learned what had happened.

Phaedria, the son of Chremes, had fallen in love with a lovely young harp player owned by a trader named Dorio, who refused to part with the girl for less than thirty minae. Unable to raise the money, Phaedria was at his wits' end. His cousin Antipho had fallen in love with a young Athenian girl of a good but penniless family.

Antipho had already married the girl, even though he knew that his father, who was something of a miser, would be furious to learn that his son had married a girl who brought no dowry. Geta, in an effort to smooth out the problem, had contacted a parasite named Phormio. Phormio, a lawyer, had brought suit against Antipho under an Athenian law that made it mandatory for an unprovided-for girl to be married to her nearest relative. Antipho did not contest the suit, and so he had the excuse that he had been forced by the court to marry the young woman.

Shortly after the wedding, the two older men returned. As soon as he learned what had happened, Demipho ordered his son to give up his wife. Antipho and Geta again called upon Phormio for assistance. Phormio warned the old man that he would be unable to avoid keeping the girl, even though Demipho claimed that the girl was not actually a relative. Phormio contended that the girl was a relative, the daughter of Demipho's kinsman, Stilpo, who had lived in Lemnos. Demipho said he never had a relative by that name.

In the meantime Phaedria tried desperately to raise the thirty minae that would purchase his beloved harpist from Dorio. Dorio had given him three days to find the money. Then Phaedria learned from a slave that a sea captain, about to sail, wanted to purchase the girl and that Dorio, anxious to make a sale, had promised to sell the girl to him. Phaedria appealed to Dorio, but with no success. Dorio would promise only to hold off the sale of the slave girl until the following morning.

After seeing Phormio, Demipho went to his brother Chremes and talked over the situation with him. They finally agreed that the only answer to the problem of Antipho's wife was to send her away with a sum of money. Chremes agreed to have his wife, Nausistrata, tell the girl that she was to be separated from her husband. While they were planning, Geta went to Phormio once again.

Phormio hatched out a plan to satisfy everyone and make some money for himself. He offered to marry Antipho's cast-off wife, if he were given a large sum of money. With part of that money he expected to have a good time, and with the rest, which he was to turn over to Phaedria, that young man was to purchase his beloved harpist. Geta presented the first part of Phormio's plan to the brothers, who readily acquiesced, even though Demipho hated to see Phormio receive payment for marrying the girl.

After the arrangements had been made, Chremes was horrified to learn that the girl he was advising his brother to cast off was his own daughter by a second wife whom he had married in Lemnos. Even worse was the fact that his Athenian wife, Nausistrata, did not know of the other marriage. Chremes took his brother into his confidence and told him what had happened. They both agreed to let the marriage stand, and Chremes offered to add a dowry to the girl.

The only difficulty, as the old men saw it, was how to redeem their money from

Phormio, who no longer needed to marry the girl. Phormio, having given part of the money to Phaedria, was unwilling to return that part of the money which was to have been his for his trouble.

While the old men were hunting for Phormio, he was in conversation with Antipho. Geta went to them with the news that Antipho's uncle was also his father-in-law and that Antipho's troubles were at an end. Asked where he had learned this fact, Geta replied that he had overheard a conversation between Chremes and a servant. The information made both Antipho and Phormio happy, Antipho because he would be able to keep his wife, Phormio because he had information to use in keeping the money he had received from Chremes and Demipho.

When Chremes and Demipho confronted Phormio, he refused to give back the money, and in answer to their threats he replied that if they tried to bring a suit against him he would tell Nausistrata about Chremes' affair in Lemnos and the true identity of Antipho's wife. During the argument the brothers laid hands on

Phormio. Phormio, infuriated by their treatment of him, called out to Nausistrata. When she came out of the house, Phormio told her about Chremes' other wife. She was somewhat mollified, however, when she realized that the other woman was dead and that she would have something to hold over her husband's head.

Seeing that Nausistrata had been converted to his side, Phormio told them also that he had given thirty minae to Phaedria so that he might purchase the harpist from Dorio. Chremes began to protest, but Nausistrata silenced him with the statement that it was no worse for the son to have such a mistress than for the father to have two wives. Nausistrata, pleased at the turn events had taken—for her son had his beloved and her rival was dead—asked Phormio if there were anything she could do for him. Fun-loving Phormio said that he would be vastly pleased, and her husband much exasperated, if she would ask the lawyer to dinner. Nausistrata, proud of her newly-found power over her husband, agreed.

## PIERRE

*Type of work:* Novel

*Author:* Herman Melville (1819-1891)

*Type of plot:* Philosophical tragedy

*Time of plot:* Early nineteenth century

*Locale:* New York

*First published:* 1852

### *Principal characters:*

PIERRE GLENDINNING, a wealthy, cultivated young man

MRS. GLENDINNING, his mother

LUCY TARTAN, his fiancée

ISABEL, his illegitimate half-sister

GLEN STANLY, his cousin

DELLY ULVER, a farm girl

### *Critique:*

*Pierre, Or, The Ambiguities*, the seventh novel published by Herman Melville, is probably the least read of his works because of obscure and at times confused symbolism which repels the reader who prefers less philosophical and tortuous fiction. Scholars have declared

that *Pierre* was an experiment on Melville's part, an attempt to turn away from the materials of his earlier volumes: the sea, the romantic islands of the Pacific, and man's struggles against fate. Yet Melville, as he had in his earlier volumes, used materials from his own



experience. Many of the incidents and much of the background of this novel reflect Melville's life and experiences of members of his family. Those incidents and that background are woven together with fiction, however, as the author had woven fact and fiction in his greatest novel, *Moby Dick*. This novel, like *Moby Dick*, was very probably an attempt to prove himself something more than the fabulous author of *Typee*, a man who had lived among the cannibals.

### *The Story:*

Pierre Glendinning was a young man who lived amid luxury and ease, the heir to vast estates that formed the larger portion of two counties in New York State. His time was taken up with outdoor recreation, reading, and the courting of beautiful and well-to-do Lucy Tartan, a girl of whom Pierre's mother approved completely. Mrs. Glendinning, who was jealous of her influence over her son, saw nothing to fear in quiet, unaggressive Lucy Tartan.

One evening, however, a strange incident occurred when Mrs. Glendinning and Pierre visited a sewing bee in a nearby home. One of the girls who was there shrieked and fainted when she saw Pierre. The incident bothered the young man, but he was totally unprepared for a note which he received from the girl a short time later. In the note she requested that Pierre visit her in the evening at the farm where she was employed. Pierre, disturbed by the mystery involved, went to the farm and discovered that the girl, Isabel, was his half-sister, the illegitimate child of his father and a young Frenchwoman. Pierre resolved immediately to acknowledge Isabel as his sister, but the question of how to accomplish the acknowledgment was a weighty one.

At first Pierre intended to tell his mother of his discovery, but his mother's attitude toward Delly Ulver, a farm girl who had been born an illegitimate child, warned Pierre that he could expect no

sympathetic understanding from Mrs. Glendinning. He next thought of approaching his minister for help with his problem, but the discovery that the minister followed his mother's opinion caused Pierre to fall back on his own thinking. He realized also that his mother could not bear to have it proved that her husband had been an adulterer, nor could he bring himself to dishonor his father's name. The only road which seemed open to Pierre was to acknowledge Isabel as his wife rather than his sister.

When Pierre told his mother that he had been married secretly, she ordered him to leave the house immediately. Disowned and cast forth from his mother's affections, he also told Lucy Tartan that he had married another girl. His story threw Lucy into an almost fatal illness.

Having been disowned by his family, Pierre took Isabel from her home at the farm and went to New York City. They were accompanied by Delly Ulver, whom Pierre had decided to help. Although he had announced that he and Isabel had been married, Pierre and his half-sister had entered into no such union; the announcement was only a means to permit them to live together. In New York City they found life barren and difficult, for Pierre had only a small supply of money. He had hoped to find a haven for himself and the two girls with his wealthy cousin, Glen Stanly, but the cousin refused to recognize Pierre and had him thrown out of his home.

Forced to rely upon his own resources, Pierre resolved to become an author. He had, he thought, acquired quite a reputation by publishing some short poems and some essays in various periodicals. He also thought he had great talent, sufficient, at least, to enable him to write a philosophical work. After much difficulty he managed to find a publisher who agreed to take his unwritten novel and to advance him enough money to live. For months Pierre, struggling to write his great work, lived in three miserable, unheated rooms in a vast tenement, along

with Isabel and Delly Ulver, who acted in the capacity of servant to them both.

One day word came to Pierre that his mother had died just a few weeks after he had left for New York City; her heir was Pierre's cousin, Glen Stanly. The news made Pierre very bitter, particularly when he discovered that his cousin was a suitor for the hand of Lucy Tartan, whom Pierre still loved dearly. Despite the feeling of utter helplessness which the news created in his mind, Pierre kept at work upon his book. Because he was unable to keep Isabel from realizing that she was not alone in his affections, the girl became jealous and disliked the fact that another woman could claim his attentions and love. Her attachment for Pierre went much deeper than ordinary love for a brother by a sister.

Some time later Pierre received a letter from Lucy. She had rebuffed Glen Stanly's suit, and she wrote to tell Pierre that he alone had her affections. She told Pierre that, even though he was married, she wished to travel to New York City to live near him. Pierre could not prevent her from joining his household, although he lied to Isabel and told her that Lucy was his cousin. Lucy arrived the next day. As she entered the tenement where Pierre lived, her brother and Glen Stanly tried to take her away by force. Pierre interfered on her behalf, and the two men had to leave without the girl.

Lucy, listening only to the promptings of her heart, refused to leave Pierre, even though he told her that Isabel was his wife. Having brought along her paint-

ing materials, she intended to support herself as a painter of portraits. Isabel disliked the idea of a third woman in the home, but she was powerless to turn Lucy out. The two women lived in a state of distrustful and watchful truce.

Glen Stanly and Lucy's brother, not wishing to see Lucy remain near Pierre, sent him a letter of premeditated insults in hopes of provoking him. Angered by their message, Pierre found two pistols in the apartment of a friend and set out to find Stanly and Lucy's brother. He encountered them on a crowded street. When they met, Stanly lashed at Pierre with a whip, whereupon Pierre drew his pistols and killed his cousin. The police immediately seized Pierre and took him to prison.

In prison, Pierre had no hope of life. Nor did he care to live, for he felt that fate had been too cruel to him. One evening Isabel and Lucy were allowed to visit him for a few hours. When Isabel revealed that she was Pierre's sister, the shock of her announcement killed Lucy immediately. Pierre, driven mad by her death, seized a vial of poison which he knew Isabel carried in her bosom. He drank a portion of the poison, and Isabel emptied the vial of the remainder.

A short time later Lucy's brother came looking for her, still hoping to rescue her from Pierre's influence. When the turnkey opened the cell door, Pierre was already dead, lying close to Lucy. Isabel still had sufficient life to say that no one had known the real Pierre. Then she too died, completing the tragedy of their ambiguous relationships.

## THE PILLARS OF SOCIETY

*Type of work:* Drama

*Author:* Henrik Ibsen (1828-1906)

*Type of plot:* Psychological realism

*Time of plot:* Nineteenth century

*Locale:* Norwegian seaport

*First presented:* 1877

*Principal characters:*

CONSUL BERNICK, the leader of the town

MRS. BERNICK, his wife

OLAF, their son  
MARTHA, the consul's sister  
JOHAN TÖNNESEN, Mrs. Bernick's brother  
LONA HESSEL, her stepsister  
DOCTOR RÖRLUND, a schoolmaster  
DINA DORF, Bernick's charge  
AUNE, a foreman shipbuilder

### *Critique:*

*The Pillars of Society* is a play concerned only with everyday realities, and it is one of the few plays by Ibsen in which the plot is more important than the characters. At times the plot is cumbersome, for so many characters are required to tell the story that the cast becomes unwieldy. The plot is almost too mechanical in arrangement and solution. Conscience triumphs almost automatically, just in time to bring the play to a close. But there are touches of Ibsen's genius throughout, and these justify a technique less perfect than that which we expect from a master dramatist.

### *The Story:*

Consul Bernick was the unquestioned leader of the town, with his wealth and influence extending into every enterprise. He owned the large shipyard which was the source of most of the townspeople's income, and he had successfully fought the project of building a seacoast railway. But he had introduced machines into the yards, and Aune, his foreman, was stirring up the workmen because the machines meant the loss of jobs. Bernick, not wishing to have his authority questioned, threatened Aune with loss of his job if he did not stop his speaking and writing against the machines.

There was only one breath of scandal about Consul Bernick, and that concerned his wife's family. Many years before Johan Tønnesen, her brother, had been seen leaving the rear window of the house of Mrs. Dorf, a married woman. Later Johan left town and went to America. It was said that before he left he stole the strongbox containing Bernick's mother's fortune. What made the matter worse was that Mrs. Bernick's stepsister, Lona Hes-

sel, had followed her younger stepbrother to America and had been like a mother to him. Only Bernick's standing in the town prevented his ruin, and he had made it clear to his wife that her family was a disgrace to him.

Mrs. Dorf's husband deserted her and their daughter. When Mrs. Dorf died soon afterward, Bernick's sister Martha took the child into their home. The girl, Dina, was a constant annoyance to Bernick. Not only did she have a disgraceful background, but she talked constantly about exercising her own free will and acting independently of his desires. Dr. Rörlund, the schoolmaster, loved Dina, but he would not marry her or let anyone know his attachment because he was afraid of the town's feelings about her. His beautiful words about goodness and kindness concealed his moral cowardice. He promised that when he could improve her position they would be married.

In the meantime Bernick had changed his mind about allowing a railroad to come to the community. Formerly the proposed road would have competed with his shipping. Now he realized that a spur line through the town would bring timber and minerals to his shipyard. The railroad would be a good thing for the town because it was a good thing for Bernick. He was aiding the town, a pillar of society.

There was constant trouble at the shipyard. The American owners of a ship he was repairing had cabled him to get her under way immediately, although the ship was so rotted that it would require several weeks to make her safe. Bernick was torn between the profits to be gained by getting her afloat at once and the conscience that kept him from sending her crew to certain death.



He grew even more disturbed because Lona and Johan had returned from America and the town had revived the old gossip. Many tried to ignore the pair, but Lona refused to be ignored. She felt no disgrace, nor did Johan.

Johan and Dina were at once drawn to each other, and she begged him to take her back to America so that she could be free and independent. Bernick and his wife would not hear of this plan, but for quite different reasons. Mrs. Bernick still felt her brother's disgrace. Bernick, however, knew that Johan was blameless. It had been Bernick, not Johan, who had been forced to flee the married woman's house. Johan had taken the blame because he had no great reputation to save and he was anxious to leave the town and strike out for himself. What he did not know was that Bernick had spread the story about the theft of his mother's money.

Johan, thinking that the town would soon have forgotten a boyish escapade with another man's wife, renewed his promise not to tell that it was Bernick who had been involved. He told Bernick that Lona knew the true story but that she would not reveal the secret. Johan was grateful to Martha, Bernick's sister, for caring for Dina. Martha had refused several offers of marriage in order to care for the younger girl who had been so disgracefully orphaned.

Johan learned also that Martha had not married because she had always loved him and had waited for him to return. Martha told Johan that her brother's strict moral principles had made him condemn Johan and try to turn her against him. Johan was puzzled, for he thought Bernick had been grateful to him for assuming Bernick's own guilt. Johan could not understand his brother-in-law's attitude.

Lona, too, forgave Bernick for his past acts, even his jilting of her in favor of her rich stepsister. Bernick told her why he had acted as he did. His mother's business had been in great danger, and he had needed money to avoid bankruptcy. For that reason he had renounced Lona, whom

he loved, for her wealthier relative. For the same reason he had spread the story that Johan had taken old Mrs. Bernick's money. In reality, there had been no money at all; had the town learned the truth, it would have meant ruin for Bernick. Bernick completely justified himself by saying that as the pillar of the town he had been forced to act deceitfully and maliciously.

Lona begged him to tell the truth at last, to keep his life from being built on a lie. Bernick said that the cost was too great; he could not lose his money and his position. In addition, the railway project would fail if a whisper of scandal were heard. The railway was to make Bernick a millionaire.

While he struggled with his conscience over this problem, repair of the American ship still confronted him. He forced Aune to get her ready to sail in two days, even though her unseaworthiness meant death for her crew. At the same time he laid plans to pretend that it was Aune who had failed to take proper time and precautions to make the vessel safe. Then he would stop the sailing and take credit for losing his profit rather than risk the lives of the sailors. He needed public acclaim, for soon the town would learn that he had bought up all the land through which the railroad would run. It would be hard to convince the townspeople that they would benefit from his wealth.

To make matters worse, Johan became difficult. He had not known about the story of the theft, but he would forgive the lie if Bernick would now tell the truth. Johan wanted to marry Dina, but his name must first be cleared. Bernick refused the pleas of both Johan and Lona, lest he be ruined. He would not release Johan from his promise of secrecy. Lona would not tell the true story because she still loved Bernick. Besides, she thought he himself should tell the truth so that he would be whole again. When Johan, planning to leave on the American ship, vowed to return in two months and to tell the truth at that time, Bernick decided to

allow the ship to sail. If it sank, he would be free of Johan forever.

On the night of the sailing Bernick arranged for a celebration in his honor for the purpose of getting the citizens into the proper frame of mind before they learned that he had bought property along the railroad route. Shortly before the celebration he learned that his son Olaf had stowed away on the unseaworthy ship. He tried to call it back, but it was already out to sea. Then he was told that Johan had taken Dina with him to America, but that they had sailed on a different ship. He would lose his son and gain nothing.

He was overjoyed when he learned that his wife had found the boy on board and brought him home before the ship sailed. Word came also that Aune stopped the sailing of the ship and brought her back to the harbor. Bernick, saved from the evil of his deeds, stood up before the townspeople and confessed that he and not Johan had been the guilty man. He promised also that he would share the profits from the railroad. Lona was happy. She told Bernick that at last he had found the real pillars of society—truth and freedom. Only on them could society build a firm foundation.

## THE PIRATES OF PENZANCE

*Type of work:* Comic opera

*Author:* W. S. Gilbert (1836-1911)

*Type of plot:* Humorous romance

*Time of plot:* Nineteenth century

*Locale:* England

*First presented:* 1879

### *Principal characters.*

MAJOR GENERAL STANLEY, of the British Army

RICHARD, the pirate king

FREDERIC, the pirate apprentice

MABEL,

EDITH,

KATE, and

ISABEL, General Stanley's daughters

RUTH, a pirate maid of all work

### *Critique:*

*The Pirates of Penzance, Or, The Slave of Duty* is another entertaining and perennially popular operetta by the team of Gilbert and Sullivan. The hero was such a noble lad that he killed and plundered with the pirates because it was his duty. Altogether delightful, this libretto is one of the favorites of light opera lovers throughout the world.

### *The Story:*

Frederic, the pirate apprentice, had reached his twenty-first birthday, and at midnight he would be free of his indenture. The pirate king announced that Frederic would then become a full-fledged member of the band. But Frederic said that he had served them only

because he was a slave to duty; now he was going to leave the pirates. Astounded, the king asked for reasons. Frederic would not tell, but Ruth, the pirate maid of all work, confessed that she had been Frederic's nurse when he was a baby. She had been told to apprentice him to a *pilot*, but being hard of hearing she had thought the word was *pirate*. Afraid to reveal her mistake, she too had joined the pirates to look after her charge.

Frederic also announced that when he left the pirates he was going to do his best to exterminate the whole band. Individually, he loved them all, but as a crew of pirates they must be done away with. The pirates agreed that they were such unsuccessful pirates that they could

not blame him for leaving. Frederic told them why they were such poor pirates. When they reminded him that he would still be one of them for half an hour, he felt that it was his duty to give them the benefit of his knowledge. The trouble was that they were too kindly. They would never attack a weaker party and were always beaten by a stronger one. Then, too, if any captive said he was an orphan, he was set free; the pirates themselves had all been orphans. Word about the soft-hearted pirates had spread, and now everyone who was captured declared himself an orphan. The pirates knew that Frederic was right, but they hated to be grim and merciless.

Asked what Ruth would do when he left their band, Frederic said he would take her with him. He wondered if she was attractive. Ruth declared that she was, but since he had had no opportunity to see another female face, Frederic could not be sure. The king assured him that she was still a fine-appearing woman, but when Frederic tried to give her to the king, he would not have her.

Ruth had him almost convinced that she was a fair woman when Frederic saw approaching a bevy of beautiful maidens. Ruth, realizing that her cause was lost, admitted that she had deceived him; she was forty-seven. Frederic cast her aside.

Frederic hid himself as the girls approached, but he felt that he ought to reveal himself again as the girls, believing themselves alone, prepared for a swim. When they heard his story, they were filled with pity for his plight and admiration for his handsome figure. From a sense of duty, one of the sisters, called Mabel, accepted his affection. Her sisters, Kate, Edith, and Isabel, wondered whether her sense of duty would have been so strong had Frederic been less handsome.

Frederic warned the other girls about the pirates. Before they could escape, however, the band, led by their king, appeared and seized them. At the same

time their father, Major General Stanley, appeared in search of his daughters. He bragged of his great knowledge—he knew everything but military skill. As soon as he learned something of military tactics he would be the greatest general ever. When the pirates told him they were going to marry his daughters, the general, much to their sorrow, begged them not to take his lovely girls from him because he was an orphan. Unhappily the pirates gave up their prizes; they could not harm an orphan.

Later, at his home, a ruin which he had purchased complete with ancestors, the general grieved because he had lied to the pirates. He knew that his falsehood about being an orphan would haunt him and his ancestors, the newly purchased ones. Frederic consoled him by telling him that the lie was justified to save his daughters from the pirates. At midnight he, Frederic, would lead the police who would capture the outlaw band. He must wait until then because he was still one of them.

When the police entered, the girls praised them for going so nobly to their deaths. The police, not cheered by the praise, agreed that theirs would be a noble death. At midnight Frederic prepared to lead them to the pirate hide-out. At that moment the pirate king and Ruth appeared, laughing at a joke they had just discovered. Frederic had been born on February twenty-ninth in leap year. Thus he was not twenty-one but only five years old. His apprenticeship would not be up until 1940. Frederic, thinking that he looked more than five, also laughed at that paradox.

And, since Frederic was again one of the pirate band, he felt it his duty to tell the pirates that Major General Stanley was not an orphan, that he had lied. The pirates went at once to capture the villain and to torture him for his falsehood. A struggle took place between the pirates and the police. The pirates won, but when the police challenged them to surrender in the name of Queen Victoria,



the pirates yielded, for they loved their queen. But before the police could take them away, Ruth entered and told all assembled that the pirates were really

noblemen gone wrong. Then the general forgave them their youthful fling and sent them back to their ranks, giving them his daughters for their brides.

## THE PLAGUE

*Type of work:* Novel

*Author:* Albert Camus (1913-1960)

*Type of plot:* Impressionistic realism

*Time of plot:* The 1940's

*Locale:* Oran, Algeria

*First published:* 1947

### *Principal characters:*

DR. BERNARD R. RIEUX, a young physician

JEAN TARROU, a traveler

COTTARD, a fugitive

JOSEPH GRAND, a clerk

RAYMOND RAMBERT, a journalist

FATHER PANELOUX, a priest

### *Critique:*

Camus in this novel exhibits those traits so frequently attributed to him: classical clarity, independence, and logic. *The Plague* has been very well received here and abroad; in fact, it has been called the best novel to come out of post-war Europe. In structure the work is compact, covering only the duration of the plague. The characters are projected with insight. But characters and plague alike are subordinated to a search for meanings. From the frightful course of events Rieux finds an answer to the eternal question, Why are we here?

### *The Story:*

For a few days Dr. Bernard Rieux gave little thought to the strange behavior of the rats in Oran. One morning he found three on his landing, each animal lying inert with a rosette of fresh blood spreading from the nostrils. The concierge grumbled about the strange happening, but Rieux was a busy doctor and just then he had personal cares.

Madame Rieux was going away from Oran. She suffered from a lingering illness and Rieux thought that a sanatorium

in a different town might do her some good. His mother was to keep house for him while his wife was absent. Rambert, a persistent journalist, cut into his time. The newsman wanted to do a story for his metropolitan paper on living conditions among the workers in Oran. Rieux refused to help him, for he knew an honest report would be censored.

Day by day the number of dead rats increased in the city. After a time truckloads were carried away each morning. People stepped on the furry dead bodies whenever they walked in the dark. Rieux's first case of fever was the concierge who had grumbled about having to clean up the rats on the stair landing. He had a high temperature and painful swellings. Rieux was apprehensive. By telephoning around he learned that his colleagues had similar cases.

The prefect was averse to taking any drastic action because he did not want to alarm the population. Only one doctor was sure the sickness was bubonic plague; the others reserved judgment. When the deaths rose to thirty a day, however, even officialdom was worried. Soon a telegram

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THE PLAGUE by Albert Camus. Translated by Stuart Gilbert. By permission of the publishers, Alfred A. Knopf, Inc. Copyright, 1948, by Stuart Gilbert.

came instructing the prefect to take drastic measures, and the news became widespread; Oran was in the grip of the plague.

Rieux had been called to Cottard's apartment by Grand, a clerk and former patient. Grand had cut down Cottard just in time to prevent his suicide by hanging. Cottard could give no satisfactory reason for his attempt to kill himself. Rieux was interested in him; he seemed rather an eccentric person.

Grand was another strange man. He had for many years been a temporary clerk, overlooked in his minor post, whom succeeding bureaucrats kept on without investigating his status. Grand was too timid to call attention to the injustice of his position. Each evening he worked hard on his manuscript and seemed to derive much solace from it. Rieux was surprised when he saw the work. Grand in all those years had only the beginning sentence of his novel finished, and he was still revising it. He had once been married to Jeanne, but she had left him.

Tarrou was an engaging fellow, a political agitator who had been concerned with governmental upheavals over the whole continent. He kept a meticulous diary in which he told of the ravages and sorrows of the plague. One of his neighbors was an old man who each morning called the neighborhood cats to him and shredded paper for them to play with. Then, when all the cats were around him, he would spit on them with great accuracy. After the plague grew worse, the city authorities killed all cats and dogs to check possible agents of infection. The old man, deprived of his cats as targets, stayed indoors, disconsolate.

As the blazing summer sun dried the town, a film of dust settled over everything. The papers were meticulous in reporting the deaths by weeks. When the weekly total, however, passed the nine hundred mark, the press reported only daily tolls. Armed sentinels were posted to permit no one to enter or leave the

town. Letters were forbidden. Since the telephone lines could not accommodate the increased traffic, the only communication with the outside was by telegraph. Occasionally Rieux had an unsatisfactory wire from his wife.

The disposal of the dead bodies presented a problem. The little cemetery was soon filled, but the authorities made a little more room by cremating the remains in the older graves. At last two pits were dug in an adjoining field, one for men and one for women. When those pits were filled, a greater pit was dug and no further effort was made to separate the sexes. The corpses were simply dropped in and covered with quicklime and a thin layer of earth. Discarded streetcars were used to transport the dead to the cemetery.

Rieux was in charge of one of the new wards at the infirmary. There was little he could do, however, for the serum from Paris was not effective. He observed what precautions he could, and to ease pain he lanced the distended buboes. Most of the patients died. Castel, an older physician, was working on a new serum.

Father Paneloux preached a sermon on the plague in which he called Oran's pestilence a retribution. M. Othon, the judge, had a son under Rieux's care by the time Castel's new serum was ready. The serum did the boy little good; although he did show unexpected resistance, he died a painful death. Father Paneloux, who had been watching as a lay helper, knew the boy was not evil; he could no longer think of the plague as a retribution. His next sermon was confused. He seemed to be saying that man must submit to God's will in all things. For the priest this view meant rejection of medical aid. When he himself caught the fever, he submitted to Rieux's treatment, but only because he had to. Father Paneloux died a bewildered man.

Rambert, because he was not a citizen of Oran, tried his best to escape. Convinced that there was no legal means of leaving the city, he planned to leave with

some illicit smugglers. Then the spirit of the plague affected him. He voluntarily stayed to help Rieux and the sanitation teams, for he realized that only in fighting a common evil could he find spiritual comfort.

Tarrou had left home early because his father was a prosecutor; the thought of the wretched criminals condemned to death because of his father's zeal horrified him. After he had been an agitator for years he finally realized that the workings of politics often resulted in similar executions. He had fled to Oran just before the plague started. There he found an answer to his problem in organizing and directing sanitary workers.

Cottard seemed content with plague

conditions. Wanted for an old crime, he felt safe from pursuit during the quarantine. When the plague eased a little, two officers came for him but he escaped. He was recaptured in a street gun fight.

Grand caught the fever but miraculously recovered to work again on his manuscript. Tarrou, also infected, died in Rieux' house. As the colder weather of January came, the plague ended. Rieux heard by telegram that his wife had died.

The streets became crowded again as lovers, husbands, and wives were reunited. Rieux dispassionately observed the masses of humanity. He had learned that human contact is important for every one. For himself, he was content to help man fight against disease and pain.

## THE PLAIN DEALER

*Type of work:* Drama

*Author:* William Wycherley (1640?-1716)

*Type of plot:* Comedy of manners

*Time of plot:* Seventeenth century

*Locale:* London

*First presented:* c. 1674

### *Principal characters:*

CAPTAIN MANLY, a misanthropic gentleman in the king's service

FREEMAN, Manly's lieutenant

OLIVIA, Manly's mistress

VERNISH, Manly's only trusted friend

WIDOW BLACKACRE, a rich widow gulled by Freeman

FIDELIA, Manly's page, an heiress in disguise

### *Critique:*

In Wycherley's own time *The Plain Dealer* was regarded as his best play. It is, at any rate, an important, if sardonic, account of the times when Holland and England were at war during the reign of Charles II. Manly, the plain dealer in all situations, displays as much bitterness as the misanthropes of Molière's drama and the plays of Marston and others in the earlier seventeenth century. The picture of contemporary life, complete with scenes showing Westminster Hall, book-seller's stalls, eating houses, and private homes, is anything but enticing. The people, except for Manly and his page, are portrayed as evil, grasping, litigious, and

belligerent characters or, like the two sailors, as simpletons incapable of a thought of their own. Yet the social message of the play is not oppressive, for Wycherley also employed a tricky plot, brilliant dialogue, and realistic stage business.

### *The Story:*

The plain dealer, Captain Manly, returned to London after his ship had been sunk in a battle with the Dutch. He sought another ship because he disliked the hypocrisy of the age and wished to be away from the sycophancy of court and social life. Among the acquaintances who called at his quarters in London was Lord



Plausible, who attempted to persuade the captain to seek his ship through influential people instead of waiting for an assignment to be made. Manly demonstrated his love of plain dealing by showing Lord Plausible the door.

After Lord Plausible's departure Manly instructed the two sailors who served him not to admit anyone to his lodgings except his ship's lieutenant, Freeman. When Freeman came, he and Manly discussed the relative merits of plain dealing and hypocrisy. Freeman held that no one could have a successful career without being hypocritical, but he could not convince Manly that such a policy was better than telling the truth at all costs.

While they talked, Widow Blackacre broke past the sailors and entered Manly's rooms. Manly made her welcome because she was a cousin of his fiancée, Olivia. The widow, who was of an extremely litigious nature, wanted Manly to appear on her behalf at a court hearing the following day. She warned Manly that if he did not appear she would have him subpoenaed. Freeman, well aware that the widow had a great deal of money, started a courtship for her hand. The widow, who had a son Jerry, almost Freeman's age, ridiculed the idea because she wanted to manage her own affairs and could not do so if she were married.

Manly then went to seek information about Olivia, whom he had entrusted with most of his fortune while he was at sea.

Meanwhile Olivia had heard of Manly's arrival in London. She was none too anxious to see him because she had kept his fortune for her own and had married Vernish, the only man Manly trusted and called his friend. Olivia pretended to be a plain dealer like Manly. When visited by her cousin Eliza, Lord Plausible, and others, she belabored them for their hypocrisy, saying they spoke only ill of people in their absence but praised the same persons to their faces. Her cousin reminded her that her comments about people were much worse, and that she did not go out in company often

enough to have an opportunity to say anything good about people to their faces.

Olivia, going on to speak plainly about Captain Manly, revealed that she did not love him and wished to be rid of his attentions. No one present knew as yet of her secret marriage to Vernish. In the meantime Manly had entered her apartment unnoticed. After the others left Manly and Olivia had words, and Manly told Olivia that he detested her. Freeman and Manly's page reminded him to recover his money and jewels from Olivia, and so Manly went back to request them. Olivia then announced to all three that she was married but did not say to whom. She told Manly that she could not return the money because her husband had it.

Olivia, noticing Manly's page, became infatuated and told Manly to send the young page as messenger if they were to have any further dealings. As Manly left, Widow Blackacre, accompanied by her son, entered, and Freeman once more began his suit for her hand. When she repulsed him, he decided to use law instead of ordinary courtship to gain his ends.

The following morning Manly, Freeman, and the page appeared at Westminster Hall as witnesses in Widow Blackacre's lawsuit. While away from Freeman for a time, Manly instructed his page to go to Olivia and arrange an assignment for him, for Manly had decided to get revenge by making her unknown husband a cuckold. That was a bitter errand for the page, who was actually a young woman in disguise. She had some time before fallen in love with Manly and had disguised herself as a boy in order to be near him.

At the court session Freeman found Widow Blackacre's son and befriended him by giving him some money. The boy told Freeman that his mother refused to let him have any money until he came of age. Learning that the boy had not yet appointed a guardian for himself, Freeman persuaded the boy to name him as guardian, an act which put Widow

Blackacre's money into his hands instead of the widow's. In addition, Freeman had the boy leave all the widow's legal documents in his care.

Manly, returning to his lodgings, was informed by his page that she had succeeded in getting an assignation with Olivia; Manly could substitute himself for the page in the darkness. When Manly heard the comments Olivia had made about him, he became even more furious and eager to have revenge. A little later Widow Blackacre arrived, hoping to find Freeman and her son. When she confronted them, they told her that she was helpless, since they had her documents and Freeman had been appointed the boy's guardian. The widow threatened then to prove that her son was illegitimate and so could not inherit her husband's estate.

That evening the page went to Olivia's home. When Vernish appeared, the page escaped without being discovered, only to return later with Manly after Olivia had sent her husband away. Manly, refusing to seduce Olivia, left. The page, trapped when Vernish returned unexpectedly, escaped by disclosing herself to Vernish as a woman, incapable of cuckolding him. Vernish's attempt to ravish her was foiled by the entrance of his wife.

The page, escaping through a window, returned to Manly. Later Manly and Vernish met. Manly was not yet aware that Vernish was Olivia's husband, and

Vernish was unaware that Manly was trying to seduce Olivia. Because they still trusted one another as the best of friends, Manly told Vernish he had been intimate with Olivia before her marriage, a fact which made Vernish all the more certain she had cuckolded him after marriage. The page, entering during the conversation, took Manly aside and told him another assignation with Olivia had been set for that evening. When they parted, Vernish told himself that he would pretend to leave town and thus trap the unknown man who was seducing Olivia.

In the meantime Freeman and some bailiffs overheard Widow Blackacre plan with some court hangers-on to prove that her son was born out of wedlock. Rather than marry Freeman and lose control of her estate, the widow finally granted an allowance to the boy and an annuity to Freeman. The lieutenant was satisfied; the money was all he wanted.

That evening Manly and the page went to Olivia's apartment. There Manly overcame Vernish in a duel. Olivia, in shame, tried to escape with the jewels and money, but Manly took them from her. In the scuffle the page's wig came off, disclosing her as a woman. Manly, impressed by her faithfulness and beauty, immediately asked her to marry him. She, on her part, told Manly she was Fidelia, heiress to a large fortune. They planned to begin a new life in the West Indies.

## THE PLOUGH AND THE STARS

*Type of work:* Drama

*Author:* Sean O'Casey (1884- )

*Type of plot:* Social criticism

*Time of plot:* 1916

*Locale:* Dublin, Ireland

*First presented:* 1926

### *Principal characters:*

FLUTHER GOOD,

PETER FLYNN,

MRS. GOGAN,

MOLLSEY GOGAN,

BESSIE BURGESS,

THE COVEY,

NORA CLITHEROE, and her husband,

JACK CLITHEROE, neighbors in a Dublin tenement house  
CAPTAIN BRENNAN, of the Irish Citizen Army  
CORPORAL STODDART, and  
SERGEANT TINLEY, of the Wiltshires

### Critique:

Sean O'Casey's bitter childhood and early manhood accounted for his adherence to the Marxist idea of class war. He believed that the Irish would have to reckon with the problem of Irish poverty before they could ever hope to win independence. It is with this problem of some poor people caught in the midst of the famous Easter Rebellion of 1916 that O'Casey deals in *The Plough and the Stars*. Here the desperate situation of a group of tenement dwellers overshadows the dream of national independence. The Covey seems always to give O'Casey's own views on humanity versus nationality. The play was the cause of a patriotic riot when it was first produced by the Abbey Theatre in Dublin.

### The Story:

Fluther Good had put a new lock on the Clitheroes' door when Mrs. Gogan brought in a hatbox, just delivered for Nora Clitheroe. Mrs. Gogan was convinced that Nora was putting on airs and buying too many new clothes to hold on to her husband.

Nora's Uncle Peter Flynn drifted in and out, getting ready his uniform of the Irish National Foresters. Peter had a chip on his shoulder which all the tenement dwellers took turns knocking off. He was an ineffectual man and he knew it.

When the Covey, Nora's cousin, came in, telling them that he had been laid off from work because the boys had mobilized for a demonstration for independence, he aroused both Peter and Fluther. The Covey was less inclined to follow the flag of the Plough and the Stars than to go ahead with his work.

Peter and the Covey were arguing away when Nora came home and quieted them, declaring that there was small hope of ever making them respectable. She was pleased with the way Fluther had put on the lock, but Bessie Burgess, a vigorous but rather coarse woman, scornfully berated Nora for treating her neighbors shamefully, not trusting them. As Fluther broke up the women's wrangling, Jack Clitheroe came home and sent Bessie away. He told Nora that he would speak to Bessie when she was sober again.

Jack was despondent because the Citizen Army was to meet that night. He had lost the rank of captain to Ned Brennan and, sulking, had refused to attend meetings. Wanting to be a leader, he did not have strength of leadership. Nora tried to get his mind off the meeting by making love to him. They were interrupted by the new Captain Brennan with a dispatch from the general telling Jack where to report. Jack did not understand why he was to report until Brennan told him that the boys had given him the title of Commandant, word of which had been in a letter Nora had never delivered. Disturbed because Nora had withheld the letter, Jack went off to the meeting with Brennan.

Mollser Gogan, a child in the last stages of tuberculosis, asked Nora if she might stay with her, since everyone else had gone to the demonstration.

Fluther and Peter, overwhelmed by the oratory of the speakers at the demonstration, repaired to a bar to pour in more courage. Even in the public house, the voice of the speaker followed them, urging bloodshed and war. Bessie and Mrs. Gogan were engaged in a verbal battle when they entered. Bessie, drunk,

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was ready for a hair-pulling, but the barman sent both women away. Peter was left holding Mrs. Gogan's baby, for she had forgotten the child when she was piloted out of the bar. He hurried out to find her.

Fluther, though he had intended to give up drinking before the meeting, decided the time had come for all the liquor he could hold, and he was generous enough to stand treat, even to the Covey and Rosie, a prostitute. Fluther and the Covey got into an argument on the labor movement and the barman had to separate them. Rosie and Fluther left when Jack, Brennan, and other officers, their eyes shining with excitement, came in for a drink before moving off with the Citizen Army.

The next day Mollser was so much weaker that Mrs. Gogan put her out in the sun in front of the house; they could hear shooting in the distance. Looking for Jack, Nora and Fluther had spent the night going to all the barricades without finding him. When they came back to the house, Nora was leaning heavily on Fluther. Bessie shouted down curses from her window. The Covey sighed that the fight would do the poor people no good.

Bessie brought Mollser a mug of milk when she came downstairs. The men began to gamble to keep their minds off the shooting, but they stopped when Bessie reappeared, laden down with booty, to say that looting had begun in the shops. Fluther and the Covey went off immediately. The guns scared Mollser so much that Bessie took her into the house. Even timid Peter started to follow Bessie and Mrs. Gogan when they set out with a baby carriage to hold their loot, but the sound of the big guns again stopped him. He was envious, however, when he saw the Covey, then Bessie and Mrs. Gogan, return with piles of loot.

Brennan and Jack stopped at the steps to let a wounded comrade rest. It was with difficulty that Jack got away from

Nora, who had run down to him when she heard his voice. When the two officers finally took their man away, Nora was ready to faint.

Fluther came back with a jug of whiskey. Roaring drunk, he was too fuddled to go out for a doctor for Mollser, who was suddenly very sick. Bessie, praying when she heard the guns, went off toward the shooting to find a doctor.

A few days later the rebellion was still going on. Mollser had died, and Nora had had a stillborn baby. Both bodies were in the same coffin in Bessie's room, the only room in the tenement that seemed safe from the shooting. Fluther, the Covey, and Peter, having taken refuge there, played cards to while away the time.

Nora was on the verge of insanity. Bessie had stayed up with her for three nights and was herself almost dead for sleep. Each time Bessie sat in the chair in front of the fireplace for a nap, Nora would wake up. Once, when Nora got up, Brennan, in civilian clothes, was in the room telling the men how Jack had died. Nora did not recognize him. Brennan wanted to stay with the others; he said there was nowhere to go any more. Corporal Stoddart, an English soldier, came in to escort the coffin out of the house. Mrs. Gogan was the only one allowed to go with it. As she was thanking Fluther for making the funeral arrangements, the soldier heard a sniper nearby shoot another English soldier. The English, trying to find the sniper, were rounding up all the men in the district, and so Fluther, the Covey, Peter, and Brennan were forced to go with the corporal to spend the night in the Protestant church.

Bessie had again fallen asleep. Nora got up to prepare tea for Jack. As she stood at the window looking for him, the soldiers below shouted for her to go away. Bessie, awakened, tried to pull her back, but Nora struggled so hard that Bessie fell back against the window

frame as she pushed Nora. Two shots, fired quickly, struck Bessie. She was dead before Mrs. Gogan came home.

Two English soldiers, investigating the room for snipers, found the mistake they

had made in killing Bessie. They calmly poured themselves cups of tea while Mrs. Gogan took Nora downstairs to put her into Mollser's bed.

## THE PLUMED SERPENT

*Type of work:* Novel

*Author:* D. H. Lawrence (1885-1930)

*Type of plot:* Symbolic romance

*Time of plot:* Twentieth century

*Locale:* Mexico

*First published:* 1926

### *Principal characters:*

KATE LESLIE, an Irishwoman

DON RAMÓN CARRASCO, a Spanish-Indian scholar and the reincarnated Quetzalcoatl

GENERAL CIPRIANO VIEDMA, the reincarnated Huitzilopochtli, god of war

DOÑA CARLOTA, Don Ramón's first wife

TERESA, his second wife

OWEN RHYS, Kate Leslie's cousin

### *Critique:*

D. H. Lawrence was a writer driven by deep, personal need in his search for values that would redeem his vision of a disordered modern world and a brittle, crumbling civilization. *The Plumed Serpent*, the impressive novel of his later period, is the result of his American pilgrimage. Brilliantly colored in style and symbolic in theme, it is his tortured confession of faith in an atavistic mysticism which would restore to contemporary man the primitive virtues of potency and blood unity. In this novel the symbols of quest and discovery are the gods of ancient Mexico, Quetzalcoatl and Huitzilopochtli, whom Don Ramón Carrasco and General Cipriano Viedma attempt to revive as living deities. These dark gods of the primitive spirit alone can revitalize the earth, for Christianity had failed to do so: this is Lawrence's message. Kate Leslie, involved in the efforts of the two Mexicans, is a woman bred in a tradition dominated by industrial and mechanical controls, but her submission is inevitable when she finds

herself in a strange world of masculine domination, symbolized by the Indian drum and the dance as expressions of that ancient, instinctive life which civilization has almost destroyed. *The Plumed Serpent*, a tremendous fable of sexual, political, and religious rebirth, is a stirring and disturbing book, a great, even though imperfect, work of the creative imagination.

### *The Story:*

Kate Leslie was the widow of an Irish patriot. Restless after her husband's death, she had gone to Mexico with Owen Rhys, her American cousin. But Mexico oppressed her. Dark and secretive, the arid land weighed upon her spirit like a sense of doom. She saw it as a country of poverty, brutality, and bloodshed.

Owen and one of his friends took her to a bullfight. It was a distressing experience, for to her that ritual of death was like modern Mexico, vulgar and cruel, without mystery or passion. At last, un-

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able to endure the spectacle and the reek of warm blood, she announced that she was returning alone to the hotel. A down-pour of rain began as she was leaving the arena and she was forced to wait in the exit tunnel with a crowd whose speech and gestures filled her with alarm. She was rescued from her predicament by a small, authoritative man in uniform who introduced himself as General Cipriano Viedma. A full-blooded Indian, he was impassive and withdrawn, yet vitally alert. While they talked, waiting for the automobile he had summoned to take Kate to her hotel, she felt unaccountably drawn to him.

The next day Mrs. Norris, widow of a former English ambassador, invited Kate and Owen to her house for tea. The general and his friend, Don Ramón Carrasco, were among the guests. Don Ramón was a landowner and a distinguished scholar. There were reports of a strange happening near his estate at Sayula. A naked man was supposed to have risen from the Lake of Sayula and told the villagers that Quetzalcoatl and the old gods of Mexico were soon to return to earth. Don Ramón had promised an investigation. The story appealed to Kate's Celtic imagination; she wanted to go to Sayula and see the lake from which the Aztec gods were to be reborn.

Kate and Owen dined with Ramón before his return to Sayula. The guests talked about Mexican politics and the happening at the lake. One impassioned young man declared that only a great miracle, like the return of Quetzalcoatl, could save Mexico. Cipriano seldom spoke but sat, his eyes black and unfathomable, looking from Kate to his host. After dinner he and Kate walked in the garden. In the darkness she felt that he was a man of strange, almost primitive potency and impulses.

When Owen returned to the United States, Kate decided to go to Sayula for a time. There she found an old Spanish house that pleased her. With the house went a servant, Juana, and her two sons

and two daughters. Liking the house and its surroundings, Kate rented it for an indefinite stay.

The people of Sayula were restless, filled with a spirit Kate had not seen elsewhere in Mexico. One night she heard drums beating in the village plaza. Men naked to the waist were distributing leaflets printed with a hymn to Quetzalcoatl. Later the peons began to dance to the savage, insistent rhythms of the drums. In the torchlight the dance looked like a ritual out of old, almost forgotten times, a ritual men remembered in their blood rather than in their minds. Some said that Don Ramón was behind the new cult of Quetzalcoatl that was springing up.

Several weeks after Kate arrived in Sayula, Don Ramón and his wife, Doña Carlota, came to call. Doña Carlota was devoutly pious and eager to be friendly. When Kate visited Jamiltepec, Don Ramón's hacienda, she found soldiers guarding the gates. A drum was beating in the patio. Doña Carlota, hating the sound, told Kate that she was afraid because her husband was involved in the business of Quetzalcoatl. He wished to become a god, she confided, the reincarnation of the Plumed Serpent that the Aztecs had worshipped. Cipriano arrived at the hacienda for supper. That night there was a dance in the patio. Don Ramón promised that the reborn gods would bring new life to the country. The rains began, ending the hot, dry season.

Doña Carlota, refusing to witness her husband's heresies, as she called them, returned to Mexico City. Meanwhile the work of the Men of Quetzalcoatl continued. During one of his visits Cipriano asked Kate to marry him, but she put him off. Don Ramón continued to write and publish his hymns to Quetzalcoatl. Cipriano's soldiers distributed them. After he had been denounced by the clergy Don Ramón had the holy images removed from the church at Sayula and burned.

One day a group of his political and



religious enemies, disguised as bandits, attacked Jamiltepec and tried to assassinate Don Ramón. Kate, who happened to be at the hacienda when the raiders appeared, killed one of the attackers and saved Don Ramón's life after he had been seriously wounded. Afterward she stayed much to herself, afraid of her own disturbed emotions. But she was being drawn slowly toward the dark, powerful forces of primitive awareness and power that she found in Don Ramón and Cipriano. The general now believed himself the living Huitzilopochtli, god of war. Fascinated and repelled, Kate yielded at last to his masculine dominance. Don Ramón married them with pagan rites and she became Malintzi, bride of the red-knifed god of battles.

When Don Ramón reopened the church, which he had converted into a sanctuary of the old Aztec gods, Doña Carlota appeared to protest against his blasphemy. Overcome by hysteria and fear of his implacable will, she suffered a stroke and died a short time later. Meanwhile Cipriano had been spreading the new doctrines among his soldiers. On an appointed night he was declared the living Huitzilopochtli, god of the knife, and in the rites of his assumption he sacrificed three of the prisoners captured after the attack on Don Ramón some

weeks before.

Don Ramón married again. His bride was Teresa, daughter of a dead landowner of Jalisco. Watching Teresa's passive, female submission to her husband, Kate began to fear the dark potency, the upsurge of blood with which Don Ramón and Cipriano were arousing all Mexico. Men wearing the white and blue serapes of Quetzalcoatl and the red and black serapes of Huitzilopochtli were seen everywhere. When the Church excommunicated the leaders, revolt broke out. The President of Mexico declared the Church outlawed, and the faith of Quetzalcoatl became the official religion of the republic. Kate viewed these happenings with a sense of horror. Because the pride and strength of the old gods seemed to menace her spirit and her womanhood, she decided to return to Ireland.

But in the end she could not go. Cipriano with his black, impassive eyes and dark maleness was stronger than her European sensibility and her woman's will. Afraid of his violence but awed by the strength of a spirit stronger than her own, she felt wanted but not needed. The need, she realized, was her own, not Cipriano's. He had revealed to her the deep, dark, hot life of the senses and the blood, and she was trapped in his primitive world. She could never escape.

## PLUTUS

*Type of work:* Drama

*Author:* Aristophanes (c. 448-385 B.C.)

*Type of plot:* Satiric comedy

*Time of plot:* Fifth century B.C.

*Locale:* Athens

*First presented:* 388 B.C.

*Principal characters:*

CHREMYLUS, a poor, but honest farmer

CARIO, his servant

BLEPSIDEMUS, his friend

PLUTUS, the god of wealth

### Critique:

*Plutus* is a dramatized moral fable marked by a debate on the advantages of poverty against the advantages of wealth,

by delightfully irreverent humanizing of gods; and by pungent satire on ill-gotten wealth and ingratitude. The utter non-

sense which takes place in the temple of Asclepius is a high point in the comedy.

### *The Story:*

Chremylus, a Greek farmer, went to the temple of Apollo in Athens. There he asked the oracle how his son might attain affluence without having to resort to knavery. The oracle directed him to follow the first man he encountered on his emerging from the temple and to take the stranger home with him.

The first man Chremylus saw was a blind beggar, whom he followed impatiently. At first the beggar refused to reveal his identity to Chremylus, but when Cario, Chremylus' servant, threatened to push the blind man over a cliff, he fearfully revealed that he was Plutus, the god of riches, blinded by Zeus when he told the god that he would favor only good men. Zeus did not want Plutus to discriminate among men. The unhappy Plutus declared to Chremylus that had he his sight back again he would favor only the good and shun the wicked.

When Chremylus offered to restore his sight to him, Plutus expressed fear of the wrath of Zeus. But Chremylus declared that if Plutus had his sight back, even for a moment, Zeus would be superseded, because the dispensation of all wealth, upon which Zeus was dependent for his authority, would be in the power of Plutus, even money paid for sacrifices offered up to Zeus. Indeed, it would then be Plutus, according to Chremylus, not Zeus, who would be all things to all men. Plutus was delighted to hear these words.

Chremylus, after sending Cario to summon the neighboring farmers, ushered Plutus into his house. When Cario told the farmers that Plutus was at Chremylus' house and that he would lift them out of their poverty, they were delirious with joy. Chremylus, welcoming them, noticed that his friend Blepsidemus was skeptical of Cario's report; he suspected that Chremylus had stolen a treasure. Chremylus declared that Plutus was truly in his house and that all good and deserving

people would soon be rich. Even Blepsidemus was convinced, and he agreed that it was essential to restore to Plutus his eyesight.

As Chremylus prepared to take Plutus to the Temple of Asclepius, there to have his sight restored, the goddess of poverty, a hideous old woman, appeared and objected to the prospect of being cast out of Chremylus' house after having lived with him for many years. Blepsidemus and Chremylus were terrified at the sight of her. But Chremylus quickly regained his composure and engaged the goddess in a debate over which deity, the god of riches or of poverty, was more beneficial to mankind. Chremylus declared that with Plutus once again able to see, those who deserved it would receive money. Thus society would be benefited. The goddess of poverty answered that progress would come to a halt because Plutus would distribute money equally. The pair then argued the difference between beggary and poverty; the goddess maintained that men who entertained her were brave, alert, and strong, while those who entertained Plutus were soft, fat, and cowardly. She declared that men were virtuous when she was their guest, but were corrupted when Plutus was their guest. Chremylus was not convinced by her arguments.

The goddess, having been defeated, departed in sorrow and anger. Chremylus now took Plutus to the temple of Asclepius, the god of healing. He observed every detail of the ritual and laid Plutus on a couch. A priest told them to sleep. Plutus' eyes were wiped with a cloth; then a purple mantle was placed over his head. At a signal from Asclepius, two serpents came forth from the sanctuary and slithered under the mantle. In a short time, Plutus, his sight restored, arose from the couch.

Now, those people who had got their wealth by unfair means looked with fear upon Plutus, but the poor rejoiced at their new good fortune. Plutus was happy; he vowed to correct all of the mistakes he

had made when he was blind. Chremylus was rewarded with great wealth for his service to the god.

While Plutus was a guest in the house of Chremylus, a just man came to petition the god. He had helped his friends when they were in need, but they had not responded in kind when he himself had become indigent. The man became wealthy again through the power of Plutus. He offered an old cloak and a worn-out pair of sandals as tribute to the god.

Soon afterward an informer came to the house and complained that he had been ruined by the change wrought in Plutus. Cario stripped the informer of his fine coat and bedecked him in the just man's threadbare cloak.

An old woman, presuming to be a young one, came to see the god. She was distressed because her young lover, who had flattered her in order to get money from her, had deserted her now that Plutus

had made him independent. The youth appeared with a wreath to give to Plutus in appreciation.

Hermes, the messenger of the gods, appeared and reported that Zeus and the other gods were furious because men no longer made oblations to them. He declared that he himself was actually starving since there were no more offerings in the form of cakes or figs or honey, and he urged Cario to succor him. Cario condescended to retain Hermes to preside at the games which Plutus surely would sponsor.

A priest of Zeus came and complained of hunger; when everyone was rich, there were no more offerings to the gods. Chremylus, calling attention to the fact that Plutus had now taken the place of Zeus in human fortunes, hinted that the priest of Zeus would do well to become the priest of Plutus. Zeus having been deposed, Plutus was installed as the supreme god.

## POOR PEOPLE

*Type of work:* Novel

*Author:* Fyodor Mikhailovich Dostoevski (1821-1881)

*Type of plot:* Impressionistic realism

*Time of plot:* First half of nineteenth century

*Locale:* St. Petersburg, Russia

*First published:* 1846

### *Principal characters:*

MAKAR DIEVUSHKIN, a destitute government clerk

BARBARA DOBROSELOVA, his friend

POKROVSKI, a young tutor

THE ELDER POKROVSKI, the tutor's father

BWIKOV, a wealthy landowner

### *Critique:*

*Poor People*, Dostoevski's first published work, appeared serially in 1846 in a literary periodical, *Recueil de Saint Petersbourg*. In this work, Dostoevski established a theme, the miseries of Russia's downtrodden masses, from which he never wandered far during his literary career. In *Poor People*, however, one can detect a sly humor that never appeared again in his work. Indeed, the already somewhat morbid and sick artist could

hardly have seen anything but black despair in life after his sojourn in Siberia, where he was sent in 1849 for revolutionary political activities. Dostoevski's ruthless and unexpected manipulation of his characters' motives and personalities is foreshadowed in Makar's farewell letter to Barbara, in which Dostoevski has Makar admit that he had not been entirely sincere in his friendship with her.



### *The Story:*

Makar Dievushkin, an impoverished government clerk, lived in an alcove in a rooming-house kitchen. Even though his accommodations were unpleasant, he consoled himself that he could see from his window the windows of Barbara Dobroselova, an unhappy young woman whom he supported in her shabby rooms across the street. Makar and Barbara corresponded; occasionally they walked together when Barbara felt well. Makar, poor but honorable, maintained the gravest dignity in his relationship and in his correspondence with Barbara. In their poverty and loneliness, each had warm sympathy and understanding for the other.

Among the boarders was a public relations man of literary pretensions, whose style Makar greatly admired. He was also interested in a former government clerk, Goshkov, and his family of four. Goshkov had lost his job through a legal suit; he was deeply in debt to the homely, shrewish landlady.

Across the street, Barbara's cousin Sasha appeared for the purpose of resolving a difference which had long existed between the cousins. Sasha questioned Barbara's acceptance of Makar's bounty.

Meanwhile Makar sent gifts to Barbara and became poorer with each passing day. He pawned his uniform and, in his poverty, became the butt of jokes. Barbara, protesting somewhat weakly his sacrifices for her, sent him, in return, her life's story, which she had written.

Barbara was the daughter of the steward of a prince in the province of Tula. Her family moved to St. Petersburg when she was twelve. She did not like the city and she detested the boarding school she attended. When Barbara was fourteen, her father died, debt-ridden. Her mother was consumptive. Creditors took all their possessions, and Barbara and her mother moved to the house of a distant relative, Anna Thedorovna, whose source of income was a mystery to them. There Barbara, with her cousin Sasha, an

orphan, was tutored by a sick young student, Pokrovski, who was intelligent but irritable. The young girls teased Pokrovski remorselessly. Barbara, however, soon regretted her behavior and vowed to redeem herself in his eyes.

Pokrovski was visited from time to time by his father, a wizened, obsequious little man who worshiped his son. Because the old man was inquisitive and talkative, Pokrovski had limited the number of his visits to two a week. Old Pokrovski would do anything for his son.

Barbara outgrew the tutoring, but she still had not redeemed herself with Pokrovski. Bent upon wide reading, she sneaked into his room and accidentally upset his bookshelf. Pokrovski entered, and while the pair were replacing the books they realized that they were in love.

As Pokrovski's birthday approached, Barbara joined forces with the elder Pokrovski to buy the young tutor the works of Pushkin; they would give the set to him together. At the birthday party Barbara magnanimously let the doting old father give the books to his son. Pokrovski died soon afterward. Grief apparently weakened the old man's mind. He took his son's books and, following the funeral procession on foot, dropped a pathetic trail of books in the mud of the streets leading to the cemetery. Barbara had stopped writing her life story at the point where her mother was dying of tuberculosis.

The friendship between Makar and Barbara continued. Barbara became concerned with Makar's indulgences, which he could not afford, in her behalf; she urged him to get himself a decent uniform.

At the rooming house Makar, utterly destitute, felt deep pity for Goshkov in his poverty. He sent Barbara a volume of the writings of the public relations man; Barbara declared the book was trash. When the possibility of her becoming a governess in a wealthy household presented itself to Barbara, Makar, in spite of his own poverty, proudly told her that

he could continue to care for her.

Hearing that Barbara had been insulted by an importunate suitor, Makar got drunk and was brought home by the police. In desperation he borrowed money everywhere, even from Barbara. His penury seemed to affect his mind. Meanwhile the friendship between the two had become the source of laughter to the other boarders. Makar even suspected the public relations man of maliciously gossiping in civil service circles about his having been brought home by the police. He feared for his reputation, all that he had left. Barbara invited him to come live with her and her cook, Thedora; she urged him to stop borrowing and to stop copying the public relations man's style in his letters.

A lecherous old man, sent by Anna Theodorovna, called on Barbara. After Barbara and Thedora got rid of him, Barbara, in alarm, told Makar that she would have to move immediately. Lack of money, however, prevented her removal. Because he could offer no security, Makar was refused a loan by a rich usurer. Everything went wrong; Makar's position at the rooming house became impossible. Barbara burned her hand and could not sew for a living. She sent Makar money, which he spent on drink. But even in his abject condition Makar gave coins to Goshkov that he might feed his family.

Makar made a mistake in his official work and was ordered before his superior, who was so affected at the sight of Makar's wretched person that he gave the poor

clerk one hundred roubles and took his hand. These gestures saved Makar physically and morally. He regained his self-respect and faced life with a new vigor. All went well at the office and at the rooming house.

Bwikov, a wealthy landowner who had once courted Barbara and had deserted her in her misfortune, came to St. Petersburg and offered her money, which she refused.

Goshkov, meanwhile, was officially absolved of guilt in a case involving misappropriation of funds and was awarded substantial damages. Moved deeply by his freedom and solvency, the man broke in mind and body and died of shock.

Bwikov returned to Barbara and offered marriage to atone for his desertion. He planned to take her to his country estate for her health. After much debate Barbara and Makar agreed that she must marry Bwikov. Makar could not help remarking, however, that Bwikov would probably be happier married to a certain merchant's daughter in Moscow.

Barbara, preparing excitedly for a magnificent wedding, employed Makar to run countless petty errands for her. Makar planned to move into Barbara's rooms and to retain Thedora as his cook. It saddened him to think of Barbara's leaving him, of her going to the steppes to become the lady of a great estate. In a last letter he implored her to stay but admitted that his passionate turns of phrase were to some extent only a literary exercise.

## THE POT OF GOLD

*Type of work:* Drama

*Author:* Titus Maccius Plautus (c. 254-184 B.C.)

*Type of plot:* Comedy

*Time of plot:* Second century B.C.

*Locale:* Athens

*First presented:* c. 195 B.C.

*Principal characters:*

EUCLIO, a miser

MEGADORUS, Euclio's rich neighbor, who wished to marry Euclio's daughter

EUNOMIA, Megadorus' sister

LYCONIDES, Eunomia's son, in love with Euclio's daughter

STAPHYLA, a slave belonging to Euclio

### Critique:

Although the miser is unusual in Roman comedy, Plautus was not the first dramatist to use such a character, and he had as his models the older Greek dramatists who had made use of various kinds of misers in their plays. Menander, for instance, wrote three or possibly four plays which might have been Plautus' source or inspiration for his *The Pot of Gold*. Dating the Plautine play is difficult. Internal evidence indicates that the violation of Euclio's daughter occurred in August and that the play was produced for the Megalensian games, which were first held in 194 B.C. Like most Plautine comedies, this play had considerable influence on European drama. In the seventeenth century, versions by Ben Jonson, Molière, Thomas Shadwell, and Hooft appeared. Fielding's *The Miser*, written in the eighteenth century, also was based in part on this Plautine comedy.

### The Story:

The grandfather of Euclio, an Athenian miser, had entrusted a pot of gold to his household deity after burying the pot within the hearth. The god, angered in turn at the grandfather, the father, and Euclio himself, had kept the secret of the treasure from all, until finally the daughter of Euclio had endeared herself to the god. In an effort to help the girl, the deity then showed Euclio where the gold was hidden, so that the miser, by using the money as a dowry, might marry his daughter to Lyconides, the young man who had seduced her.

Euclio, miserly and distrustful by nature, was thrown into a feverish excitement by the discovery of the gold. He feared that someone would learn of its existence and either steal or gull it from him. After carefully hiding the gold in his house once more, he was afraid that even his old female slave, Staphyla, might learn of its whereabouts. Staphyla, in her turn, was worried by her master's strange behavior and by the fact that her young mistress was pregnant.

Meanwhile Megadorus, a wealthy neighbor and uncle of Lyconides, planned to marry Euclio's daughter, and he enlisted the aid of his sister Eunomia in his suit. Megadorus said that he was so pleased with the girl's character that he would marry her, contrary to the Athenian custom, without a dowry.

Seeing Euclio in the street, Megadorus went out to ask the old miser for his daughter's hand. Euclio, distrustful because of his new-found gold, thought Megadorus was actually plotting to take the gold from him. But Megadorus assured him that all he wanted was to marry the girl, with or without a dowry; he even offered to pay the expenses of the wedding. Upon these terms Euclio agreed to marry his daughter to Megadorus. After Megadorus left, however, Euclio could not convince himself that the prospective bridegroom was not after the pot of gold.

Euclio informed Staphyla of the proposed marriage, which was to take place the same day. Staphyla, knowing that when Euclio's daughter was married she could not conceal her pregnancy, immediately began to worry about her mistress. Staphyla had little time to worry, however, for very shortly a caterer, bringing cooks, entertainers, and food, arrived at Euclio's house to prepare the wedding feast. The caterer had been hired by Megadorus, as he had promised.

Returning from the market place with some incense and flowers to place on the altar of his household god, Euclio was horrified to see all the strangers bustling about his house, for he immediately thought they were seeking his pot of gold and would steal it from him. Euclio first drove all the caterer's people from the house in a fury and then removed his pot of gold from its hiding place. After he had removed it from the house he told them to return to their work.

Euclio decided to take the gold and hide it in the nearby temple of Faith. On the way he met Megadorus, who asked Euclio to join him in drinking a



bottle or two of wine. Euclio refused, suspecting that Megadorus wanted to get him drunk and then steal the pot of gold. Going on to the temple of Faith, Euclio hid the money. Although he did not know it, a slave belonging to Lyconides, the young man who had violated Euclio's daughter, observed where the money was placed. The slave took the money from its hiding place, but Euclio, rushing back to see if it was still safe, prevented the theft.

In an effort to find a safe hiding place for his gold, Euclio took it to the grove of Silvanus. The slave, anxious to please his master and repay Euclio for a beating, watched where Euclio hid the gold in the grove.

In the meantime, Lyconides, having learned of Megadorus' plans to marry Euclio's daughter, went to Eunomia, his mother, and told her that he himself wanted to marry the girl. Pressed by Eunomia for his reasons, Lyconides revealed that he had violated the girl while he was drunk and wished to make amends by marrying her. Even as they spoke, the excitement in Euclio's house among the women told Eunomia and Lyconides that the baby had been born to Euclio's daughter. Eunomia then agreed to help her son marry the girl.

Lyconides went to Euclio to tell of his guilt in violating the miser's daughter. He found Euclio greatly upset, for the miser had just discovered the theft of his gold from Silvanus' grove. Lyconides be-

lieved that Euclio was angry with him because he had fathered the daughter's child. Euclio, on the other hand, thought that the crime to which Lyconides was confessing was the theft of the gold. Finally the young man convinced Euclio that he had not stolen the miser's gold. He then told Euclio about his violation of the girl and the birth of the child. Megadorus, in the meantime, had renounced the girl. Euclio, who had looked forward to the marriage of his daughter and the rich Megadorus, felt that he was utterly betrayed by the world.

After Euclio and Lyconides parted, the slave appeared and told Lyconides about the pot of gold he had stolen. Lyconides insisted that the slave bring the gold to him. After a lengthy argument the slave reluctantly obeyed; he hated to think that the gold would be returned to miserly Euclio.

When the slave brought the gold to Lyconides, the young man went to the house of Euclio and returned the treasure. The miser, glad to have the pot of gold once more in his hands, was so happy that he readily agreed to a marriage between his daughter and Lyconides, in spite of the fact that Lyconides had violated the girl and caused her to bear a child out of wedlock.

Strangely enough, after the wedding Euclio had a change of heart and gave the entire pot of gold to the newly wedded couple.

## THE POWER AND THE GLORY

*Type of work:* Novel

*Author:* Graham Greene (1904- )

*Type of plot:* Psychological realism

*Time of plot:* The 1930's

*Locale:* Mexico

*First published:* 1940

*Principal characters:*

FATHER MONTEZ, a fugitive priest

MARCÍA, the mother of his child

FATHER JOSÉ, a renegade priest

A LIEUTENANT OF POLICE

A POOR MESTIZO

### Critique:

This novel reflects the author's interest in Mexico and his experience as a resident of that country. It is not surprising that he should write a sympathetic novel about the persecution of priests in Mexico, since Greene himself is a convert and his serious novels are in keeping with Catholic idiom and doctrine. In this book he deals, as usual, with the psychology of the individual. *The Power and the Glory* was published in the United States in 1940 under the title *The Labyrinthine Ways*. It proved unpopular. A new edition, with the original title restored, has increased the body of readers familiar with the novel. In particular, Greene is a master of suspense.

### The Story:

In a particular Mexican state the Church had been outlawed and the priests driven underground by the threat of being shot. After several months, word went out from the governor's office that there was still one priest, Father Montez, who was moving from village to village carrying on the work of the Church by administering the sacraments and saying masses. A young lieutenant of police, an ardent revolutionist and an anti-clerical, persuaded his chief to let him search for the priest who, as the authorities saw it, was guilty of treason.

Two photographs were pasted up together in the police station. One was the picture of an American bank robber who had killed several police officers in Texas; the other was that of the priest. No one noticed the irony, least of all the young lieutenant, who was far more interested in arresting the clergyman. While the officer was receiving permission to make a search for Father Montez, the priest was already in the village, having come there in order to get aboard a boat that would take him to the city of Vera Cruz and safety.

Before Father Montez could board the boat word came to him that an Indian woman was dying several miles inland. True to his calling, the priest mounted a mule and set out to administer the last rites to the dying woman, even though he realized that he might not find another ship to carry him to safety. There was one other priest in the vicinity, Father José. But Father José had been cowardly enough to renounce the Church, even to the point of taking a wife, a shrewish old woman. The authorities paid no attention to him at all, for they felt, and rightly so, that the priest who had renounced his vows was a detriment and a shame to the Church.

After completing his mission, Father Montez came back to the coast, where he spent the night in a banana warehouse. The English manager on the plantation allowed him to hide there.

The following day, hoping to find refuge from the police and from the revolutionary party of Red Shirts, he set out on muleback for the interior. As he traveled, he thought of his own past and of himself as a poor example of the priesthood. For Father Montez was a whiskey priest, a cleric who would do almost anything for a drink of spirits. In addition, he had in a moment of weakness fathered a child by a woman in an inland village. Thinking himself a weak man and a poor priest, he was still determined to carry on the work of the Church as long as he could, not because he wanted to be a martyr but because he knew nothing else to do.

After twelve hours of travel he reached the village where his one-time mistress and his child lived. The woman took him in overnight, and the following morning he said a mass for the villagers. Before he could escape the police entered the village. Marcía claimed him as her husband, and his child, a little grown girl of seven,

named him as her father. In that manner, because of his earlier sins, he escaped. Meanwhile the police had decided on a new tactic in uncovering the fugitive. As they passed through each village they took a hostage. When a certain length of time had passed without the apprehension of Father Montez, a hostage was shot. In that manner the lieutenant of police in charge of the hunt hoped to persuade the people to betray their priest.

After the police had left the village without discovering him, Father Montez mounted his mule and went on his way. He traveled northward in an effort to escape the police and, if possible, to make his way temporarily into another state.

Some hours after leaving the village, Father Montez met with a mestizo who fell in with him. Before long the half-breed discovered that Father Montez was the priest for whom the police were searching. He promised that he, a good Catholic, would not betray the secret, but Father Montez was afraid that the promised reward of seven hundred pesos would be too much of a temptation for the poor man.

When they reached a town, however, it was Father Montez' own weakness which put him into the hands of the police. He had to have some liquor, the sale of which was against the law. He managed to buy some illegally, but his possession of the contraband was discovered by one of the revolutionary Red Shirts, who raised a cry after him. Tracked down by a posse, the priest was caught and placed in jail. Fortunately, he was not recognized by the police, but since he had no money he was kept in jail to work out the fine.

The lieutenant of police who was searching feverishly for him unexpectedly did Father Montez a good turn. Seeing the ragged old man working about the jail, the lieutenant stopped to talk with him. The priest claimed to be a vagrant who had no home of his own.

The lieutenant, feeling sorry for the old fellow, released him and gave him a present of five pesos. Leaving town, Father Montez started out across the country to find a place of temporary safety. After traveling for some time, he met an Indian woman who could speak only a few words of Spanish. She managed to make him understand that something was wrong with her child. He went with her and found that the baby had been shot; his immediate guess was that the American bandit had done the deed.

After performing rites over the child, Father Montez continued his flight. He eventually made his way into the next state, where he was given sanctuary by a German plantation owner. After resting a few days, he planned to go to a city and there present his problems to his bishop. Before he could leave, however, he was found by the mestizo, who said that the American bandit, a Catholic, was dying and needed the priest. Father Montez answered the call, even though he was sure he was being led into a trap. The bandit was really dying, but he lay in the state from which Father Montez had just escaped. With him was a party of police, waiting for the priest's appearance in order to arrest him.

Immediately after the bandit's death the police closed in and Father Montez was captured. Taken back to the capital of the state and tried for treason, he was found guilty and sentenced to be shot. The lieutenant of police, who felt sorry in a way for the old priest, tried to persuade the renegade Father José to hear Father Montez' last confession, but Father José, who feared the authorities, refused. Father Montez was led out and shot without the benefit of the Church's grace. Yet the lieutenant of police had not succeeded in removing the Church's influence; in the evening of the day on which Father Montez died another priest made his way, in secret, into the town where the execution had taken place.



## THE PRINCE AND THE PAUPER

*Type of work:* Novel

*Author:* Mark Twain (Samuel L. Clemens, 1835-1910)

*Type of plot:* Social criticism

*Time of plot:* Sixteenth century

*Locale:* England

*First published:* 1882

### *Principal characters:*

TOM CANTY, a London street beggar

JOHN CANTY, his father

EDWARD, Prince of Wales

MILES HENDON, a disinherited knight

HUGH HENDON, his brother

HUGO, a thief

### *Critique:*

In many ways, *The Prince and the Pauper* is a companion piece to *A Connecticut Yankee at King Arthur's Court*. Both are historical satires; both deplore the lack of democracy and cleanliness of early England; both scrutinize the past from a viewpoint of modern morality. Lastly, both exhibit humor derived from ludicrous situations. In its compactness and relative brevity *The Prince and the Pauper* is in some ways superior to *A Connecticut Yankee*. But the denouement of the novel is disappointing. It is as if the fantasy got away from the author and overwhelmed him. The outstanding quality of this novel is the beloved simplicity of the prince himself, his unswerving tenacity to his royal training throughout all his difficulties, and his final act of clemency.

### *The Story:*

On the same day, in London, Tom Canty and the Prince of Wales were born, the first unwanted and the second long awaited. While the prince, Edward Tudor, lay robed in silks, Tom Canty wallowed in the filth of Offal Court.

Tom's father forced him to beg during the day and he beat the boy at night; but Tom had private dreams of his own. Pretending that he was a prince, he gathered his ragtaggle court of street urchins around him. One day, hoping to see Prince Edward of England, he invaded

the royal precincts, but when he tried to approach the prince he was cuffed by a guard and ordered away. Edward, witnessing the incident, protected Tom and took the young beggar into the palace. There, in the privacy of Edward's chamber, Tom confessed his longing to be a prince. When the two boys exchanged garments they discovered that they were identical in appearance. Unrecognized as the real prince and mistaken for the beggar boy, Edward was promptly thrown into the streets of London, where he wandered helplessly, mocked by people whom he approached with pleas that they pay homage to him as their rightful prince.

Meanwhile, in the palace, it was thought that the prince had gone mad because he could recall none of the royal matters which he was supposed to know. King Henry issued an edict that no one should discuss the royal lapse of memory, and the Princesses Mary and Elizabeth mercifully tried to aid their supposed brother, who by that time was too frightened to confess that he was Tom Canty, a beggar dressed in the prince's clothing.

King Henry VIII, sick in bed, had given the Great Seal of the kingdom to Prince Edward for safekeeping. When Henry demanded the return of his seal, Tom reported that he did not know where it was.

While the Prince of Wales, a homeless waif, wandered the streets under the

crowd's mocking raillery, King Henry died. Edward was found by John Canty, Tom's father, and brought to Offal Court; but during the wild celebration of Tom's ascension to the throne Edward escaped from John Canty. Again tormented by skeptical crowds who laughed at his protests that he was now King of England, Edward was rescued by Miles Hendon, the disinherited son of a baronet. Thinking Edward was mad, Miles pitied the little waif and pretended to pay him the homage due to a monarch.

Miles had loved a girl named Edith, who was coveted by Miles' brother Hugh. By trickery, Hugh had gained his father's confidence and Miles was turned away from home. Edward declared that Miles had suffered unjustly and promised the adventurer any boon he might ask. Recalling the story of De Courcy, who, given a similar opportunity by King John, requested that he and all his descendants might be permitted to wear hats in the presence of the King of England, Miles wisely asked that he be permitted to sit down in Edward's presence, for the young king had been ordering Miles about like any other personal servant.

In the role of King of England, Tom was slowly learning to conduct himself royally. Regarded by his attendants as mad, he was able to display his lack of training, and his failure to recall events familiar to Edward, with no calamitous results. At the same time his gradual improvement offered hope that his derangement was only temporary.

John Canty lured Edward away from Miles' protection and took the boy to Southwark, there to join a pack of thieves. Still vainly declaring himself king, Edward was again the center of ridicule. One of the thieves, Hugo, undertook to teach Edward the tricks of his trade. Making his escape, Edward wandered to a farmhouse where a kind woman, pitying the poor, insane beggar boy who declared himself King of England, fed him. Edward wandered on to the hut of a hermit who accepted naively Edward's claim to

royalty. In turn, the hermit revealed to Edward that he was an archangel; the hermit was really mad. While Edward slept, the hermit brooded over the wrongs done him by King Henry. Believing Edward really to be the king, and planning to murder him, the hermit managed to tie up the boy while he slept. John Canty and Hugo, following the trail of the escaped waif, rescued him and forced him to rejoin the band of rogues. Again he was compelled to aid Hugo in his dishonest trade. At last Miles found the boy and saved him.

Miles was on his way back to Hendon Hall to claim his heritage and Edith for a wife. Arriving at their destination, they learned that Miles' father was dead and Hugh, married to Edith, was master of Hendon Hall. Only five of the old servants were still living, and all of them, in addition to Hugh and Edith, pretended not to recognize Miles. Denounced as a pretender, Miles was sentenced to the stocks, where the abuse showered upon him by the mob so enraged Edward that he protested loudly. When the guards decided to whip the boy, Miles offered to bear the flogging instead. Grateful to his friend, Edward dubbed Miles an earl, but the imprisoned man sorrowed at the boy's display of insanity. Upon Miles' release from the stocks the two set out for London, where they arrived on the day before the coronation of King Edward VI.

In regal splendor, enjoying the adulation of his subjects, Tom Canty rode through the streets of London toward Westminster Abbey. There, just as the crown was about to be set on his head, a voice rang out demanding that the ceremony cease, and the real king, clothed in rags, stepped forth. As the guards moved to seize the troublemaker, Tom, recognizing Edward, ordered them to halt. The Lord Protector solved the mystery by asking the ragged king to locate the Great Seal that had been lost since King Henry's death. Edward, after much dramatic hesitation, managed to remember the exact

location of the Seal. Tom admitted that he had innocently used it to crack nuts.

When Miles was brought before the rightful King Edward, he exercised his privilege of sitting in the king's presence. At first he had doubted that the waif was really the king, but when Edward ordered his outraged guards to permit that disrespectful act, Miles knew that his young friend had not been insane after all. Furthermore, Edward confirmed Miles' title of earl. Hugh was stripped

of his titles and land. Later he died, whereupon Miles married Edith, whose earlier refusal to acknowledge his identity had been the result of Hugh's threat to kill his brother.

Tom returned to Offal Court with Edward's promise that he and his family would be honored for the rest of their lives. Edward righted many wrongs he had encountered during his adventures. John Canty, whom he wanted to hang, was never heard from again.

## THE PRINCESS OF CLÈVES

*Type of work:* Novel

*Author:* Madame Marie de Lafayette (1634-1693)

*Type of plot:* Sentimental romance

*Time of plot:* Sixteenth century

*Locale:* France

*First published:* 1678

### *Principal characters:*

THE PRINCESS DE CLÈVES, née Chartres, a beautiful young noblewoman

THE PRINCE DE CLÈVES, her husband

THE DUKE DE NEMOURS, in love with the princess

THE VIDAME DE CHARTRES, uncle of the princess

THE QUEEN DAUPHINE, Mary, Queen of Scots, friend of the princess

### *Critique:*

Because *The Princess of Clèves* is superior to any of the other romances written by Madame de Lafayette, some literary historians and critics have hesitated to credit her with the authorship of a book so simple in outline but elegant in detail. There seems no reason to doubt the authenticity of the work, however, if we remember that during its composition the novel was discussed and criticized by the brilliant men and women who attended the salon over which Madame de Lafayette presided. These included the Duke de Rochefoucauld, Madame de Sévigné, Huet, the royal tutor, Segrais, the poet, Cardinal de Retz, and many others. The writer undoubtedly profited by the suggestions and advice of her friends. Certainly, out of their personal memories of an earlier time, they aided in reconstructing the historical background and details of the book. More

important, this early novel defined areas of experience which later writers have charted more completely. The careful analyses of emotion, the atmosphere of intrigue, the conflict between duty and desire, and the subjective portrayal of character, as presented here, have made the romance one of the landmarks of French literature. The influence of the book can be traced through two distinct literary trends: the psychological novel and the *roman à clef*, which presents real people and events under a thin fictional disguise.

### *The Story:*

The court of Henri II of France was filled with many intrigues, as much of the heart as of anything else. The court itself was divided into several groups. One group was partial to the queen, who was at odds with Henri II because he



chose to be guided in his personal life and in his government by Diane de Poitiers, the Duchess de Valentinois, who had been his father's mistress and was now a grandmother in her own right. A second group was that which surrounded the Duchess de Valentinois. A third group was that which had as its center Princess Mary, wife of the dauphin, the beautiful and brilliant young woman who was also Queen of Scotland.

Into this scene of rivalry came Madame de Chartres, with her very beautiful daughter, to be married to a nobleman with rank as high as possible; Madame de Chartres hoped even for a prince of the blood. Unfortunately for the mother's hopes, the intrigues of the court kept her from arranging a match so brilliant or advantageous. A marriage with either M. de Monpensier, the Chevalier de Guise, or the Prince de Clèves seemed the best that could be made, and there were obstacles to a marriage with either of those, as Mme. de Chartres discovered. Each of the groups at the court was afraid that such a marriage would upset the status of the powers as they stood.

Finally the arrangements were made for a marriage to the Prince de Clèves. The gentleman was perturbed, however, by the attitude of his bride. He loved her greatly, and she seemed to love him dutifully but without the abandon he wished for. He tried to be satisfied when she told him that she would do her best to love him, but that she felt no real passion for him or any man. The marriage was celebrated in grand style, and a fine dinner party, attended by the king and queen, was given at the Louvre.

For many months no one at the court, where extramarital attachments were the rule rather than the exception, dared to say anything about the young wife. Thanks to her mother's solicitude and her own lack of passion where men were concerned, the Princess de Clèves kept a spotless reputation. Her mother, who soon was on her deathbed, knew from various conferences the princess had had

with her—unusual conferences for a married woman to have with her mother, for in reality they were confessions—that the princess had no inclinations to stray from her marital vows.

One evening, however, there was a court ball given in honor of one of the king's daughters, whose marriage was impending. A late arrival at the ball was the Duke de Nemours, the handsomest, most gallant courtier in France. At his entrance the Princess de Clèves who had never seen the duke before, was ordered by the king to dance with him.

In spite of the fact that Queen Elizabeth of England had taken an interest in the Duke de Nemours and had expressed the wish that the young man would visit her court, he remained where he could be near the Princess de Clèves. Even the repeated requests of the French king, who saw in de Nemours a possible consort for Queen Elizabeth, could not remove the duke from her side. Meanwhile the Princess de Clèves did everything she could to conceal her love for the duke from everyone, even from her lover himself. She was determined to remain a faithful and dutiful wife.

One day, while the princess and the duke were in the apartments of the Queen Dauphine, the princess saw de Nemours steal a miniature portrait of herself. Although she had ample opportunity, the princess said nothing to stop him from taking her picture. Some time later the duke was injured by a horse in a tournament, and several people noted the look of distress on the face of the Princess de Clèves. The court was beginning to realize that love was blossoming between the two.

As soon as she realized what was happening in her heart, the Princess de Clèves went to her husband and asked him to take her away from Paris for a time. They went to an estate in the country. While they were there, the princess confessed to her husband that she was falling in love with someone. Admiring her candor, he promised to help her over-

come the passion. Although she refused to name the man she loved, the Prince de Clèves guessed that it was one of three men, a trio which included the Duke de Nemours. But he had no proof.

Although neither knew it, while the princess was confessing her love, the Duke de Nemours was hiding so close to them that he could overhear what was said.

Months went by, and gradually, despite her efforts to keep away from him, the princess indicated to her husband that the Duke de Nemours was the man she loved. The prince was torn by jealousy, but his wife's confession and her obvious efforts to curb her love prevented him from taking any action in the matter. His only recourse was to accuse her at intervals of not being fair to him in loving another.

The strain becoming too much for the Princess de Clèves, she asked her husband's permission to retire to a country estate near Paris. He yielded graciously but sent one of his own retainers to make sure of her conduct while she was away. The retainer returned to report that

twice, at night, the Duke de Nemours had entered the garden where the princess was; the retainer did not know, and so could not report, that his mistress had refused to see the man who loved her.

After the retainer had made his report, the prince fell ill of a fever. When the princess returned, she was unable to convince him that she had not been unfaithful, even though he wanted to believe her. Rather than stand in the way of her happiness, he languished and died.

Some months after her husband's death the Duke de Nemours prevailed upon the princess' uncle, the Vidame de Chartres, to intercede for him with the princess. The uncle did, even to arranging for an interview between the two. At that time the princess told the duke that, in spite of her love for him, she could never marry him. Soon afterward she entered a convent for a time. Later she retired to an estate some distance from Paris. Shortly after her arrival at the country estate she fell ill and died within a matter of days.

## THE PRIVATE LIFE OF THE MASTER RACE

*Type of work:* Drama

*Author:* Bertolt Brecht (1898-1956)

*Type of plot:* Social chronicle

*Time of plot:* 1933-1938

*Locale:* Germany

*Partial presentation:* 1938; first published: 1944

*Principal characters:*

VARIOUS CITIZENS OF THE THIRD REICH

### *Critique:*

*The Private Life of the Master Race*, an exposé of the Nazi regime, is composed of seventeen scenes or one-act plays taken from a longer work, *The Fears and Miseries of the Third Reich*. The scenes form a pageant of the first five years of Hitler's reign. In the usual sense these scenes do not make a play, for there

are no characters who appear in more than one scene; the unity of the work is maintained only by the historical sequence and by a fragmentary narration. Brecht here aims at an epic drama, and he does achieve by documentary presentation a vivid sweep in time. He is highly regarded as a poet. The worth of

THE PRIVATE LIFE OF THE MASTER RACE by Bertolt Brecht. Translated by Eric Russell Bentley. By permission of the publishers, New Directions. Copyright, 1944, by E. R. Bentley.

the play lies in the poetry and in the cumulative details of a reign of terror under National Socialism.

### *The Story:*

During the first years of the Nazi regime, techniques for suppressing opposition were rapidly perfected. One object of suppression was any radio capable of receiving broadcasts from Russia. The Nazis relied on the German distrust of Communism to aid in harsh enforcement of the law. Soon neighbors were betraying neighbors. Sets were confiscated and the owners beaten.

In Berlin, in 1933, a storm trooper came to visit his sweetheart who was a maid in a wealthy home. While she was feeding him in the kitchen, the cook's brother came in with a tube to repair the family radio. Since the brother, a common worker, did not give the Heil Hitler greeting plainly enough, the trooper put on a demonstration to show the Nazi power. He pretended to explain the current methods of exposure by staging a scene at the welfare office. He was the more anxious to scare the worker because he had drunk the Nazi's beer.

The trooper, ostensibly in mufti, pretended that he was in a welfare line discussing the things wrong in Germany. The worker answered him by imitating the common complaints heard from non-Nazis. Simulating camaraderie, the trooper clapped the worker on the shoulder. On arriving at the office, the man would be closely interrogated, for there was a chalk cross on his shoulder. The trooper had drawn the cross on his hand and transferred it to the worker's shoulder with a friendly pat. After that bit of dramatizing the worker left abruptly.

In the concentration camps the Socialists, the Communists, and the non-political liberals realized too late that they should have been united before Hitler came to power. Now they were impotent. In the factories there were broadcasts by happy workers who had been carefully coached

in what they were to say. In private homes a member of the family would be returned in a zinc box; the official explanation was always that death had come from natural causes.

By 1935 even the scientists were afraid. Spied on by their Nazi employees, they were often handicapped in their laboratories by the prohibition against correspondence with foreign scientists. It was forbidden even to mention the name of Einstein, for he was a Jew.

In Frankfort a Jewish wife was packing. Her husband was a prominent physician and an Aryan. She had stood her racial stigma as long as she dared, but now their friends were beginning to cut them socially. Carefully tending to her wifely duties, she telephoned to friends, asking them to look after things in her absence. After she had finished calling, she prudently burned the notebook containing the telephone numbers. Then she began rehearsing the speech she would make to her husband.

She would be brave. She would go to Amsterdam for a few weeks until the persecution died down. Really, the only reason she was leaving was to relieve her husband from embarrassment. As she went through the carefully thought-out speech, her husband came in. At once she broke down. The husband pretended to believe that she would be gone only a short while, and when things were better he would come to Amsterdam for her. He would like a few days outside of Germany himself. Surely the Nazis could not for long shackle the intellectuals.

Even the judges were confused. They had come to the point where they gave decisions the way the party wanted them, but sometimes it was difficult to know just what the party desired. In Augsburg three storm troopers broke into a store run by a Jew and took some valuable jewelry after wounding the Jew. To the judge the case looked like a simple one; the Jew had offered great provocation; the storm troopers had acted rightly in



defending the honor of the party. But after talking with the prosecutor the judge was not sure how he should decide.

There was race pollution mixed in the case. The Jewish store manager had a nineteen-year-old daughter about whom there had been rumors. The father also had an Aryan partner who had access to party headquarters. The owner of the building had changed his testimony. Perhaps the case was clear cut; the judge would decide against the storm troopers, for German justice was honorable even for Jews.

But the inspector in the case confused him again. He said the prosecutor was inducing the judge to give the wrong decision because he wanted the judge's post for himself. The harassed judge asked an older colleague for advice, but the other man could give him little help. With a heavy heart the judge prepared to go into his courtroom, where ribald storm troopers occupied every seat.

Perhaps one of the most effective devices of the regime was to teach the children in the youth organizations to inform on their parents.

In 1936 a man who had been released from a concentration camp came to call on a man and a wife with whom he had worked in the resistance movement. The couple were afraid to take him into their confidence again, for the pressure in the concentration camps was great. The meeting was an embarrassing one. The couple tried not to notice the released man's shrunken hand with the missing fingers, and he in turn pretended not to notice their lack of confidence in him.

As food became scarcer in the stores, the waiting lines were longer in the mornings. Butter was sacrificed to can-

nons and prices rose beyond the ability of the people to pay. The store owners themselves led a precarious existence, for they never knew when they would be arrested for infractions of rules. A butcher, who had been a Nazi before 1933, forced his son to join the storm troopers, but his loyalty did him little good. When he refused to put cardboard hams in his window, the Nazis began to persecute him. In despair the butcher hanged himself in his shop window over a card which announced to the world that he had voted for Hitler.

There were faint signs of resistance to the all-powerful regime. Farmers were supposed to hand over their grain to the government and buy feed at a fixed price. Here and there, however, a farmer would take the precaution of having his wife and children stand guard. While they watched he would feed grain to his hungry pigs.

In Lübeck, in 1937, a fisherman lay dying. He had argued long hours with his storm trooper son over Hitler's evident determination to start a war. Now as the dying man talked with his pastor he dared to mention the life to come. The son left his father's bedside without speaking. The pastor had referred to the Sermon on the Mount; no good Nazi could be taken in by Jewish superstition.

In Hamburg, in 1938, just after the union with Austria, a small group discussed ways and means of getting out an opposition leaflet. Such a project was almost impossible. A woman in the group read a letter from an executed father to his small son, a letter in which the father declared that his hard fate would not have been in vain if his son remained true to the common people.

## PRIVATE LIVES

*Type of work:* Drama

*Author:* Noel Coward (1899- )

*Type of plot:* Comedy of manners

*Time of plot:* 1930

*Locale:* France

*First presented:* 1930

*Principal characters:*

SIBYL CHASE, a bride

ELYOT CHASE, her husband

AMANDA PRYNNE, Elyot's first wife

VICTOR PRYNNE, her husband

*Critique:*

One of the most popular of the plays of Noel Coward, *Private Lives* is sophisticated high comedy at its best, a story of misadventures created by an exchange of husbands and wives. Originally performed by Coward himself and the late Gertrude Lawrence, it won immediate success. There is little plot, but the brilliant dialogue and unconventionality of theme more than sustain the play and place it among the best brittle farces of the modern stage.

*The Story:*

Sibyl Chase loved being married. She was as much in love with the idea of being a bride as she was with her husband Elyot, perhaps more so. On her honeymoon night Sibyl went into raptures over Elyot, but she did not forget, or let him forget, that she knew he had loved his first wife Amanda madly. She was certain that their breakup had been Amanda's fault, that she had been a mean-tempered and probably a wanton woman. When Sibyl told him that she knew how to handle a husband, how to make him happy, Elyot feared that she meant she knew how to manage a husband. He was a trifle disturbed.

Unknown at first to the Chases, Amanda was honeymooning at the same hotel with her new husband, Victor Prynn. Victor had much the same ideas about marriage as Sibyl had. He would take care of Amanda, make her forget that dreadful brute to whom she had been married. The fact that Amanda never asked to be taken care of was unimportant. Victor would teach her to be a suitable wife.

When Amanda and Elyot saw each

other again, each wanted to move out of the hotel before their respective mates knew about the presence of the other couple. But Sibyl and Victor were not accustomed to making abrupt changes without reason, and so they refused to leave. Thus Amanda and Elyot thought they were not responsible when they talked together again and found that they still loved each other passionately after five years of separation. Recalling their happy times together, each tried for a time to avoid the issue uppermost in their hearts and minds. At last Elyot broke the polite conversation by saying that he still loved Amanda. They fell into each other's arms.

Amanda tried for a time to make them consider Sibyl and Victor, but Elyot easily convinced her that those two would suffer more if they all lived a lie. After making their plans to go to Paris, Amanda left without telling her husband, Elyot without telling his wife.

Because they had fought so violently and so often in their married days, Amanda made Elyot promise that whenever they started to bicker they would use a password and each keep quiet for two minutes. In Amanda's flat in Paris they were often forced into quick use of the magic password, for they were torn equally between love and hate. Amanda's conscience bothered her a little, but Elyot could easily soothe that nagging little voice with love, logic, or a flippant remark. Sorry that they had wasted five years of separation after their divorce, they agreed to marry each other again as soon as Sibyl and Victor would divorce them. Elyot was annoyed when he learned that Amanda had spent those five

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years in having little affairs with various men, but he saw no reason for her being annoyed at his own transgressions.

Their quarrels occurred over nonsensical things for the most part. At the root was often Amanda's concern for the moral questions involved in their past and present relationship. When Elyot brushed these aside with worldly and flippant comment, Amanda came back to him more passionately than before.

The last explosion occurred as a result of Amanda's mention of another man of whom Elyot had always been jealous. Without knowing quite how the quarrel got out of hand, they found themselves throwing things at each other and slapping each other viciously. The magic password failed to work during their quarrel. As each slammed into a different bedroom, neither was aware that Sibyl and Victor had come into the room at the height of the rumpus and settled themselves quietly on the sofa.

The next morning Sibyl and Victor had a very sensible discussion concerning the situation they had found the night before. Sibyl wept copiously, not so much from sorrow as from custom; it was the right thing for an injured wife to do. Each blamed the other's mate for the sordid scene in Amanda's apartment. When Amanda and Elyot joined them, they

were very polite with each other and with Sibyl and Victor. At first the situation was like a cozy morning call for coffee. When Amanda and Elyot admitted that they were sorry, that it was all a mess and a mistake, Sibyl and Victor agreed that the culprits were not contrite enough. Elyot, in particular, seemed crass about the whole thing, particularly to Victor, who wanted to thrash him. But Elyot could see no use in heroics; he honestly admitted that his flippancy was only an attempt to cover real embarrassment.

At the beginning of the unpleasant scene Amanda and Elyot had refused to speak to each other, but as Sibyl and Victor continued to do the proper thing, mouthing little platitudes about morals and the sanctity of marriage, Elyot winked at Amanda. While the injured spouses made and reversed plans for divorces, the sinners paid less and less attention. At last Sibyl and Victor began to quarrel, each accusing the other of weakness in still loving such a wicked and worldly person as Amanda or Elyot. When Sibyl gave Victor a resounding slap, he in turn shook her soundly. In the midst of the quarrel Amanda and Elyot picked up their suitcases and tiptoed out the door together.

## THE PRIVATE PAPERS OF HENRY RYECROFT

*Type of work:* Novel

*Author:* George Gissing (1857-1903)

*Type of plot:* Reflective romance

*Time of plot:* Late nineteenth century

*Locale:* England

*First published:* 1903

*Principal character:*

HENRY RYECROFT, a thoughtful man

### *Critique:*

This work, sometimes called a novel, is a kind of biography of the reflections of a thoughtful, literate man. It is held together by the person of Henry Rye-

croft, but there is little structure for the book as a whole. Rather, the episodes and sketches give Ryecroft's views on the widest variety of subjects from Xenophon to

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berries. The character of Ryecroft himself is revealed with scrupulous minuteness. Essentially a withdrawn humanist, he is gentle and remote but aware of his England.

### *The Story:*

For many years Henry Ryecroft had toiled unceasingly at all kinds of writing. He did straight hack work, translating, and editing. At first he knew the bitterest of poverty, but at long intervals a book appeared under his name and at last he gained a somewhat less precarious livelihood. At rare intervals some modest affluence enabled him to take a short trip abroad. By the time he was fifty his health was failing; his wife had been dead for years, and his married daughter had a home of her own.

By a stroke of luck he inherited a legacy from an acquaintance, a sufficient income for his modest needs. He lost no time in leasing for twenty years a cottage in rural Devon and in bidding goodbye to his writing. In Devon he settled down contentedly with a quiet housekeeper. After his death his private papers, written during his few years in Devon, were arranged by a friend and published.

It was spring. For more than a week Ryecroft had done no writing. His house was perfect, with just enough room, a completely rustic setting, an interminable quiet. His housekeeper, who rarely spoke more than a word or two at a time, kept the house shining and cheerful. Ryecroft walked about the countryside in the pleasant weather. He was no botanist, but before long he knew the names of most of the common plants he saw.

One day he came upon a boy crying bitterly. The child had been given sixpence and sent to repay a debt, but he had lost the money and for hours he had been weeping in the wood. He did not fear his parents' wrath; rather, he was aware of how much a sixpence meant to them. Ryecroft gave him a sixpence. Not long before he could not have afforded such a sum.

Ryecroft remembered the many years when he was bound to the pavements of London. He lived in a mean room, ate irregularly, begrudged time away from his hack writing. The beds he slept in so soundly would now seem an abomination. He had been young in those days, but not for anything, not even for a regained youth, would he go through those lean years again.

Ryecroft had always purchased books, even when he was poor. Once he got a complete Gibbon at a bargain and carried it home in two trips. To look at booksellers' windows and at advertisements one might think that the English were literary or at least book lovers. But the daily newspaper was a better measuring rod. It was devoted to horse racing, scandal, war, and threats of war; books got very little space.

In the summer Ryecroft sat reading one day in his garden. A chance breeze carried a perfume that reminded him of his boyhood. His wise father had seen to it that his family was seldom in crowds. In those days it was still possible to find spots along the English coast where crowds were unknown, and the Ryecrofts always spent tranquil vacations at the seaside. It always seemed that their keenest pleasure came on the trip home when the train stopped at their station.

At one period of his life Ryecroft, with little respect for the Sabbath, had reserved his best satire for the day of sanctified rest. Now Sunday had become the culmination of a quiet week; its deeper quiet made a perfect day. The housekeeper, doing only necessary work, went to church twice. Surely it did her good. Ryecroft arose later than usual and dressed in different clothes. While the housekeeper was gone, he looked into rooms he seldom saw during the week. In London Sunday had always meant cacophonous church bells. When he was a boy, Sunday had been the day he was permitted to look at expensive adult books.

One thing about contemporary Eng-

land was the decline of taste in food. Faddists vaunted the delights of vegetarianism, but lentils were a poor foreign substitute for good, honest English meat. Ryecroft had even met a man who boasted of eating only apples for breakfast.

A friend, a successful author, came to visit for two days. The friend, working only two or three hours a day, made two thousand pounds a year. He and Ryecroft, poor scriveners together in London, had never dreamed that they both should know prosperous times. His friend's visit recalled London more sharply; the only things he really missed in the metropolis were concerts and picture galleries.

In autumn Ryecroft was busy learning to distinguish the hawkweeds. He had no notion of a scientific classification; common names were more fitting. At dusk, as he was walking past a farmhouse, he saw the doctor's rig at the gate. After he had passed by he turned back to see the chimney silhouetted in the sunset afterglow. The scene was irresistible; he hurried home to read *Tristram Shandy* again after twenty years. Such impulses came fairly often. One morning he awoke an hour early, in great impatience to read the correspondence of Goethe and Schiller.

The triumph of Darwinism and the spread of positivism had many consequences. Agnosticism was an early result, too reasonable to last. Oriental magic, Buddhism, hypnotism were all the rage for a while, as psychical phenomena and telepathy were now, but Ryecroft was equally indifferent to esoteric fads and to the discoveries of Marconi and Edison. Boasts about triumphs of human

knowledge were childish. He agreed somewhat with Spinoza, who said that the free man thinks of death only rarely, although he was not free in Spinoza's sense. Thinking of death very often, he found the stoics a comfort.

During his first winter in Devon, Ryecroft tried to keep a wood fire. Now he had a comfortable coal grate. A storm recalled the days when he would gladly have tramped far in the wind and rain, but such an exploit would kill him now. His room seemed the most comfortable in all England. Comfortable also because he was able to spend money, he sent fifty pounds to an indigent friend and passed a pleasant hour thinking of his friend's delight at the windfall.

In those days it was the fashion to condemn the English kitchen. Cooks were called gross and unimaginative, but Ryecroft believed that English cooking was the best in the world. The beef tasted like beef, and the mutton was decidedly mutton. Rather than being a nation with one sauce, only England knew the virtues of meat gravy. However, English cooking had been better before the oven became the cook's friend and refuge; a spitted joint was incomparably better than a modern oven roast.

The strength of England probably came from two sources. First there had been Puritanism, which set moral standards. Also, the English read the Old Testament; they were the chosen people. Perhaps the last thirty years had seen the decline of conventional religion and the growth of materialism. The old prudishness, however, had given way to new strength.

## THE PROFESSOR

*Type of work:* Novel

*Author:* Charlotte Brontë (1816-1855)

*Type of plot:* Psychological romance

*Time of plot:* Nineteenth century

*Locale:* Belgium and England

*First published:* 1857

### Principal characters:

WILLIAM CRIMSWORTH, the narrator, a young teacher  
EDWARD CRIMSWORTH, his brother  
MR. HUNSDEN, a wealthy mill owner  
M. PELET, master of a boys' school  
Mlle. ZORAÏDE REUTER, mistress of a girls' school  
Mlle. FRANCES EVANS HENRI, a student

### Critique:

*The Professor*, Charlotte Brontë's first completed novel, was not published until after her death. Simplified in plot and free from the atmosphere of mysticism and mystery contained in *Villette*, *The Professor* reads like an early study for that later novel. The story of an English teacher who seeks fortune in Europe, the book presents a rather touching love story and deals with certain problems which seem to have disturbed the young author: Catholicism, marriage, continental culture. The brief picture of Hunsden suggests an embryonic Rochester, and the characterization of Zoraïde Reuter is quite well drawn. Much of the material in this novel was drawn from Charlotte Brontë's own experience; the location of the girls' school in Brussels, for example, is that of the institution attended by the Brontë sisters in 1842.

### The Story:

Orphaned in infancy, William Crimsworth had been meagerly supported by his mother's brothers, Lord Tynedale and the Hon. John Seacombe. William's brother Edward, ten years his senior, had taken over his deceased father's mill and prospered.

Upon his graduation from Eton, William, refusing to accept further aid from the uncles who had treated his mother so coldly, asked his brother for employment. When he arrived at Bigben Close, where the mill was located, Edward censured his young brother for having submitted to Tynedale and Seacombe for so many years. Edward was harsh and cold in speech and act, and his pretty young wife, although inclined at first toward warmth, began to treat William in much the same way. Edward hired William as a clerk

at ninety pounds a year and requested that the young man live away from Crimsworth Hall.

A grudging brother and a harsh master, Edward invited William to his house only once, along with some other mill workers, to attend a party. That evening William met Mr. Hunsden, a flippant, wealthy mill owner who, judging Edward a false brother and a tyrant, publicly denounced him. As a result Edward furiously dismissed William. Hearing of William's decision to go to the continent, Mr. Hunsden gave him a letter of introduction to a Mr. Brown in Brussels.

When William presented his letter, Mr. Brown suggested teaching as a possible career. Through his influence William became a teacher of English and Latin in the pension of M. Pelet. Next door to M. Pelet's day school was a seminary for girls headed by Mlle. Reuter. Shortly afterward Mlle. Reuter asked William to give lessons to her girls during part of each week.

Having met Madame Reuter, a gross and droll woman, William was surprised to find her daughter, Zoraïde Reuter, young and charming. Teaching young ladies, William discovered, was not the same as teaching young boys. Made-moiselles Eulalie, Hortense, and Caroline proved to be haughtily disdainful but at the same time coquettish. M. Pelet, taking deep interest in William's personal relationships at Mlle. Reuter's school, questioned him about his impressions of Mlle. Reuter and the three young coquettes of the classroom.

William admired Mlle. Reuter. When he made a weak attempt at flirtation, she did not discourage him. But one night he overheard M. Pelet and Mlle. Reuter



talking in the park about their forthcoming marriage, which M. Pelet wished to hasten and she wished to delay. M. Pelet then accused her of encouraging William, who was obviously in love with her, and he described the affair as ludicrous, since she was ten years William's senior. Mlle. Reuter, laughing pleasantly at M. Pelet's disclosure, denied interest in William.

Although William knew M. Pelet to be insincere in his friendship, he did not reveal his knowledge. He did, however, attempt to overcome his attraction toward Mlle. Reuter. William sensed that she was trying to regain his favor when she appealed to him to treat kindly a new pupil, Mlle. Frances Henri, who was also a teacher at the seminary. William, not disposed to please Mlle. Reuter, harshly criticized Frances on her first appearance. Later he was surprised at the girl's fine accent in reading English, and his interest turned from Mlle. Reuter to Frances, who was an enigma to him. Once, taking time for private and encouraging discourse with his apt pupil, he found that the schoolmistress had been eavesdropping. William learned that the girl's mother had been English, that she had been reared by an aunt, and that she was trying to educate herself in the hope of teaching French in England, where her present profession as a teacher of sewing would not be a stigma upon her dignity if she were also a teacher of language.

William, watching Frances grow in poise and wit, made special efforts to encourage her, until Mlle. Reuter warned him that he gave Frances too much of his time. The directress seemed to hover over him constantly in an attempt to recapture his affections; but he found her deceitful, artful, cruel. After she abruptly dismissed Frances from the seminary, she innocently pleaded that she did not know the young woman's address.

Frances returned to the seminary to find William, but the directress kept them from meeting. Instead, William received a note of thanks from his pupil and twenty

francs in payment for his teaching. William gave Mlle. Reuter notice that he intended to quit the seminary.

After a month's futile search for Frances he accidentally came upon her mourning over the grave of her father. When it began to rain, Frances took William to her rooms, where the pair drank tea and read from an English book. Frances was earning a living by lace mending. She could not seek another position as a teacher because she feared that Mlle. Reuter would not give her satisfactory references. Bitterly resenting Mlle. Reuter's treachery, William took his leave. He managed to return the twenty francs before he departed.

Drawn to William by his coolness, Mlle. Reuter had repulsed M. Pelet with hints that she favored the English schoolmaster. After William's resignation, perceiving that she had overplayed her hand, she returned her favor to M. Pelet. Smirking with victory, he informed William of his forthcoming marriage. William, deciding that the school would be intolerable with Mme. Pelet under the same roof, resigned his position.

Frances wrote that she had been employed by a Mrs. D. to teach in an English school in Brussels. Along with this communication came a letter from Hunsden announcing his arrival. Hunsden, after berating William for his failure to forge ahead, casually announced that Edward's mill had failed. He had sold Crimsworth Hall and abused his wife until she left him, but he had managed to renew his credit, start another business, and regain his wife. William's one concern over the matter was the whereabouts of his mother's portrait, which had hung in Crimsworth Hall. The next morning William received from Hunsden, as a gift, the missing portrait.

Within a few weeks William was fortunate enough to be appointed professor of English in a college in Brussels. Cheered by the promise of his new position, William went to Frances, whom he had not seen since the night he had met her in

the cemetery, and asked her to marry him. She accepted on the condition that she retain her teaching post. Although William's income was large enough for both, she pleaded that she did not wish to marry him merely to be supported.

William and Frances were married. Within a few months Mrs. Crimsworth proposed that she elevate her position by starting a school, and William agreed to her plan.

When they had been married ten years, a period in which Frances' school flourished and a son had been born, the Crimsworths went to England to live. They settled near Hunsden, who during the years that followed became their close friend. Young Victor Crimsworth, reflecting in character many of the attributes of each parent, grew up in the atmosphere of a tranquil and loving home.

## THE PROFESSOR'S HOUSE

*Type of work:* Novel

*Author:* Willa Cather (1876-1947)

*Type of plot:* Psychological realism

*Time of plot:* A few years after World War I

*Locale:* Hamilton, a Midwestern university town

*First published:* 1925

### *Principal characters:*

GODFREY ST. PETER, a middle-aged teacher and historian

LILLIAN ST. PETER, his wife

ROSAMOND, and

KATHLEEN, their daughters

LOUIE MARCELLUS, Rosamond's husband

SCOTT MCGREGOR, Kathleen's husband

TOM OUTLAND, a former student at Hamilton

AUGUSTA, a seamstress

### *Critique:*

Although Willa Cather uses a minimum of lively incident in *The Professor's House*, the novel is intricate in both its character portrayal and its plot structure. Godfrey St. Peter is one of the author's most sensitive and sympathetic creations, and it is the mirror of his nostalgic but discerning mind which reflects the tensions of shifting relationships in the St. Peter family. The story does not move in straightforward fashion; flashbacks and indirect revelation of past events are used to throw light on a baffling and complicated personal problem. There is little surface drama in what happens to Godfrey St. Peter, but his inward struggle is unfolded with uncommon directness and illumination.

### *The Story:*

The Oxford prize for history brought Professor Godfrey St. Peter not only a certain international reputation but also the sum of five thousand pounds. The five thousand pounds, in turn, built the St. Peter family a new house, into which the Professor had been frankly reluctant to move.

For half a lifetime the attic of the old house had been his favorite spot—it was there that he had done his best writing, with his daughters' dress forms for his only company—and it was in this workroom that Augusta, the family sewing-woman, found him when she came to transfer the dress forms to the new house. To her astonishment, the Professor declared quizzically that she could not have them; he

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intended to retain the old house in order to preserve his workroom intact, and everything must be left as it was.

Nevertheless, the new house made its own claims. That same evening found the Professor host at a small dinner party for a visiting Englishman. The Professor's daughters and their husbands were present, and during dinner the conversation turned to the new country house being built by Rosamond and Louie. Louie explained to the visitor why the name Outland had been selected for the estate. Tom Outland had been a brilliant scientific student at Hamilton, as well as The Professor's protégé. Before being killed in the war, he had been engaged to Rosamond. His will had left everything to her, including control of his revolutionary invention, the Outland vacuum. Later, Louie Marcellus himself had married Rosamond and successfully marketed Tom's invention. The new house, Louie concluded, would serve in some measure as a memorial to Outland.

Louie's lack of reserve visibly irritated the McGregors, and the Professor himself maintained a cool silence. The next morning his wife took him to task for it. Lillian had been fiercely jealous of her husband's interest in Tom Outland. The Professor found himself reflecting that people who fall in love, and who go on being in love, always meet with something which suddenly or gradually makes a difference. Oddly enough, in the case of Lillian and her husband, it had seemed to be his pupil, Tom Outland.

More and more the Professor sought the refuge of his study in the old house, where he could insulate himself against increasing family strain. Even here, however, interruptions came. Once it was Rosamond, self-conscious about accepting all the benefits of the Outland invention. Her father refused to share her good fortune but suggested that she aid cancer-ridden Professor Crane, who had collaborated with Tom in his experiments. Rosamond stiffened immediately, for outside the family she recognized no obligations.

Soon there was more evidence that the family was drifting apart. Kathleen confessed to her father her violent reaction to Rosamond's arrogance. It became known that Louie, attempting to join the Arts and Letters Club, had been blackballed by his brother-in-law. The Professor was distressed by the rift between his daughters, both of whom he loved, although he had a special affection for Kathleen.

Louie Marcellus' real fondness for the St. Peters was demonstrated when the time came for the Professor to fill a lecture date in Chicago. He and Rosamond, paying all bills, took them to Chicago, installed them in a luxurious hotel suite, and tempted them with diversions. During a performance of *Mignon*, Lillian, softened by memories aroused by the opera, confirmed the Professor's impression that her resentment of Tom Outland had affected their marriage.

Louie's next plan was even more elaborate: he and Rosamond would take the Professor and Lillian to France for the summer. The Professor loved France, but he recognized the futility of trying to compromise his and Louie's ideas of a European vacation. He begged off, pleading the pressure of work, and eventually the others departed without him.

The Professor moved back into the old house and luxuriated in independence. He decided to edit for publication Tom Outland's youthful diary, and constantly he turned over in his mind the events in Tom's dramatic history.

Years before, Tom had appeared on the Professor's doorstep as a sunburned young man who was obviously unaccustomed to the ways of society. Tom wanted to go to college, although his only previous instruction had come from a priest in New Mexico. Interested and curious, the Professor saw to it that Tom had a chance to make up his deficiencies and enter the university. The St. Peter house became the boy's second home, and the little girls were endlessly fascinated by his tales of the Southwest. To them he confided that his parents had died during their wagon



journey westward and that he had been adopted by a kindly worker on the Sante Fé Railroad.

Tom's diary was chiefly concerned with his strangest boyhood adventure. To regain his strength after an attack of pneumonia, he became a herd rider on the summer range. With him went his closest friend, Roddie Blake. On the range Tom and Roddie were challenged by the nearness of the mysterious Blue Mesa, hitherto unclimbed and unexplored. They saved their wages and made plans; when their job was finished, they set out to conquer Blue Mesa.

They made a striking discovery. In the remote canyons of the mesa were Indian rock villages, undisturbed for three hundred years and in a miraculous state of preservation. This gift of history stirred Tom to a strong decision. His find should be presented to his country; the relics must not be exploited for profit. With Roddie's consent he took six hundred dollars, boarded a train, and left for Washington.

Weeks later he returned, worn out by red tape and indifference, only to learn that Roddie had finally weakened and sold the Indian treasures to a foreign scientist.

In a climax of bitterness he quarreled with Roddie. A year later he walked into the Professor's garden.

Recalling Tom Outland had always brought the Professor a kind of second youth. Tom was the kind of person the Professor had started out to be—vigorous, unspoiled, ambitious. Marrying Lillian had brought happiness, none the less real for having now faded; but it had chained him, he felt, and diverted the true course of his life. Now, reviewing the past, the Professor suddenly felt tired and old. At the news that the travelers would soon return, he thought he could not again assume a family role that had become meaningless.

When Augusta came for the keys to reopen the new house, she found the Professor lying unconscious on the floor of his den. Its one window had blown shut, and the unvented gas stove had done the rest. Augusta sent for the doctor, and the Professor was revived. He found that his temporary release from consciousness had cleared his mind. He was not only ready to face his family, but he was ready to face himself and a problem that came too late for him to flee.

## THE PROMISED LAND

*Type of work:* Novel

*Author:* Henrik Pontoppidan (1857-1943)

*Type of plot:* Social criticism

*Time of plot:* Late nineteenth century

*Locale:* Denmark

*First published:* 1891-1895

*Principal characters:*

EMANUEL HANSTED, a clergyman and reformer

HANSINE, his wife

MISS TONNESEN, his former fiancée

DR. HASSING, a physician

### *Critique:*

Pontoppidan's novel reflects the class distinctions and the division between town and country folk in nineteenth-century Denmark, at a time when the peasants were struggling for a greater

voice in the affairs of that country. As in the case of so many European novels dealing with social problems, the characterization, the plot, and the happenings are secondary to the social meaning and the

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tone of the work. As a result, the characters are types rather than individuals, and in a plot subordinate to theme the happenings are not skillfully tied together. Quite obviously these items were relatively unimportant to the author; he was intent upon giving a picture of the struggle between the People's Party and the Conservatives, and the effects of that struggle on individuals. Sympathetic to the less-favored group, Pontoppidan, like so many problem novelists, told only one side of the story; one result is that his upper-class characters, like those of the American novelist Theodore Dreiser, are often overdrawn.

### *The Story:*

Emanuel Hansted, son of a wealthy Copenhagen family, and a minister, had left his home city years before to take over a pastorate in the country. Somewhat of a reformer, he had become addicted to the socialism rife in Europe in the second half of the nineteenth century, and to prove his fellowship with the peasants whom he served he had married a peasant girl and undertaken to farm the land on which the rectory was situated.

As the years passed Hansted's wife, Hansine, presented him with three children; his land, however, repaid him only with debts. Although he tried experiment after experiment, Emanuel's fields did not produce enough to support his family. Stubbornly, Emanuel refused to acknowledge that he was no farmer; he even continued to refuse any payment from his parishioners and gave away the money he received for the benefit of the poor.

In spite of his sacrifices, despite his never-flagging efforts to share their lives, and his ties with them through marriage, the peasants did not accept him as one of themselves. The fact that he had come among them as an outlander was too strong for them to forget, even in the times of stress that came when the newly-formed People's Party of Denmark, representing chiefly the peasantry, was trying

to control the government, in order to provide for the education of the masses and to improve the lot of the common people generally.

To the casual eye Emanuel might have seemed a peasant, for he had nothing to do with the few gentry who lived in the vicinity. He even distrusted the doctor, whom he had to call in occasionally to treat a member of his family. Indeed, Emanuel summoned Doctor Hassing only when an emergency existed. As for his family, Emanuel had put his father and his sister entirely out of his mind; only his wife and children, who tied him to the peasantry, were acknowledged as kin.

One summer all of nature and mankind seemed determined to show that Emanuel was a misfit in the rural area he had adopted. His crops were even poorer than usual. He had borrowed the seed he put into the ground, and, after it was in, nature refused to send the weather he needed to produce successful yields in the fields. In Copenhagen the Conservative Party gained in strength and defeated the People's Party, first in small items, then in large. As the peasants lost their political power, the people of Emanuel's parish began to look upon him as one who belonged on the other side.

As if that were not enough, Emanuel's oldest child, a son, began to suffer from an ear inflammation that had gone untended for two years. At last, upon Hansine's insistence, Emanuel sent for Dr. Hassing. The physician could not believe that Emanuel had permitted the child's health to fall into such a dangerous state; Emanuel, on his part, could not understand that the child was really ill. Failing to follow the doctor's advice, he treated his son as if he were well and healthy. Because of his father's failure to face reality, the boy died.

Before long Emanuel and Hansine began to drift apart, for their son's death had erected a barrier between them that had been years in the making. Hansine felt that her husband really was unhappy,

and she believed that he actually wanted to escape from the dismal, unappreciative rural parish.

Quite by chance, while out walking alone to prepare his Sunday sermon, Emanuel came upon Dr. Hassing and a small party of picnickers. Prevailed upon to join the group, he found among them Miss Tonnesen, his former fiancée from Copenhagen. Emanuel walked back to Dr. Hassing's home with the picnickers and, because it was growing dark, remained for supper. The genteel conversation, the quiet wealth of the home, the very food on the table, the music after supper—all of these things reminded Emanuel of what he had lost when he had refused Miss Tonnesen's love, rejected the family warmth of his parents' home, and turned instead toward the simple, rude life of the peasants. In the days following he ridiculed the people with whom he had spent a few hours, but Hansine saw that he was merely trying to convince himself that he had chosen the 'right path in his life's work.

A few weeks later Miss Tonnesen, who had gone out into the rural area to prove to herself that her former suitor had sunk beneath her, visited the rectory. Her father had been the former rector of the parish; under his care the rectory had been a place of beauty, both within and without. His daughter, seeing it for the first time in many years, was amazed to see how Emanuel had let it fall into disrepair. Only a few of the rooms, equipped with the barest of essentials, were in use. The gardens and lawns were overgrown; even the outbuildings and fields had been years without proper care. Miss Tonnesen could scarcely believe that the man she had loved could have permitted the grounds in his charge, and himself as well, to slip

into the state in which she found them.

Miss Tonnesen's visit bothered Hansine. She saw in the other woman all that her husband had given up when he had married her instead of a woman from his own social class. Even Hansine's children asked if they could go to Copenhagen to visit the beautiful lady. Emanuel himself realized that Miss Tonnesen represented something he had lost, but could still regain. He became dissatisfied with the peasantry, and they quickly sensed his unrest. His farm workers left him when, angry because the rains ruined any chance he had of harvesting a crop of rye, he abused them for their laziness.

The climax came when the director of the district high school, a man who as head of the institution had done much for the peasants, died. Everyone in the region went to the funeral. After it was over a political meeting formed of its own accord. Emanuel, when asked to address the meeting, spoke out against the sloth and narrow prejudices of the peasants. As he spoke, murmurings arose; he finally had to stop speaking when the crowd began to shout insults and ridicule. As he slowly left the meeting, he could hear a new speaker declaring that the pastor should return to his own people.

He met Hansine at the edge of the crowd; slowly they started home. On the way back Hansine told Emanuel that he ought to return to Copenhagen and she to her former life. He sadly agreed. The children, it was decided, would go with their father. To Emanuel's delight, his father and sister wrote him to return as soon as possible. As a result, one morning he and his remaining two children climbed into a carriage and drove away, while Hansine turned to walk to her parents' cottage.

## THE QUEEN'S NECKLACE

*Type of work:* Novel

*Author:* Alexandre Dumas, father (1802-1870)

*Type of plot:* Historical romance

*Time of plot:* Eighteenth century

*Locale:* France

*First published:* 1848



*Principal characters:*

MARIE ANTOINETTE, Queen of France

JEANNE DE LA MOTTE VALOIS, an impoverished noblewoman

CARDINAL DE ROHAN

PHILIPPE DE TAVERNEY, a courtier

ANDRÉE DE TAVERNEY, his sister

COUNT DE CHARNY, a naval officer

OLIVA, a girl resembling the queen

COUNT CAGLIOSTRO, an Italian adventurer and supposed magician

*Critique:*

Always a defender of the integrity of the monarchy, Dumas here presents a lively picture of court intrigue and royal passion. As a mystery story this novel presents not one loose thread or irrelevant detail. As historical fiction it attempts to describe the person of Marie Antoinette as a woman of extreme charm, intelligence, and honor. Count Cagliostro, a character in several romances by Dumas, is again in this book a sinister and mysterious figure motivating the action.

*The Story:*

The Countess Jeanne de La Motte Valois, a descendant of the fallen royal house of Valois, aspired to return to favor in the court of Louis XVI. Suffering extreme poverty, she was honored by a visit from the queen, who gave her money and promised her assistance.

The queen was always a victim of intrigues by her enemies. Even on the night when she had, with the assistance of Andrée de Taverny, made a charitable visit to the Countess de La Motte, one of her enemies had whispered into the king's ear that her majesty had gone on a nocturnal mission of doubtful purpose. Her honesty and proud demeanor put the king to shame, however, and as a conciliatory gesture he offered her a fabulously expensive necklace, which she refused on the grounds that France needed a new battleship more than the queen needed jewels.

Andrée's brother, Philippe de Taverny, was favored by Marie Antoinette for his courtesy and grace. He promptly fell in love with her. At a court reception Philippe was thwarted in his love by perceiv-

ing that Count de Charny had won the queen's favor. It was Andrée's fate to have fallen in love with de Charny also, and she watched with jealousy the queen's innocent flirtation.

While Jeanne de La Motte was plotting to gain entrance to the royal court, Cardinal de Rohan, disliked by the queen because of his former disapproval of her marriage to King Louis, was also hoping to win a place at court. These two hopefuls, combining talents, agreed to aid one another in their ambitious projects.

Count Cagliostro, a mystic and a malicious conspirator against the nobility of France, plotted to create a public scandal about the queen. To aid him he produced an unknown girl, Oliva, whose amazing resemblance to Marie Antoinette deceived even the queen's closest friends. First Count Cagliostro sent Oliva to the salon of M. Mesmer, where she exploited her emotions publicly, drawing attention to herself. Her witnesses mistook her for the queen. Next Count Cagliostro brought the girl to a masquerade ball attended by many of the nobility in disguise, but an affair beneath the dignity of the queen. Again it was said that Marie Antoinette had appeared in public in a most ungracious manner. At the salon and at the ball Jeanne de La Motte had seen the woman who was not really the queen at all. Cardinal de Rohan had been with Jeanne at the ball. Jeanne had perceived that he loved Marie Antoinette, whose disdain for him was well-known.

Widespread gossip about her conduct reached the queen, who, anxious to belie her accusers, brought Jeanne to the king and asked her to assure the monarch that

the queen had not degraded herself in the salon of M. Mesmer. The king loyally asserted that he needed no assurance from an outsider that his queen did not lie. But the gossip about Marie Antoinette's presence at the masquerade ball was not so easily explained away. The queen denied having been there; Jeanne claimed that she had seen her. Others were called as witnesses. Both Philippe and de Charny said that they had recognized her when her mask dropped off. King Louis came to the queen's rescue by vowing that he had been with her in her apartment on the night of the ball.

Jeanne, guided by her intuition, knew that the queen coveted the beautiful necklace that the king had wanted to purchase for her from the jewelers, Boehmer and Bossange. When Jeanne assured de Rohan that the queen would be pleased to own the necklace, he, hoping to buy her royal favor, arranged to purchase it by delivering a down payment of five hundred thousand francs. Jeanne, at Versailles, promptly told Marie Antoinette of de Rohan's generous intention. Her reaction was to assume responsibility for the payment of the necklace herself; as queen, she could not accept so generous a favor from a subject. When de Rohan brought the necklace to her, she graciously dismissed the old enmity between them. Unfortunately, King Louis chose that time to be frugal and refused to grant the queen the sum of money she desired. With timely malice Count Cagliostro collected from de Rohan an old debt of five hundred thousand francs. Hearing of the transaction from Jeanne, the queen ordered her to take the necklace back to Boehmer and Bossange.

But Jeanne had her own plans. She forged a note from the jewelers to the queen acknowledging receipt of the necklace. Next she forged a note from the queen to the jewelers promising to pay the balance due them within three months. Meanwhile Jeanne kept the jewels. To safeguard her theft, she had to prevent de Rohan, who assumed that the queen had

kept the necklace, from meeting Marie Antoinette. He had been told by the deceived jewelers that the queen would pay for the necklace.

Count Cagliostro assisted Jeanne in her plan by taking Oliva to live in a house close to that of Jeanne. When the two women met, Jeanne knew at once she was facing the woman who had compromised the queen by her conduct at M. Mesmer's salon and at the ball. She escorted Oliva to the park on three successive nights, and there de Rohan courted the woman he mistook for Marie Antoinette. De Charny, witnessing the amorous meeting, thought that he saw the queen. Angry and grieved, he reproached Marie Antoinette for her conduct. Again she realized that someone had been impersonating her.

When the day of payment for the necklace arrived, the jewelers petitioned the queen for their money. After an exchange of angry words, Marie Antoinette and the jewelers realized that they had been duped and that their respective notes were forgeries.

The scandal broke. De Rohan, believing that the queen was his mistress but wishing to conceal the fact for his own protection, still assumed that the queen would pay for the jewels. The jewelers thought that he would pay for them. The public thought that the queen retained the necklace so that de Rohan, for love of her, would be forced to pay, or that the king, to avert scandal, would satisfy the jewelers.

When de Charny came to offer the queen his money, she declared her intention to prove her innocence, and she placed de Charny in hiding while she conducted an interview with de Rohan. When the deceived cardinal discreetly hinted at their secret love affair, the queen, outraged, sent for the king. De Rohan had no proof of his accusation. Still believing that he had possessed the queen and that she had kept the necklace, he was sentenced to the Bastille.

De Charny emerged from hiding to throw himself at the queen's feet just as the king returned. To explain de Charny's

supplicating position, Marie Antoinette had to invent a lie. She said that he was begging for permission to marry Andrée de Taverney, who had entered a convent.

Brought before the queen, Jeanne de La Motte refused to divulge any enlightening evidence and followed de Rohan to the Bastille. Jeanne knew, however, that she controlled the situation. If pressed too hard, she could intimate that the queen and de Rohan had a reason for charging her with the theft of the necklace. Then the police discovered Oliva. Seeing her, the queen understood the intrigue that had been worked against her, but Jeanne was still able to connive and to lie about

her association with Oliva so that, in the end, no one was convinced of the queen's innocence. The public, believing Marie Antoinette guilty of adultery and theft, assumed that the person known as Oliva had been invented to conceal the queen's guilt.

After the trial, Cardinal de Rohan and Count Cagliostro, also arrested, were freed. Jeanne de La Motte was publicly branded. The queen was still suspected of being involved in a scandal. No one in the palace realized all involved in the affair were themselves on the threshold of the Bastille and that the Revolution was impending.

## RAINTREE COUNTY

*Type of work:* Novel

*Author:* Ross Lockridge, Jr. (1914-1948)

*Type of plot:* Regional chronicle

*Time of plot:* Nineteenth century

*Locale:* Raintree County, Indiana

*First published:* 1948

### *Principal characters:*

JOHN WICKLIFF SHAWNESSY, a teacher

SUSANNA DRAKE, his first wife

ESTHER ROOT, his second wife

NELL GAITHER, his sweetheart

PROFESSOR JERUSALEM WEBSTER STILES, his friend

SENATOR GARWOOD B. JONES, a politician

### *Critique:*

*Raintree County* is a long novel, panoramic in scope. The story deals with the events of a single day, but by a series of flashbacks it encompasses almost half a century of American history and life. Through the story pass statesmen, soldiers, prostitutes, gamblers, shoddy politicians, simple people of the soil, all fused into the picture that is America. Here are the men and women of the new Republic, struggling through greed, lust, and war to produce the freedom that had been promised one hundred years before.

### *The Story:*

July 4, 1892: That was the day Raintree County, Indiana, had been waiting

for. Her most illustrious son, Senator Garwood B. Jones, would make the main address of the day, introduced by his old friend, John Wickliff Shawnessy, teacher. And as John Shawnessy awoke on the morning of that fateful day, his life began to pass before his eyes. It was a fitful picture—events and people crossed each other without regard to time. Some of the pictures were symbolic, some real. But through them all John Shawnessy searched for the meaning of his life. Somewhere was the key to the secret of his existence. During the day he visited the graveyard, studied an old atlas of the county, talked with old friends. Pieced together, the events of that day told the

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story of John Wickliff Shawnessy, teacher.

Johnny's father was a preacher, a doctor, a teetotaler. His mother was a gentle woman whom he loved more than he was aware of. Johnny's childhood and adolescence were spent like those of most youths in Raintree County, in playing, working, and dreaming of greatness to come. Two people stood out above all others in those days. One was Garwood B. Jones, the other, Nell Gaither. Garwood, showing signs of becoming a politician, was a smooth talker, a shrewd judge of character, a man without principles. Nell was the girl Johnny had loved since he was old enough to know such feelings. She was a combination of lady and hoyden.

Life in Raintree County was brightened by the appearance of Professor Jerusalem Webster Stiles, who established an academy of higher learning. The "Perfessor," as he was affectionately called, was a cynic and a fraud. His training of the young men was devoted slightly to Greek and Latin and heavily to methods of seducing desirable women. His caustic tongue and vivid history drew young men like a magnet.

On the day he had his graduation picture taken, Johnny met Susanna Drake, a southern girl of wealth and sensuous beauty, but questionable reputation. She was an orphan, lately moved to the village from New Orleans to occupy a house she had inherited. She spoke boldly to Johnny and filled him with desire. Although he desired Susanna's beauty, his heart remained true to Nell.

A picnic was held on graduation night. Nell went with Garwood, who escorted her most of the time, but she and Johnny slipped off together and confessed that they loved each other. In Paradise Lake the two went swimming, nude. Johnny never knew what might have happened next, for they were forced back to decency by the yells of their comrades. It seems that the "Perfessor" and the minister's wife had run off together, and

a posse with a rope was hunting the scoundrel. They found the woman at home—the elopers had missed their train—and Johnny later helped the "Perfessor" to escape. Many years were to pass before the man and the boy met again.

On July Fourth of that same year, Johnny found himself again at Paradise Lake, this time with Susanna. As he yielded to his desire and possessed the girl, he knew that it was Nell he really loved.

Susanna returned to New Orleans. In October, Johnny received a letter saying she was coming back to him, pregnant. By the time Susanna arrived, Johnny had made his peace with himself and decided to marry her, although he still loved Nell. Even when Susanna confessed on the night before the wedding that she was not pregnant but only loved him so much that she must marry him, Johnny forgave her.

After the wedding Johnny and Susanna spent a long honeymoon in the South. The year was 1859 and war was fast approaching. Johnny was anti-slavery and Susanna violently pro-South. She seemed to be driven by some mad obsession about Negroes. In New Orleans, Johnny learned a little of her history. Her father had loved a slave and had installed the woman in his house, giving her equality with his insane wife. All three had died in a fire, but it was rumored that the husband and slave had been shot first, locked in an embrace.

Home again, Susanna gave birth to a baby who soon became the greatest joy of his father. Susanna grew more and more withdrawn, alternately spitting out hate and melting in passion. She was driven by desperation, for what Johnny could only suspect. In one last frenzy, she set fire to their house and burned the baby to death. She was rescued, her mind completely gone, and Johnny sent her back to her people to be cared for. He knew at last what he had long suspected. Susanna was the daughter of the slave woman, reared as his own by her

father because he loved the Negro woman above all else. Susanna had also known, but she had fought against the knowledge. Unable to escape it, she had tried to expiate the sin through fire, as her father's wife had done.

Johnny enlisted in the war and lived through many bloody campaigns. He ceased to be John Shawnessy, a human being, and became only John Shawnessy, a soldier. He was wounded, reported dead, present at the theater when Lincoln was shot. None of these events really touched Johnny. His soul was back in Raintree County, rooted in the soil of his homeland.

After the war he spent two years in New York with the "Perfessor," now a newspaperman. Johnny had planned through the war years to get his marriage annulled and return home to marry Nell. But he found that Nell had married Garwood after Johnny's reported death and had died in childbirth. There was nothing now to keep him in Raintree County. But New York provided nothing substantial to his life, and when he was called home by his mother's death, he put his roots down for good. He taught school and became the local philosopher. Susanna, he learned, had escaped her

relatives; she was believed dead. On the strength of that information, Johnny married a former pupil, Esther Root. Esther's father, considering Johnny an atheist and a bigamist, would not give his consent. The couple eloped, and Mr. Root would never again receive his daughter. The years were good to Johnny and Esther. They had a fine family and a respected place in the community. There were people, however, who considered John Shawnessy evil and plotted to expose him to the world.

On the night of July 4, 1892, after the departure of Senator Garwood B. Jones, a delegation from the revival meeting accused Johnny and a local widow of immorality. But the "Perfessor," back to cover the celebration, showed the crowd instead that it was the minister, leader of the posse, who had seduced one of his flock. The "Perfessor" thought it a huge joke that he who had once been run out of town by a preacher could now turn the tables after so many years.

The day having ended, John Shawnessy walked the deserted streets of this village in Raintree County. He was thinking of the yesterdays and tomorrows that are America.

## RALPH ROISTER DOISTER

*Type of work:* Drama

*Author:* Nicholas Udall (1505-1556)

*Type of plot:* Farce

*Time of plot:* Sixteenth century

*Locale:* England

*First presented:* c. 1553

### *Principal characters:*

RALPH ROISTER DOISTER, a well-to-do, cowardly braggart

MATHEW MERYGREEKE, Roister Doister's hanger-on

DAME CHRISTIAN CUSTANCE, a well-to-do widow

GAWIN GOODLUCK, Dame Custance's fiancé

SYM SURESBY, Gawin Goodluck's friend

### *Critique:*

This drama is one of the early English plays acted by schoolboys and patterned after the Roman drama popular in the schools at the time. Neither the plot nor the characters demanded much subtlety

from the youthful actors who originally played it. The humor is broad and the language at times very earthy. Some scenes are truly slapstick, as the scene in which grown men armed with swords are

routed by a widow and her servants armed only with household utensils. Some of the characters in the play are modeled on the stock figures of Roman drama, and some are not. Merygreeke is quickly recognizable as the parasite of Roman drama, and Roister Doister himself is found to be the braggart so typical of classical comedy. Dame Christian, on the other hand, is an English addition to the drama, in her way a sixteenth-century version of Chaucer's Wife of Bath. Her humor can, in fact, be traced to the broad comedy of early mystery plays, as presented in the Towneley Cycle.

### *The Story:*

Mathew Merygreeke, a gay young rascal who likened himself to the grasshopper of the fable, had often had fun and money at the expense of Ralph Roister Doister, a well-to-do, doltish young man who bragged long and loud of his bravery but failed to act anything but the coward when called to action.

In addition, Ralph Roister Doister imagined himself in love with every woman he met, and he swore each time he fell in love that he could not live without the woman who had most lately caught his eye. One day, meeting Merygreeke on the street, he asserted that he was now madly in love with Dame Christian Custance, a widow reported to be wealthy. She had captivated Roister Doister when he saw her at supper.

Merygreeke, anxious to please the man he constantly gulled, agreed to help Roister Doister pursue his suit. He assured the foolish braggart that the widow was certain to accept him and that Roister Doister ought really to try to marry someone of higher station and greater fortune.

Merygreeke went for musicians to serenade Dame Custance, while Roister Doister waited in front of the widow's home. As he waited, three of the widow's servant women came from the house and talked and sang. When they noticed Roister Doister, he came up, talked to

them, and tried to kiss them. After talking with them for a time, Roister Doister gave them a love letter to deliver to their mistress. He boasted that he had written it himself.

Given the letter by her serving-woman, Dame Custance was furious. She reminded her servants that she was an honorable woman, affianced to Gawin Goodluck, who had been for some months on a sea voyage. Dame Custance refused to break the seal of the letter, much less read it.

Meanwhile, to further his suit, Roister Doister sent his servant to the widow's house with some love gifts, a ring and a token in a cloth. The young servant, after some trouble, convinced the widow's serving-women to take the gifts to their mistress, even though she had been angry at receiving the letter.

Handed the gifts, the widow became even angrier, lectured her servants on their conduct, and finally sent a boy to find the man who had delivered the gifts to her house.

Merygreeke, after many a laugh over what happened during Roister Doister's suit, finally went to Dame Custance and revealed his scheme for gulling Roister Doister. The widow said she would never marry such a doltish man, but agreed to join in the fun at the braggart's expense. She went so far as to read the letter he had written to her and said she would make a reply.

Rejoining Roister Doister, Merygreeke listened to the suitor's woeful tale and then told him in outrageous terms that the widow had refused his suit, called him vile names, and accused him of cowardice. Roister Doister immediately vowed that he would assault the widow's house with intent to kill her in combat, along with all her servants. Over Merygreeke's protests, Roister Doister set out to get his men together. Merygreeke laughed and waited, knowing that the cowardly braggart would never carry out his vow.

When they arrived at the widow's



house, Merygreeke offered Roister Doister an excuse for not leading the assault. Instead, the braggart began once more to woo the widow with music and song. He sent Merygreeke to call the widow from her house.

Dame Custance went out to Roister Doister and repeated her refusal of his foolish proposal. Then she read his letter aloud, and by rephrasing it and repunctuating it she made the letter as insulting as Roister Doister had meant it to be loving. The result thoroughly confused the suitor, who vowed it was not the letter he had sent to her. After she left, Roister Doister sent for the scrivener who had actually written the letter for him. The scrivener took the letter, read it aright, and convinced Roister Doister that someone had tricked him.

In the meantime Sym Suresby, friend of the widow's fiancé, arrived to tell Dame Custance that her affianced suitor, Gawin Goodluck, had returned from his voyage and would be with her shortly. Suresby saw and heard enough of the conversation between the widow and Roister Doister to think that the widow was unfaithful to Goodluck. He went off, leaving the widow furious at the tomfoolery of Roister Doister. When she chased Roister Doister off, he again vowed to have revenge on the widow and her servants. Gathering his

men, he approached her house a second time.

The widow, meanwhile, had gone to a trusted friend to enlist his support in getting rid of the troublesome Roister Doister, who threatened to ruin her approaching marriage to Goodluck. The friend consented to aid her. They also enlisted Merygreeke, who agreed to help them and at the same time pull more tricks at the expense of Roister Doister.

The foolish suitor and his men were routed by the widow with household utensils used as weapons. Having proved himself a coward as well as a fool, Roister Doister renounced his suit for the widow's hand. When Goodluck appeared soon afterward, Dame Custance was able to assure him that the reports he had had from Sym Suresby were muddled and that she had never broken her vows to him. She did, however, berate Suresby for not making certain of the truth before repeating what he had heard.

Merygreeke returned on behalf of Roister Doister and asked forgiveness of the widow and Goodluck. When he promised them that they should have much fun at Roister Doister's expense if they would but agree, they assented heartily and invited Merygreeke and Roister Doister to have dinner with them that very day.

## THE RAPE OF LUCRECE

*Type of work:* Poem

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Tragedy

*Time of plot:* 500 B.C.

*Locale:* Ancient Rome

*First published:* 1594

*Principal characters:*

COLLATINE, a Roman general

LUCRECE, his wife

TARQUIN, Collatine's friend and son of the Roman king

### *Critique:*

The story of Tarquin's violation of Lucrece is an ancient Roman legend which has been presented in many versions other than in this poem by Shake-

speare. Because the Elizabethans were especially fond of this legend, Shakespeare had numerous sources upon which to draw. Compared with his other writ-

ings, this poem is far more conventionally Elizabethan, yet its passages of great emotion and its consistently beautiful poetry rank it above other interpretations of the story known in his day.

### *The Story:*

At Ardea, where the Romans were fighting, two Roman leaders, Tarquin and Collatine, spoke together one evening. Collatine, in the course of the conversation, described his beautiful young wife Lucrece in such glowing terms that Tarquin's passions were aroused. The next morning Tarquin left the Roman host and journeyed to Collatium, where he was welcomed by the unsuspecting Lucrece as one of her husband's friends. As he told her many tales of Collatine's prowess on the battlefield, Tarquin looked admiringly at Lucrece and decided that she was indeed the most beautiful woman in Rome.

In the night, while the others of the household were asleep, Tarquin lay restless. Caught between desire for Lucrece and dread of being discovered, to the consequent loss of his honor, he wandered aimlessly about his chamber. On the one hand there was his position as a military man who should not be the slave of his emotions; on the other hand was his overwhelming desire.

But what dreadful consequences might be the result of his lustful deed! His disgrace would never be forgotten. Perhaps his own face would show the mark of his crimes and the advertisement linger on even after death.

He thought for a moment that he might try to woo Lucrece but decided that such a course would be to no avail. Since she was already married, she was not mistress of her own desires. Again he considered the possible consequences of his deed.

At last emotion conquered reason. As Tarquin made his way to Lucrece's chamber all sorts of petty annoyances deterred him. The locks on the doors had to be forced; the threshold beneath the

door grated under his footstep; the wind threatened to blow out his torch; he pricked his finger on a needle. Tarquin ignored these omens of disaster. In fact, he misconstrued them as forms of trial which only made his prize more worth winning.

When he reached the chamber door, Tarquin began to pray for success. Realizing, however, that heaven would not countenance his sin, he declared that Love and Fortune would henceforth be his gods. Entering the room, he gazed at Lucrece in sleep. When he reached forward to touch her breast, she awoke with a cry of fear. He told her that her beauty had captured his heart and that she must submit to his will.

First he threatened Lucrece with force, telling her that if she refused to submit to him he would not only kill her but also dishonor her name. His intention was to murder one of her slaves, place him in her arms, and then swear that he killed them because he had seen Lucrece embracing the man. But, if she yielded, he promised to keep the whole affair secret. Lucrece began to weep and plead with Tarquin. For the sake of her hospitality, her husband's friendship, Tarquin's position as a warrior, he must pity her and refrain from this deed. Her tears serving only to increase his lust, Tarquin smothered her cries with the bed linen while he raped her.

Shame-ridden, he stole away, leaving Lucrece desolate. She, horrified and revolted, tore her nails and hoped the dawn would never come. In a desperate fury, she railed against the night; its darkness and secrecy that had ruined her. She was afraid of the day, for surely her sin would be revealed. Still worse, through her fall, Collatine would be forever shamed. It was Opportunity that was at fault, she claimed, working for the wicked and against the innocent. Time, the hand-maiden of ugly Night, was hand-in-hand with Opportunity. But Time could work for Lucrece now. She implored Time to

bring misery and pain to Tarquin. Exhausted from her emotional tirade, Lucrece fell back on her pillow. She longed for a suicide weapon; death alone could save her soul.

As the dawn broke she began to consider her death. Not until she had told Collatine the complete details of her fall would she take the step, however, for Collatine must revenge her on Tarquin.

Lucrece called her maid and asked for pen and paper. Writing to Collatine, she asked him to return immediately. When she gave the messenger the letter, she imagined that he knew of her sin, for he gave her a sly, side glance. Surely everyone must know by now, she thought. Her grief took new channels. Studying a picture of the fall of Troy, she tried to find the face showing greatest grief. Hecuba, who gazed mournfully at Priam in his dying moments, seemed the saddest. Lucrece grieved for those who died in the Trojan War, all because one man could

not control his lust. Enraged, she tore the painting with her nails.

Collatine, returning home, found Lucrece robed in black. With weeping and lamentations she told him of her shame, but without naming her violator. After she had finished, Collatine, driven half-mad by rage and grief, demanded the name of the traitor. Before revealing it, Lucrece drew promises from the assembled soldiers that the loss of her honor would be avenged. Then, naming Tarquin, she drew a knife from her bosom and stabbed herself.

Heartbroken, Collatine cried that he would kill himself as well, but Brutus, his friend, stepped forward and argued that woe was no cure for woe; it was better to revenge Lucrece. The soldiers left the palace to carry the bleeding body of Lucrece through Rome. The indignant citizens banished Tarquin and all his family.

## RAVENSHOE

*Type of work:* Novel

*Author:* Henry Kingsley (1830-1876)

*Type of plot:* Domestic romance

*Time of plot:* Early nineteenth century

*Locale:* England

*First published:* 1862

### *Principal characters:*

CHARLES RAVENSHOE, of the old House of Ravenshoe

FATHER MACKWORTH, a resident priest

WILLIAM HORTON, a groom, friend of Charles

ADELAIDE SUMMERS, a vain girl

MARY CORBY, ward of the Ravenshoes

CUTHBERT, older brother of Charles

LORD SALTIRE, an atheist and dandy

### *Critique:*

This very long novel is slow in pace, and to some modern tastes Kingsley may seem arch with his interminable asides and his painful foreshadowing. In summary form the novel attempts to cover several centuries in the story of an English family, but the bulk of the book is concerned with the affairs of one generation; rather than a panorama of a family, Kingsley gives the adventures of one

son. Divested of its paraphernalia, the tale is a lively one in the Regency tradition. The malevolent priest is perhaps the outstanding character.

### *The Story:*

The House of Ravenshoe had long been a bastion of Catholicism in England, and the Church of Rome had for generations assigned a resident priest to



the household. Densil Ravenshoe, when he reached manhood, showed a rebellious spirit by going off to London and consorting with Lord Saltire, a notorious atheist. After he had been imprisoned for his debts, his father sent the resident priest to bail him out.

For a while Densil was reconciled to priestly rule, but the new Father Mackworth had his difficulties with him. Densil at last married a Protestant woman, to the consternation of the Church. Five years went by and Densil had no children. Father Mackworth was thinking of asking for another assignment, but he was eavesdropping one evening and what he heard caused him to stay on at Ravenshoe. Cuthbert, Densil's first son, was born, and the priest had the satisfaction of baptizing him in the true faith.

Five years later a second son, Charles, was born. Densil's wife died in childbirth, and shortly the terrible truth came out: Densil had promised to bring up his second son as a Protestant. Charles was given to a nurse, Norah, wife of James Horton, the gamekeeper. She had a boy, William, just a week older than Charles, and she gladly accepted her new charge. Father Mackworth, resolved that a Protestant should never own Ravenshoe, made his plans early.

Charles was a cheerful lad, well liked by all. When he was ten, he went to visit at Ranford, the estate of the Ascots, who were related to the Ravenshoes. Charles was immediately accepted by his Protestant relations; Cuthbert had never been able to win their love. At Ranford Charles met beautiful, imperious Adelaide Summers, a ward of Lady Ascot, and promptly fell in love with her. Another new friend was the famous Lord Saltire, who became fond of the boy.

There was a great storm at Ravenshoe. In the bay a ship went down, split on a rock. Only a few were saved, among them Mary Corby, the daughter of the captain. She was a lovely girl who was accepted as one of the family. She soon fell in love with Charles.

At Oxford, Charles had two intimate friends, Lord Welter, his cousin from Ranford, and John Marston, a scholar. Marston was a good influence over Charles but Welter was a brutal, arrogant bully. Unfortunately Charles followed Welter's habits of drinking, brawling, and gaming. After a wild night of carousing, both Charles and Welter were sent down from the university. To delay his homecoming, Charles stopped off for a visit at Ranford. Lord Saltire helped him make his peace with his father. During his visit he became engaged to Adelaide.

Charles spent several months of enforced vacation at Ravenshoe. During that time Welter and Marston both came to see him. Marston proposed to Mary but she refused him. This period was marred by Father Mackworth, who seemed to Charles an evil genius. Ellen Horton, William's younger sister, ran away because of some trouble which seemed to be connected with Father Mackworth. At the beginning of the next term Charles went back to Oxford.

His stay was brief, for he was recalled by the death of his father. Father Mackworth was in possession of a ruinous secret which Cuthbert offered to buy for ten thousand pounds. Father Mackworth refused money, but to keep Charles from inheriting Ravenshoe he revealed that Norah had switched babies long ago; Charles was really her own son, and William Horton, the groom, was a Ravenshoe. William, a Catholic, became second in line to own Ravenshoe. Distracted, Charles rushed to Ranford to see Adelaide, only to learn that she had run away with Welter.

Calling himself Charles Horton, he took service with Lieutenant Hornby. As a servant he learned that Ellen, his own sister, had been Welter's mistress; now she was a maid in the same household with Adelaide, Welter's new mistress. Welter and Adelaide lived by gambling. Charles had an interview with Welter, who excused his villainy by saying that

he had not known that Ellen was Charles' sister. In reality, Charles was well rid of the scheming Adelaide. After seeing Mary, who had become a governess, from a distance, Charles enlisted in the army to fight against the Russians.

The Ascot family, heavily in debt, had put all their hopes on a horse they had entered in the Derby. In a desperate attempt to recoup his fortunes, Lord Ascot substituted a less famous jockey and bet against his own horse. The Ascot entry won and the family was ruined. At his father's death, Welter became Lord Ascot. Although he had married Adelaide by that time, society ignored her.

In the Crimea, Charles took part in the famous charge of the Six Hundred at Balaklava. Hornby was killed and Charles was wounded. Invalided home, he took service again as a groom under an officer with whom he had served. He hoped to remain and eventually to find his sister Ellen. His health remained poor.

When William made a trip to Sevastopol to look for Charles, a lying soldier had convinced him that Charles was dead. When he heard the news, Lord Saltire made a new will, bequeathing a large sum to Mary but leaving the bulk of his fortune to Welter and Adelaide.

Thinking themselves at last secure, Welter and his wife began to move freely in society. One night, to his horror, Welter recognized Charles in a tavern. Adelaide wanted Welter to keep still, but her husband, conscience-stricken, informed Lord Saltire, who prepared to make a new will immediately. But the great lord died before morning.

Charles was nursed back to health at Ranford after an operation to heal his war wound. When he returned to Ravenshoe, he was a guest of William, now in control of the estate since Cuthbert's death by drowning. But Lady Ascot had started a chain of inquiries which threatened Father Mackworth's design. Finally paralyzed after a stroke, he summoned Ellen, now a nun, and through a wedding certificate in her keeping the truth came out. James Horton, father of Charles and Ellen, had always been looked upon as the illegitimate son of Densil's father, Petre Ravenshoe. But Petre had really married James' mother, and so Charles was the true heir of Ravenshoe after all. Father Mackworth had at one time possessed the marriage certificate, but Ellen had stolen it when she ran away. Her return with the certificate provided proof of Father Mackworth's duplicity.

Ellen returned to her nursing duties; Father Mackworth died after begging forgiveness of the heir he had dispossessed. Charles, the Protestant owner of Ravenshoe, made ample provision for his good friend William and the two were married in a double ceremony, Charles to the faithful Mary and William to his childhood sweetheart. At the celebration Welter acknowledged that Lord Saltire's estate really belonged to Charles. Adelaide had become a permanent invalid after a riding accident; hence they would never have children. In reparation, Welter had willed his entire fortune to Charles.

## THE RECRUITING OFFICER

*Type of work:* Drama

*Author:* George Farquhar (1678-1707)

*Type of plot:* Comedy of intrigue

*Time of plot:* Early eighteenth century

*Locale:* Shrewsbury, England

*First presented:* 1706

*Principal characters:*

CAPTAIN PLUME, the recruiting officer, a gay blade

SYLVIA BALANCE, Captain Plume's fiancée

MR. WORTHY, Captain Plume's friend  
MELINDA, Mr. Worthy's fiancée and cousin of Sylvia Balance  
JUSTICE BALANCE, Sylvia's father  
ROSE, the pretty young daughter of a farmer  
SERGEANT KITE, Captain Plume's aide

### Critique:

This is not Farquhar's best-known play—that honor goes to *The Beaux' Stratagem*—but it is superior to many of the other Restoration comedies. Perhaps the most richly comic soldier in English drama is to be found here in Sergeant Kite, who doubles as a fortune-teller and a pander for his master. It is a long step from the *Miles Gloriosus* of the Plautine comedy, through Captain Bobadil of Ben Jonson's comedy, to this grandly comic figure. In this play the reader is taken from London to Shrewsbury, a welcome change in comedies of this period, most of which were laid in London. In moving his scene from London, Farquhar followed the example of Thomas Shadwell, the poet and playwright who succeeded John Dryden as Poet Laureate. Indeed, the reader is constantly reminded of similarities of incident and tone between the plays of Shadwell and Farquhar. There is less of the elegant tone in this play, however, for it rather leans to the sentiment of later eighteenth-century drama.

### The Story:

Captain Plume, commander of a company of grenadiers, and his aide, Sergeant Kite, went to Shrewsbury to enlist a number of recruits for Captain Plume's command. They went to Shrewsbury because of success in gaining recruits in that city some months before, and because of Captain Plume's amorous successes at the same time. Upon the arrival of the pair they were greeted with the news that a young woman who had just given birth to a child had named Captain Plume as the father. At the captain's request, Sergeant Kite married the woman and went on record as the father of the child. This was not the first time he had done as much for the captain;

he had accumulated a list of six wives in the same manner.

Captain Plume also found his good friend, Mr. Worthy, at Shrewsbury. Mr. Worthy had been a happy-go-lucky chap, much like Captain Plume, until his fiancée had inherited a fortune. The girl, Melinda, had taken on airs after becoming a rich woman, and she proceeded to make life miserable for Worthy. His latest grievance was that another officer on recruiting duty, one Captain Brazen, had apparently become a successful rival for Melinda's hand and fortune. Captain Plume asked Worthy about Sylvia Balance, whom the captain loved but could not marry because his life was too uncertain and he had too little money. Worthy told Captain Plume that Sylvia Balance still thought very well of him.

While Worthy and Captain Plume talked, Melinda and Sylvia were having a conversation of their own, in which Sylvia told her cousin that she was determined that the captain should not leave Shrewsbury alone. The two women quarreled, and after Sylvia's departure Melinda wrote a letter to Sylvia's father telling him that Captain Plume intended to dishonor Sylvia.

That evening Captain Plume had dinner with Sylvia and her father, Justice Balance, who considered the captain a fine match for his daughter. During the evening news came from Germany by mail that Justice Balance's son and heir had died. Immediately the attitude of Justice Balance toward Captain Plume changed, for he did not like to think of the captain as the husband of his daughter if she were to have all his fortune. Calling Sylvia into private conference, he told her of the change in his attitude. Although the girl was very much in love



with the captain, she promised that she would not marry without her father's consent. Captain Plume left the house without learning what had happened. A short time after his departure Melinda's spiteful letter to Sylvia's father arrived. In order to get her away from the captain, Justice Balance immediately sent Sylvia by coach to one of his country estates.

Both Worthy and Captain Plume interpreted Sylvia's departure erroneously. They thought that she believed herself too good for the captain after she had inherited a fortune of two thousand pounds a year. The captain, claiming that he would get along as well without her, proceeded to go about his business of recruiting. While doing so he met a farmer's pretty young daughter, named Rose. Rose and he immediately fancied one another, and the captain went so far as to give his half-promise that he would make the girl his wife. In return, she helped him to add almost a dozen more recruits to his company. These included her own brother and her former sweetheart.

One day Sylvia, disguised in some of her brother's clothes, returned to Shrewsbury, where she met the two recruiting officers, Captain Plume and Captain Brazen, in the company of Melinda. When she told them that she was Mr. Willful, a young man of good family who wished to enlist, they both bid for the new recruit, who finally agreed to join Captain Plume's company. The captain was so pleased with young Mr. Willful that he proffered his friendship, even though the recruit was to be an enlisted man in the company.

Saying that he would be censured for entering the army voluntarily, the recruit asked Captain Plume to have him impressed into service by the provisions of the acts of Parliament. The captain agreed to do so. To help her deception, and also to test the direction of Captain Plume's affections, Sylvia in her disguise pretended to be in love with Rose.

The fiancée of Worthy, meanwhile, had been to see a fortune-teller who was really Sergeant Kite in disguise. The fortune-teller told Melinda that she would die unmarried if she let a man who was to call on her at ten o'clock the following morning leave the country. He had also managed to secure a copy of her handwriting, which he showed her in an attempt to make her think the devil was his helper. Melinda was so impressed that she promised herself to follow the fortune-teller's advice.

Justice Balance decided that the best way to keep his daughter's honor and fortune from falling into the hands of Captain Plume was to provide the officer with the soldiers he needed and to draft them according to the provision made by Parliament. In order to do so, the justice opened his court and had the bailiff bring in a number of men who were eligible for the draft. Among the men was Sylvia in her disguise as Mr. Willful. She had been accused, as a man, of having taken Rose as a common-law wife. In the courtroom Mr. Willful behaved impudently, and the justice decided to punish the brash young man by sending him off as a private in Captain Plume's company of gendarmes. Thus Sylvia tricked her father into sending her away with the captain. In fact, the justice ordered Captain Plume not to discharge Mr. Willful for any reason.

After the hearing Justice Balance went to his home, where he learned that his daughter, dressed in her deceased brother's clothes, had disappeared from his country estate. The justice immediately realized that he had been tricked, that the Mr. Willful whom he had sent off with Captain Plume was really Sylvia. He also thought that Captain Plume had been a party to the deception. When the captain called at the justice's home a short time later, it was soon apparent that he knew nothing of the scheme, for he agreed to discharge the new soldier at Justice Balance's request.

Mr. Willful was called in and un-

masked as Sylvia. Then the father, realizing how much his daughter loved the captain, gave them permission to marry. Immediately thereafter Worthy and Melinda arrived to say that they had also reached an agreement and were to be married shortly. Melinda also apologized for the spiteful letter she had sent to

Justice Balance. Captain Plume, pleased over the prospect of a handsome fortune coming to him with his wife, announced that he was retiring from the army. He turned over all the recruits he had enlisted to Captain Brazen, who had been unsuccessful in finding any men for his company.

## REDBURN

*Type of work:* Novel

*Author:* Herman Melville (1819-1891)

*Type of plot:* Adventure romance

*Time of plot:* Mid-nineteenth century

*Locale:* New York, the Atlantic Ocean, and England

*First published:* 1849

*Principal characters:*

WELLINGBOROUGH REDBURN, a young lad on his first voyage

CAPTAIN RIGA, master of the *Highlander*

HARRY BOLTON, a young English prodigal

### *Critique:*

*Redburn*, like much of Herman Melville's work, was based on his own life. The background of the Redburn family is very similar to that of the Melville family after the father's death. The trip on a merchant vessel is clearly based on a similar round trip to Liverpool which Melville himself had made while still in his teens. The incident of the guidebook, for instance, and the guidebook itself, are taken directly from Melville's own experience. Again, like other of Melville's books, *Redburn* is authentic in its treatment of sailors and sea life. Melville saw seafaring life through the eyes of a common sailor who learned his trade the hard way and wrote his novel from the seaman's point of view. Also, we find in *Redburn* the beginnings of the philosophical elements that made *Moby Dick*, Melville's masterpiece, one of the great novels of all time.

### *The Story:*

Wellingborough Redburn's father had died, leaving the mother and children poorly provided for, even though the father had been a highly successful merchant and at one time a wealthy man.

When Redburn was in his middle teens, he decided to take some of the burden off his mother by going to sea. Given an old gun and a hunting jacket by an older brother, young Redburn left his home along the Hudson River and went to New York to seek a berth on a ship.

A college friend of his older brother aided Redburn in finding a berth on a ship bound for Liverpool. Unfortunately the friend had emphasized the fact that Redburn came from a good family and had wealthy relatives; consequently, Captain Riga, master of the *Highlander*, was able to hire the young lad for three dollars a month. Having spent all his money, and unable to get an advance on his wages, Redburn had to pawn his gun for a shirt and cap to wear aboard ship.

During his first few days out of port Redburn thought that he had made a dreadful mistake in going to sea. His fellow sailors jeered at him as a greenhorn; he made many silly mistakes; he became violently seasick; and he discovered that he did not even have a spoon with which to take his portion of the food from the pots and pans in which it was

sent to the forecastle. Most horrifying of all was the suicide of a sailor who dived over the side of the ship in a fit of delirium tremens.

As the thirty-day cruise to Liverpool from New York wore on, Redburn learned how to make himself useful and comfortable aboard the ship. When he went aloft alone to release the topmost sails, he earned a little respect from his fellow seamen, although they never did, throughout the voyage, let him forget that he was still a "green hand" and had signed on as a "boy." Redburn found the sea fascinating in many ways; he also found it terrifying, as when the *Highlander* passed a derelict schooner on which three corpses were still bound to the railing.

For Redburn one of the liveliest incidents of the voyage was the discovery of a little stowaway on board the *Highlander*. The small boy had been on board the vessel some months before, when the father had been a sailor signed on for a trip from Liverpool to New York. The father had since died, and the boy had stowed himself away in an effort to return to England. Everyone on the ship, including the usually irascible Captain Riga, took a liking to the homesick stow-away and made much of him.

Redburn had little in common with his fellow crew members, most of whom were rough fellows many years older than he. Through them, however, he received an education quite different from that which he had learned in school. At first he tried to talk about church and good books to them, but he soon discovered that such conversation only irritated them into more than their usual profanity and obscenity. Redburn thought they were not really very bad men; they had never had the chance to be good men. Most of all, he disliked them because they looked upon anyone who could not follow the seaman's trade as a fool.

A long, low skyline in the distance was Redburn's first glimpse of Ireland. He met his first true European when an Irish fisherman hailed the *Highlander*

and asked for a line. When he had hauled fifteen or so fathoms of the line into his boat, the Irishman cut the line, laughed, and sailed away. Even though the rope was not Redburn's, he, boylike, felt that the man had played a scurvy trick.

When the *Highlander* arrived at Liverpool, Redburn decided that the English city was not a great deal different from New York. Sailors and ships, he found, were the same in one place as in another, with a few notable exceptions. His trips into the city, away from the waterfront, and excursions into the Lancashire countryside convinced him that he, as an alien, was not welcome. People distrusted him because of his ragged clothing, and he had no money to purchase a new outfit, even though Captain Riga had advanced him three dollars, one month's pay, upon the ship's arrival in port.

Redburn's greatest disappointment came when he tried to use for his excursions an old guidebook he had brought from his father's library. The guidebook, almost half a century old, was no longer reliable, for streets and structures it mentioned were no longer in existence. Redburn felt that the whole world must have changed since his father's time; he saw in the unreliable guidebook a hint that as the years passed the habits and ideals of youth had to be charted anew. Each generation, he learned, had to make its own guidebook through the world.

While in Liverpool, Redburn met Harry Bolton, a young Englishman of good family but a prodigal son. Bolton said that he had shipped on two voyages to the East Indies; now he wanted to emigrate to America. With Redburn's help Harry Bolton was enrolled as a "boy" on the *Highlander* for its return trip to New York. The two boys, traveling on Bolton's money, made a quick excursion to London before the ship sailed, but they were back in Liverpool within forty-eight hours. Redburn saw little of England beyond the port where he had arrived.

On the return trip to America the ship carried a load of Irish emigrants. Redburn



quickly felt sorry for them but at the same time superior to the miserable wretches crowded between decks. The steerage passengers suffered a great deal during the voyage. Their quarters were cramped at best, and during heavy weather they could not remain on deck. For cooking they had a stove placed on one of the hatches, one stove for five hundred people. Worst of all, an epidemic of fever broke out, killing many of the emigrants and one of the sailors.

Bolton had a miserable trip, and Redburn was sorry for him, too. The English boy had lied in saying he had been at sea before. Because he could not bear to go aloft in the rigging, he, in place of Redburn, became the butt of all the jokes and horseplay that the crew devised.

After the ship reached America, however, the voyage seemed to both Redburn and Bolton to have been a good one. They discovered that they really hated to leave the vessel which had been home to them for several weeks. But their nostalgia for the vessel was soon dissipated by Captain Riga. The captain dismissed Redburn without any pay because the lad had left his duties for one day while the ship was at Liverpool. The captain even told Redburn that he owed the ship money for tools he had dropped into the sea. Bolton was given a dollar and a half for his work; the pittance made him so angry he threw it back on the captain's desk. The two boys then left the ship, glad to be back on land once more.

## THE RELAPSE

*Type of work:* Drama

*Author:* Sir John Vanbrugh (1664-1726)

*Type of plot:* Social satire

*Time of plot:* Seventeenth century

*Locale:* England

*First presented:* 1696

### *Principal characters:*

SIR NOVELTY FASHION, LORD FOPPINGTON, a London fop

YOUNG FASHION, his brother

LOVELESS, a gentleman

AMANDA, his wife

WORTHY, a gentleman of the town

SIR TUNBELLY CLUMSEY, a country squire

MISS HOYDEN, Sir Tunbelly's daughter

COUPLER, a matchmaker

BERINTHIA, a comely widow

### *Critique:*

*The Relapse, Or, Virtue in Danger* was written as a sequel to Colley Cibber's *Love's Last Shift* because in Vanbrugh's opinion the latter play did not present an accurate picture of human nature. Lord Foppington is Cibber's Sir Novelty Fashion elevated to the peerage. *The Relapse* was a huge success, and for more than fifty years it held the London stage, sometimes running in more than one theater at a time. Historically, the play is important because it helped to break up the formulas followed in the artificial

comedy of manners. Vanbrugh has been accused of irreligion, which is probably not wholly true, and of licentiousness, which is probably accurate.

### *The Story:*

In the country Loveless and Amanda led a quiet life after a stormy period of marriage troubles. Because Loveless had to go to London rather frequently and because she had reason to doubt his fidelity, Amanda was apprehensive. But Loveless assured her he was temptation-proof;

going to London provided a test of his reform.

Young Fashion and his servant Lory called on Sir Novelty Fashion, the new Lord Foppington, young Fashion's elder brother. Lord Foppington had recently bought a title. Since he was the eldest son, he had plenty of money, although he spent too much as it was. Young Fashion, on the contrary, was destitute. He was minded to join the army as a last resort, but at Lory's suggestion he resolved to humble himself to ask the new lord to pay his debts. But Lord Foppington was busy with the tailor and the shoemaker and hardly spared his brother a word. Although Lord Foppington was on the point of going out, he did invite his brother to stay and have a home dinner by himself.

Angered by his brother's attitude, young Fashion determined on revenge. Coupler, a matchmaker who providentially came in, had a plan. Coupler had arranged a marriage between Lord Foppington and Miss Hoyden, wealthy daughter of Sir Tunbely Clumsey. Lord Foppington was to pay the matchmaker two thousand pounds, but he was afraid the new lord would evade the money agreement. It was decided that young Fashion was to go to Sir Tunbely's house and, pretending to be his brother, marry Miss Hoyden. Coupler, in turn, was to receive a fee of five thousand pounds. Young Fashion agreed to the plan, after a hard time fighting off Coupler's amorous advances.

Loveless and Amanda were installed in their London lodgings and Loveless had already been to the theater. In a confidential mood he told his wife of seeing a beautiful woman in the audience, a woman so handsome he had been unable to keep his eyes off her. Amanda was alarmed, but he told her he admired the woman only in an aesthetic way. Berinthia, Amanda's widowed friend, came to call. To Loveless' surprise, she was the woman he had admired in the theater. Because he pretended to be in-

different to Berinthia's charms, Amanda invited her to stay with them while they were in London.

Lord Foppington also came to call and was quite smitten with Amanda's beauty. Resolving to make a conquest at once, he drew her aside and declared his love. Amanda slapped his face. Loveless, seeing the fracas, wounded Lord Foppington with his sword. Although the wound was not serious, the surgeon pretended that it was, in order to increase his fee. As Lord Foppington was being carried out, Worthy entered and was also attracted by Amanda's charms. After the men had all left, Berinthia had a long talk with Amanda about men and love.

Young Fashion determined to make one more attempt before taking revenge on his brother. Once again he told Lord Foppington of his debts and asked for money to settle them. Lord Foppington refused haughtily, and in the ensuing quarrel young Fashion tried to fight a duel with his brother. Lord Foppington contemptuously refused to fight and left. Resolved to do his worst, young Fashion set out for Coupler's house.

Loveless made love to Berinthia and finally seized her. He left, however, when they were interrupted by Worthy's arrival. Worthy was in love with Amanda. Because Berinthia had once been his mistress, he asked her help in his suit. Berinthia's plan was to let Amanda become jealous of her erring husband; in her anger she would be an easier prey. When Amanda returned, Berinthia told her that Loveless was pursuing a strange woman.

Armed with a letter from Coupler, young Fashion called at Sir Tunbely's house. When he knocked, Sir Tunbely quickly locked Miss Hoyden in her room with her old nurse and sent armed peasants to the gate. Young Fashion was cordially received, however, when he explained that he was Lord Foppington. Miss Hoyden, ripely nubile, was all atwitter.

Although the nurse was supposed to

be a chaperone, she was an indulgent one, and she allowed young Fashion to talk privately with Miss Hoyden. Sir Tunbelly wanted to defer the wedding for a while to allow time to invite the guests, but young Fashion did not dare wait so long. For a small bribe, since Miss Hoyden was more than willing, the nurse made arrangements for Bull, the chaplain, to marry them secretly in the morning. And, since they were to be married so soon, she saw no harm in their staying together that night. The following morning the complaisant Bull performed the ceremony.

When Berinthia and Amanda again discussed the subject of love, Berinthia skillfully played on Amanda's doubts of Loveless' fidelity. According to plan, Worthy then arrived to say that Loveless would be out until very late, and that while waiting for Loveless he would play cards with the ladies. Artful Berinthia withdrew to her chamber and left Worthy and Amanda alone. In her bedroom, meanwhile, Berinthia received the erring Loveless. Putting out the candles, he seized Berinthia and dragged her into the closet. She shouted for help, but she was careful to scream very softly.

Lord Foppington arrived at Sir Tunbelly's house to claim his bride. Taken for an impostor, he was set upon and bound, and young Fashion declared he had never seen the man before. A neighbor identified Foppington, however, and young Fashion fled precipitately. Miss Hoyden decided to keep still about her marriage to young Fashion and to marry again, this time the real Lord Foppington.

Back in London, Coupler showed

young Fashion a letter. Lord Foppington had married Miss Hoyden but would wait until they returned to Lord Foppington's own bed to consummate the marriage. Young Fashion had to wait until the couple came to town to regain his Miss Hoyden. Fortunately, the parson of Fat-goose Living had just died and young Fashion had the disposition of the post. By promising the living to Bull, young Fashion persuaded him that he should tell the truth about the secret marriage.

Meanwhile Berinthia, trying to arouse Amanda's jealousy to the point where she would accept Worthy as a lover, arranged to have Amanda present at a masquerade. Loveless was there in the company of Berinthia, who was masked. Convinced that her husband had a mistress, Amanda received Worthy in her home, but in spite of his best efforts she retained her virtue.

Lord Foppington invited the whole company to come and honor his new bride. Young Fashion appeared also and declared that Miss Hoyden was married to him. Sir Tunbelly was thunderstruck and Lord Foppington was contemptuous of his younger brother's story. True to their agreement, the nurse and Bull backed him up. When it was learned that young Fashion was Lord Foppington's brother, Sir Tunbelly withdrew his opposition and accepted his son-in-law. Lord Foppington met the new turn of events as gracefully as he could. Miss Hoyden, having learned that her first husband was Lord Foppington's brother, had no complaint to make, just so long as she was married to someone.

## REMEMBRANCE ROCK

*Type of work:* Novel  
*Author:* Carl Sandburg (1878- )  
*Type of plot:* Historical chronicle  
*Time of plot:* 1607-1945  
*Locale:* England and America  
*First published:* 1948



*Principal characters:*

ORVILLE BRAND WINDOM, former Justice of the United States Supreme Court  
OLIVER BALL WINDROW, a woodcarver and philosopher  
MARY WINDLING, a young Puritan  
JOHN SPONG, whom she married  
REMEMBER SPONG, their daughter  
ORTON WINGATE, a sojourner in Plymouth  
PETER LADD, a seaman and gambler  
RESOLVED WAYFARE, a follower of Roger Williams  
ORDWAY WINSHORE, a Philadelphia printer  
ROBERT WINSHORE, his older son  
JOHN LOCKE WINSHORE, his younger son  
MARINTHA (MIM) WILMING, a dressmaker's assistant  
OATES ELWOOD, friend of Robert and Locke  
ANN, his sister, Locke's wife  
OMRI WINWOLD, an ex-gambler  
JOEL WIMBLER, an abolitionist  
RODNEY WAYMAN, Mibs' husband, a Confederate officer  
MILLICENT (MIBS), their daughter  
BROOKSANY, his wife

*Critique:*

*Remembrance Rock*, a first novel published when its writer was 70, is a work almost as sprawling and formless as the land it celebrates. The pattern is simple: three stories dealing with the settling of Plymouth, the American Revolution, and the Civil War, set between a prologue and an epilogue which have for background Washington in the years of World War II. Imperfect as a novel, the book is nevertheless a great American document, presenting in human terms and in the idiom of Sandburg's "swift and furious people" the growth of the American dream through more than three centuries of our national history. *Remembrance Rock* has been called a saga, a chronicle, a sermon, a collection of Chaucerian tales, a miscellany on folk themes; and it is all of these. By means of fable, paean, symbol, and style that ranges from the grave, proud language of Bunyan and Defoe to the downright slangy and boisterous, Sandburg has projected a poet-historian's testament of American life. The result is a narrative as passionate and affirmative as the tough and mystic eloquence of his poetry. Unity of theme is provided by

characters recurring in the major episodes and by the symbolic reappearances of a bronze plaque bearing an inscription of Roger Bacon's Four Stumbling Blocks to Truth: 1) The influence of fragile or unworthy authority. 2) Custom. 3) The imperfection of undisciplined senses. 4) Concealment of ignorance by ostentation of seeming wisdom.

*The Stories:*

The rock stood in the cedar-shaded garden of former Supreme Court Justice Orville Brand Windom, a giant boulder about which he had scattered earth from Plymouth, Valley Forge, Gettysburg, the Argonne. The justice was old, with a deep and brooding concern for the American land, its history, its people. Some of his ideas he spoke to the world in a radio broadcast he made in 1944. Others he recorded in three chronicles of the living past that his grandson, Captain Raymond Windom, veteran of Okinawa, found in a locked box after the old man's death. These tales, like the antique bronze plaque inscribed with Roger Bacon's Four Stumbling Blocks to Truth, were Justice

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Windom's legacy of wisdom and love to his grandson, his grandson's wife, and their son, Joseph Stilwell Windom.

## I

Red-haired Oliver Ball Windrow, the woodcarver, had on one side of his face the look of a poet and dreamer, on the other a countenance of wrath and storm. A seeker and questioner, he loved Mary Windling, a girl only half his age and a member of the Separatist congregation that worshipped secretly at Scrooby, and for her he made a small plaque of bronze, on which he inscribed Roger Bacon's Four Stumbling Blocks to Truth, to wear on a silver cord around her neck.

Mary liked his sudden whims and strange humors, but in the end she married a young workman named John Spong. This happened in 1608, just before the Scrooby congregation escaped to Holland. For twelve years Mary Spong and her husband lived in Leyden. Infrequent news came from England. Windrow had wed Matilda Bracken, the devoted mute who kept his house. Then, in 1620, he and his two daughters died of smallpox. Mary's sadness for her old friend was lessened by promises and fears surrounding plans of the Puritans to try their fortunes in the new world.

The Spongs and their daughter Remember were passengers aboard the *Mayflower* when it sailed. Little Remember had only one memory of Plymouth. One day, while she was playing on the wharf, some boys began to torment her. Another boy came with an ax handle and beat them off. She forgot to ask his name.

Mary Spong, dying during that first terrible winter in the wilderness, gave her daughter the tarnished keepsake Windrow had made years before. Remember grew up in Plymouth, a cluster of houses between forest and sea, and those gaunt years of hardship and toil helped to shape her strong body, her resolute will, her sober decorum that hid deep passions. Her father grew grim and silent as time passed. He disliked Orton Wingate, a

sojourner in Plymouth, a man whose face showed peace and calm on one side, turmoil on the other. But Wingate was Remember's friend and came to sit with her from time to time. She knew without his saying that she could have had him for her husband. Restless, uncertain of her own mind, she waited.

Sometimes she rebelled against the harsh Puritan laws, as when she concealed Hode Latch, a convicted drunkard for whom constables were searching, and then she was afraid that she was damned. Perhaps Peter Ladd sensed that wild streak in her when he came courting. He was a young seaman who drifted into Plymouth, steadied himself for a while, and then fell once more into dissolute ways. When Remember refused him, he went away to make his fortune in the slave trade. Two years later he was drowned in a wreck off the Virginia capes.

Roger Williams, free-thinking preacher, lived in Plymouth for a time. Several years later he was shaking the colonies with his liberal beliefs and teachings. A new age was beginning when Williams, a fugitive, built his own town beside Narragansett Bay, but Remember Spong could not know how far-reaching were to be his challenges to usages of authority and custom. She feared him most because he revealed the rebel in herself. For that reason she was of two minds about Resolved Wayfare, a newcomer to the colony in 1638. Wayfare had crossed the ocean to learn for himself the meaning of Roger Williams' message. He was also the boy, grown to manhood, who had defended Remember on the Plymouth wharf.

After he saved John Spong's life during a blizzard, Remember nursed the young man back to health. During that time there was a battle of wills between them. He wanted her to go with him to Providence, but she, like her father, held that the teachings of Roger Williams were of Satan. Although Wingate's wisdom and the cruel lashing of an unmarried mother finally convinced her of the folly and

blindness of custom, she could not quite make up her mind to go with Wayfare on his journey. Yet she walked with him some distance into the forest, and before they parted she gave him the bronze keepsake she had from her mother. Knowing that they would meet again, they vowed to be true as long as grass would grow or water flow. That was the solemn promise between them.

## II

In March, 1775, Ordway Winshore, master printer, left Philadelphia to visit his sons in New York and Boston. Below rusty hair, his face on one side promised peace, on the other wrath and doom—a face half serious, half comic, making him a man easy to confide in. Among his fellow travelers were two young British lieutenants, Francis and George Frame. During a tavern halt Francis Frame broke his hand by striking a blacksmith who had cursed King George. The Philadelphia printer felt that the war was beginning.

Winshore spent two days in New York with Locke, his younger son, a typesetter for Henry Tozzer, printer of Independence leaflets. Locke reported that his brother Robert was deep in the activities of Massachusetts patriots. He also hinted at Robert's romance with a dressmaker's assistant.

Another passenger in the coach to Boston was Marintha Wilming, to whom George Frame paid marked attention. Winshore liked her, not knowing, however, that she was the girl his older son loved.

Not far from Boston, Robert Winshore helped some Sons of Liberty to tar and feather Hobart Reggs, a prosperous Tory who had informed on a British deserter. Sapphira, Reggs' daughter, accidentally saw his face during the tarring.

Boston, Winshore found, was a seething, sullen city filled with British troops, Tories, Rebels, and neutrals. At the dress shop where Marintha Wilming worked there was much talk of Ann Elwood, an innocent young girl who had been tricked

into a false marriage by a Grenadier sergeant. Winshore met Marintha—Mim—again in Robert's company and visited the house where she lived with her aunt. He also encountered Isaiah Thomas, printer of the *Massachusetts Spy* and Robert's employer, and in Henry Knox's bookstore he met Mary Burton, whom he, a widower, was to marry a short time later. One day, at the dress shop, Sapphira Reggs recognized Robert. When Lieutenant George Frame attempted to arrest him at the home of Mim's aunt, Robert escaped. Fleeing, he lost the old bronze plaque which had come to him from a great-granduncle and which he wore on a chain under his shirt.

Robert was with the Minute Men when the British marched on Lexington. Darius, Mim's brother, was killed in the fighting, and Lieutenant George Frame was crippled for life. Robert ventured into Boston to tell Mim of her brother's death, but the girl, distracted by his news and George Frame's injuries, declared that she wanted to forget him and his rebel violence.

Locke became a military courier. In Philadelphia, Winshore and his new wife read Paine's *Common Sense*. Robert and Oates Elwood, Ann's brother, marched with Benedict Arnold toward Quebec until they became ill with fever and were forced to turn back. The British evacuated Boston. Robert was invalided home. Locke and Elwood, carrying messages from General Greene to General Washington, spent a night with the Winshores in Philadelphia. Robert was there, a messenger at the Continental Congress. There was no time for Locke to tell his family that he had secretly married Ann Elwood. The next night, while riding to New York, Locke was shot by British scouts. Mim Wilming, working in a Philadelphia dress shop, delivered the shroud for his burial. Meeting Robert for the first time since the fighting at Lexington, she told him that she believed at last in the patriots' cause.

The years moved ahead with dates and names—July 4, 1776, and the Unanimous Declaration, Christmas night and Tren-



ton, Valley Forge. Near Morristown, Ann Winshore gave birth to a son named after his dead father. Mim, nursing the sick and wounded at Bethlehem, became ill with putrid fever. Ordway Winshore drove through the British lines in Quaker clothes to take her back to his house and nurse her there. When word came that Robert had died at Valley Forge, she showed his father the plaque she had found after Robert's flight from arrest. Winshore told her it was hers to keep.

Summer came, and with it the British left Philadelphia. The Winshores hung out the flag which had been hidden under Mim's mattress during her illness. One day Oates Elwood arrived with his sister and her baby. Mim told Winshore that his grandson, born in 1777, the Year of the Three Gallows, would see many dawns. He was the future.

### III

Omri Winwold had been many things—tavern chore-boy, mill worker, lawyer's clerk, gambler. He was a man of easy manners but deep reserves, his brick-dust beard covering a face peacefully calm on one side, seamed with turmoil on the other. The person who understood him best was a distant cousin, Brooksany Wimble, whose husband Joel was an abolitionist harness-maker in Arpa, New York.

For years Omri had dreamed of a farm in Illinois, and in 1836 he headed west by wagon with his wife Bee and their infant son, Andrew Marvel. Near Arpa, where he stopped to say goodbye to the Wimbles, he deserted his sluttish wife, taking the child with him, after she had behaved shamelessly with a bachelor mover. The Wimbles knew nothing of his plans, but they believed that he had continued his journey west.

All America seemed moving westward by highway and canal. Millicent Wimble was a baby in arms when her parents went with a large party of neighbors to found the antislavery community of New Era, Illinois. Her childish nickname, Mibs,

stuck, even after she grew into a beautiful young woman with a will of her own. She had two admirers. One was Hornsby Meadows, instructor at New Era College and a crusading abolitionist. The other was Danny Hilton, a farmer and contractor. She went to church and to antislavery lectures with Hornsby, to dances and the Lincoln-Douglas debate in nearby Galesburg with Danny, but she would have neither. Hornsby finally married Fidelia Englehart, a village teacher. Danny went to Chicago. Then, in 1859, Rodney Wayman and his friend Nack Doss rode into New Era. Wayman was a cattle buyer from Atlas, Illinois. A Southerner, he had been a banjo player in a traveling minstrel show, a miner in California. Mibs married him without her parents' consent two weeks later.

In Pike County, meanwhile, Omri Winwold had prospered. Taking a gambler's chance on a charge of bigamy, he had married Sarah Prindle, a neighbor's daughter. After her death he married her sister, Anne Moore, a widow. By 1857 his roomy farmhouse held eight children, from Andrew Marvel, who was twenty-two, to Robert, who was seven—a good muster, Omri felt, after his unsettled early years. In 1852, during a business trip to St. Louis, he ran into Bee again and also met her husband, Henry Flack. The husband never knew the truth about Omri and Bee. After Bee ran away to San Francisco and Anne Winwold died, Omri and Flack, both lonely, became close friends. When Rodney Wayman brought his bride home to Atlas, and Mibs and Omri had established their kinship, letters passed once more between Omri and Brooksany.

Storm clouds were gathering. John Brown raided Harper's Ferry. Clayborn Joel Wayman was born a few months before Lincoln was elected. Rodney was buying horses in Texas with Nack Doss when the war began. Both became captains in the Confederate Army. Doss was killed in a raid in Mississippi. Captured at Chickamauga, Rod was sent to the military prison

at Camp Morton. Omri's boys who were old enough joined up. Rodney Wayman, Junior, was born that first year of the war, but his father never had word of him; he had escaped from Camp Morton and rejoined the troops. Joel Wimble, commissioned in the commissary service, was furloughed home and lay dying in New Era. Brooksany died a few days after her husband. Going through their things, Mibs found in a trunk an ancient bronze plaque with Roger Bacon's Four Stumbling Blocks to Truth inscribed on it in antique script. She hung the keepsake around her neck, under her dress.

At Fredericksburg, Rod was again wounded and taken prisoner. While he lay in a barn hospital, Colonel Hornsby Meadows died on the floor next to him. Rod lived in the filth and stench of Johnson's Island until Mibs came to get him, an exchanged prisoner. One night they went to have supper with Omri, and Rod lost some of his deep bitterness when he

saw the younger Winwolds maimed and crippled in the war. Andrew Marvel, brevetted brigadier general, lacked an arm. Milton was paralyzed by a bullet in his spine. Holliday, starved in a prison camp, was dead.

The fighting ended, but deeper grief hung over the land when Lincoln's body was brought back to Springfield for burial. Mibs felt, however, that their days of storm and travail were almost over. Across the wide land the arch of union, strength, and love still held firm.

Captain Raymond Windom and his wife knew that they, too, had seen years of crisis and destiny. To them it seemed only fitting that other earths, symbols of hardship and storm and stars coming after the storm, should be buried at the base of Remembrance Rock—gravel from Anzio, sand from Utah Beach in Normandy, black volcanic ash from Okinawa.

## RENÉE MAUPERIN

*Type of work:* Novel

*Authors:* Edmond (1822-1896) and Jules (1830-1870) de Goncourt

*Type of plot:* Domestic tragedy

*Time of plot:* Nineteenth century

*Locale:* France

*First published:* 1864

### *Principal characters:*

RENÉE MAUPERIN, a sensitive, talented girl in her late teens

HENRI MAUPERIN, her brother

MADAME DAVARANDE, her sister

MONSIEUR MAUPERIN, Renée's father

MADAME MAUPERIN, his wife

NAOMI BOURJOT, Renée's friend and fiancée of Henri Mauperin

MADAME BOURJOT, her mother and lover of Henri Mauperin

MONSIEUR DENOISEL, family friend of the Mauperins

DE VILLACOURT, shabby heir of an old French family

### *Critique:*

For those readers who prefer the analysis of "a slice of life," this novel is the Goncourt brothers' best work of fiction. In it the authors have presented a detailed and careful study of a middle-class French family during the middle of the nineteenth century. The younger people are products of their parents' later

lives, for we are told that older generation was one which had originally believed in the revolutionary movements of the late eighteenth century but had in mature years become conservative owners of property. Perhaps nowhere in literature has the lingering death of a victim of any disease been as carefully de-

lineated as has the death of Renée Mauperin, whose slow and sad departure from this life consumes at least a fourth of the chapters of the novel and is, to the sensitive reader, almost excruciating.

### *The Story:*

Renée Mauperin's father had served under the first Napoleon and had battled for the liberal forces until he had become a husband and father, with the responsibilities that such a position had forced upon him. After acquiring a family he had ceased being a scholar and political figure, in favor of the more financially reliable career of sugar refiner. His wife was a very proper woman, one who wished to see her children married well and respectably, that she might enjoy her old age in satisfaction of a job well done.

The children of the Mauperins, at least the oldest two, were model children, so well disciplined and quiet that they failed to excite the interest of their father. Renée, the third child, born late in his life, was Mauperin's favorite. Renée was a lively youngster from the beginning, a lover of horses and action, a vivacious creature who was demonstrative in her affection, and an artistic but spirited personality. While these qualities endeared her to her father, they made her the bane of her mother's existence. The oldest daughter had dutifully married and become the respectable Madame Davarande, but Renée, who had already dismissed summarily a dozen suitors of good family and fortune, showed no inclination to accept any who came seeking her hand.

Almost as great a worry to Madame Mauperin was her son, on whom she doted. Henri Mauperin was a political economist and a lawyer; he was also a cold and calculating fellow, though his mother, in her excessive love for him, failed to realize just how selfish he was. She thought that he had never given a thought to marriage and chided him for his lack of interest. She felt that at the

age of thirty he should have settled down.

Not knowing his plans, Madame Mauperin arranged to have him often in the company of Naomi Bourjot. Naomi was the only daughter of a very rich family known to the Mauperins for many years. The only difficulty lay in convincing her father that Henri, who had no title, was a suitable match for his daughter. Henri himself had seen that such was to be the great difficulty, and he had undertaken to gain the aid of Madame Bourjot in his suit. His method of securing her aid was to become her lover.

Through the medium of an amateur theatrical, Naomi, Renée, and Henri were placed in one another's company, although Naomi had to be forced into the venture by her mother. Madame Bourjot realized that Henri wanted to marry her daughter, but she had no idea that he was in love with the girl. It was only Henri's portrayal of Naomi's lover on the stage that revealed the true state of his affections. Rather than lose him altogether, Madame Bourjot, as Henri had anticipated, resolved to help him win her daughter and the family fortune, although tearful and bitter scenes preceded that decision. Through the efforts of his wife, Naomi's father reluctantly consented to the marriage if Henri Mauperin could gain the government's permission to add "de Villacourt" to his name.

In the meantime Naomi had discovered that Henri and her mother had been lovers. Although she loved Henri, she was dismayed by what she had learned. Even so, because of her parents, she had to go through with the marriage. Naomi's only consolation was to tell what she knew to Renée, who was horrified to learn of her brother's actions. When she confronted him with the story, he made no attempt to deny the facts; all he did was tell her curtly and angrily that the affair was none of her business.

A short time later, when, superficially, the antagonism between Renée and her



brother had been smoothed over, she accompanied him to the government offices where he received permission to make the addition to his name. While she was waiting for him, she overheard two clerks saying that the real de Villacourt family had not really died out and that one member, a man, was still alive; the clerks even mentioned the address. Her knowledge gave Renée an opportunity for revenge, although she had no idea what might happen if she put her plan into action. What she did was to take a copy of the newspaper announcing that the title "de Villacourt" was to be given to Henri Mauperin and send it to the real de Villacourt, a villainous lout who immediately planned to kill the upstart who dared to appropriate his title.

The real de Villacourt journeyed to Paris and learned that, penniless as he was, he had no legal means to regain his title. Then he went to the apartment of Henri Mauperin and attempted to beat the young man. Henri, no coward, immediately challenged the man to a duel. The arrangements were made by Monsieur Denoisel, a friend of the Mauperin family for many years. He also served as Henri's second in the affair. Henri shot de Villacourt and thought the duel was over, but the man was not fatally wounded. Calling Henri back, he shot and

killed him. To Denoisel was given the unhappy duty of reporting to all concerned Henri's untimely death. The one who seemed to take the news hardest was Renée. No one expected her to make so much of her brother's death, since they had never been close.

One day, in a conversation, Denoisel remarked that someone had sent the newspaper clipping to de Villacourt. Renée, fearful that she had been discovered as the author of her brother's death, had a heart attack. For many months she lay ill, apparently with no desire to live. Even the realization, after many weeks, that she had not revealed her guilt made no difference in her recovery. Her father called in the best specialists he could find, but they only remarked that some terrible shock had caused her condition. When told that she had recently lost a brother, they said that his death was probably not the real cause of her illness.

In spite of all efforts on her behalf, Renée Mauperin wasted away and finally died. Nor was the tragedy of the Mauperins yet finished. They lost their third child, Madame Davarande, a few months afterward, when she died in childbirth. Childless and alone, the elder Mauperins traveled abroad, hoping thereby to ease their grief and loneliness.

## THE RETURN

*Type of work:* Novel

*Author:* Walter de la Mare (1873-1956)

*Type of plot:* Fantasy

*Time of plot:* Nineteenth century

*Locale:* England

*First published:* 1910

*Principal characters:*

ARTHUR LAWFORD, a middle-aged Englishman

SHEILA, his wife

ALICE, their teen-age daughter

THE REVEREND BETHANY, a rector

HERBERT HERBERT, a bookish recluse

GRISSEL HERBERT, his sister

### *Critique:*

As a literary apprentice, Walter de la Mare took himself into a world of fancy, in an effort to escape the dull world about him. He became a master in

writing fiction and poetry that carry his readers into a no-man's land of knowledge somewhere between the real and the unreal. He took this area consciously, believing that it is modern man's one hope of escaping from excessive realism. This novel, written early in his career, is a splendid example of de la Mare's use of the imaginative experience as a reality more profound than the ordinary, unimaginative variety. De la Mare has been severely criticized for not indulging himself in a more prevalent temper, that of literary realism, but his own forte has been recognized by a sufficient number of discriminating adult readers and by a sympathetic government, which gave him a pension in 1908 because of his contributions to serious literature.

### *The Story:*

Late one September evening Arthur Lawford, who was recovering from an attack of influenza, was walking in an ancient churchyard. There he found the grave of a man named Nicholas Sabathier, who had killed himself in 1739. Suddenly tired, Lawford stopped to rest and fell asleep. When he awoke, he felt very strange and quite recovered from his illness. Indeed, he felt so well that he practically ran home.

Going up to his room to dress for dinner, Lawford lit a candle and prepared to shave. He stopped in horror when he saw that his whole physical being had changed; he was now lean-faced and dark, an entirely different person. The only thing that could have happened, he thought, was that his nap in the churchyard had changed him into someone else, perhaps the occupant of the grave, Sabathier. Still thankful that he retained his own mind, Lawford tried to think what to do. As he stood undecided, his wife came to call him to dinner. When she came into the room, she was horrified and refused at first to be-

lieve the person she saw was her husband.

The Lawfords called in the rector, the Reverend Bethany, who was also horrified. He was willing to believe, however, that something had happened to Lawford and that the person he saw was no impostor. The three decided to wait until a week had passed before doing anything drastic.

Sheila Lawford refused to stay with her husband at night; he seemed too much a stranger to her in his new shape. She tried to get him to remain in his room, but he found it necessary to go out in the evening. On one of his rambles at dusk he met an old woman who had been a schoolfriend of his mother's. She failed to recognize him in his new shape, even though he prompted her by telling her where she had known his mother. She did say he looked somewhat like the late Mrs. Lawford.

On another of his rambles, this time back to the same churchyard, Lawford met a strange man named Herbert Herbert. They talked over the grave of Nicholas Sabathier, and Lawford hinted at his own history. Herbert seemed interested and asked Lawford to come to tea the following day. When they shook hands to part, light fell on Lawford's face for the first time. As it did, Herbert gave an obvious start.

When Lawford went to tea the next day, Herbert told him that his was the face of Nicholas Sabathier, whose picture was in a book Herbert owned. The book also contained an autobiography of Sabathier which revealed him as a man very fond of women. Tea was served by Grisel Herbert, the host's sister. Seeing the look of fear on Lawford's face when he left, she ran after him with the book her brother had mentioned. The two went for a walk, during which Lawford felt that he wrestled with an alien spirit and won out over it.

Alice, Arthur's daughter, returned home from school. When she accidentally met her father, the shock caused her to faint. Her mother tried to make her believe it was someone else, a doctor. Alice went to her father in secret and told him that she knew him and hoped all would turn out well in the end. Sheila, after several arguments with her changed husband, finally decided to go away for a few days, leaving Lawford alone in the big house to wrestle with his problem. Although he hoped to throw off the spirit that had taken possession of him, he feared that it might conquer him entirely.

Lonely after his wife had gone, Lawford turned to the Herberts, of whom neither the rector nor anyone else had previously heard. He spent several days and nights with his new friends. Lawford felt that he was getting better, that he was conquering whatever had taken hold of him. Grisel seemed especially helpful.

One night Lawford went back to the house alone. There he had fearful dreams and once again had a spiritual battle with something he could not name. The following day he went to see the Herberts, who took him on a picnic. They walked many miles until, as they came over a hill, Lawford saw a village. The village awakened strange memories in him, horrible memories. He turned to Grisel and told her that she knew what memories they were; she made no denial.

The next day Grisel and Lawford went out together for a long walk, during which they revealed their mutual feeling that they had come to love each other, as they felt, in another life. It seemed as if through them Nicholas Sabathier and a woman he loved were talking to one another. At last Grisel told Lawford that he was pursuing a dream that could never reach reality. They returned to the Herberts' house, where Grisel told her brother, who seemed not in the least surprised, that Nicholas Sabathier had come to say goodbye for a while. They made their farewells. Law-

ford, somewhat returning to himself, remarked that he had never appreciated life before his strange adventure.

Lawford went back to his own house. It was locked. Going in quietly, he listened to a conversation between his wife and some friends she had entrusted with the secret of his change. The friends, in spite of what her eyes had seen, and which one of them had also seen, plus the picture and account of Sabathier, which Sheila had found in the house, refused to believe what had happened. They advised her to have him placed in an asylum as mad or else into prison as an impostor. Lawford, standing in the hall, overheard the whole conversation. When they left, he remained, still silent, in the house.

That evening was the eve of St. Michael and All Angels, the same night on which Nicholas Sabathier had killed himself in 1739. As he sat in the quiet house, Lawford felt himself returning to his original condition. Unexpectedly, he was visited by the old lady whom he had met on his walk, the woman who had known his mother at school. She had come to see him in order to assure herself that the man she had met was not Lawford. This evening she immediately recognized him as her schoolfriend's son, with almost no resemblance to the stranger who had accosted her. When she left, she made some ambiguous remarks which left Lawford wondering if she had not, in some fashion, learned more than she revealed. At any rate, he decided that he was sufficiently himself once more to write to his wife and let her know of the change. He sat down to write, but because of what he had overheard earlier in the evening he was unable to put into words what he wanted to say. Fatigued, he fell asleep over the table.

As Lawford slept, the rector came into the room, recognized him as his own parishioner again, and sat down to watch over the sleeping man. Before long the rector was also sound asleep.



## REYNARD THE FOX

*Type of work:* Folk tale

*Author:* Unknown

*Type of plot:* Fable

*Time of plot:* Tenth century

*Locale:* Germany

*First transcribed:* Twelfth century

### *Principal characters:*

REYNARD, the fox

NOBLE, the lion, King of **Beasts**

ISEGRIM, the wolf

TIBERT, the cat

BRUIN, the bear

OTHER ANIMALS AND BIRDS

### *Critique:*

Second in popularity only to the fables of Aesop is the old Germanic tale of *Reynard the Fox*. Originally a folk comedy, it became through the ages a subtle satire on the customs and institutions of the Middle Ages, indeed on all ages. Here we see that cunning always conquers force, that one who lives by his wits will never suffer. We grudgingly admire the villainous hero even while we hope that he will get his just punishment. The fable is undoubtedly of Oriental origin, passing into the Germanic folk tradition early in the Middle Ages. The earliest extant version is that of Heinrich der Glîchesære in the twelfth century. Goethe gave the tale its best-known form in his *Reineke Fuchs*.

### *The Story:*

When Noble, the great Lion-king, held court during the Feast of the Pentecost, all the animals told the king of their grievances against Reynard the Fox. The list of sins and crimes was almost as long as the list of animals present. First to complain was Isegrim the wolf, whose children had been made blind by the crafty fox. Panther told how Reynard had promised the hare that he would teach him his prayers, but when the hare had stood in front of Reynard as he was instructed, Reynard had grabbed him by the throat and tried to kill him. To Chanticleer the cock Reynard had gone disguised as a monk, saying that he would

never eat flesh again. But when Chanticleer relaxed his vigilance over his flock and believed the villain, Reynard had grabbed his children and eaten them.

So the complaints went on, with only Tibert the cat and Grimbard the brock speaking in Reynard's defense. These two reminded the king of the crimes committed by the complainers, but the king was stern; Reynard must be brought to court to answer for his sins. Bruin the bear was sent to bring the culprit in. Bruin was strong and brave, and he promised the king that he would not be fooled by Reynard's knavery or flattering tongue.

When Bruin arrived at Reynard's castle and delivered the king's message, Reynard welcomed the bear and promised to accompany him back to court. In fact, Reynard said that he wished they were already at court, for he had abstained from meat and eaten so much of a new food, called honeycombs, that his stomach was swollen and uncomfortable. Bruin fell into the trap and begged to be taken to the store of honey. Reynard pretended to be reluctant to delay their trip to court, but at last he agreed to show Bruin the honey. The wily fox led Bruin into a trap in some tree trunks, where the poor bear was set upon by humans and beaten unmercifully. He escaped with his life and sadly made his way back to court, mocked by the taunts of his betrayer.

Enraged at the insult to his personal

messenger, the king sent Tibert the cat to tell Reynard to surrender himself at once, under penalty of death. But Tibert fared no better. He was tricked into jumping into a net trap by the promise of a feast on mice and rats. He too escaped and returned to the court, no longer a defender of the traitorous Reynard. The next time the king sent Grim-bard the brock to bring the fox in. He too was warmly received by Reynard and his wife, and he too received Reynard's promise to accompany him to court. This time the evil fox actually kept his promise, confessing all his sins to the brock as they journeyed.

At court, Reynard was confronted by all his accusers. One by one they told of his horrible crimes against them. Reynard defended himself against them all, saying that he was a loyal and true subject of the king and the object of many lies and deceptions. The king, unmoved, sentenced Reynard to death. On the gallows, the fox confessed his sins, saying that he was the more guilty because he did not steal from want since money and jewels he had in great plenty. Hearing Reynard speak of his treasure, the greedy king wanted it for himself, and he asked Reynard where the jewels were hidden. The fox said that he would gladly tell him the hiding place, for the treasure had been stolen in order to save the king's life. Crafty Reynard told a slippery story about a treasure which the other animals were going to use to depose the king and make Bruin the ruler in his place. In order to save the life of his sovereign, Reynard had stolen the treasure from the traitors and now had it in his possession. The foolish king, believing the smooth liar, ordered Reynard released from the gallows and made a favorite at court. Bruin the bear and Isegrim the wolf were arrested for high treason.

Reynard said that he himself could not show the king the treasure because he had to make a pilgrimage to Rome to ask the pope to remove a curse from him. For his journey he was given the skin of the

bear and the shoes of the wolf, leaving those two fellows in terrible pain. The king then put his mail around Reynard's neck and a staff in his hand and sent him on his way. Kyward the hare and Bellin the ram accompanied Reynard on the pilgrimage. They stopped at the fox's castle to bid his wife goodbye, and there Reynard tricked the hare, killed him, and ate all but the head. That he sent back to the king by the ram, that stupid animal thinking he was carrying a letter for the monarch. The king was so furious that he gave the ram and all his lineage to the wolf and the bear to atone for the king's misjudgment of them.

Again complaints against the fox poured into the king's ear. At last he determined to lay siege to Reynard's castle until the culprit was captured. This time there would be no mercy. But Grim-bard the brock hurried to the castle and warned Reynard of the plot. The crafty fellow went immediately to the court to plead his case before the king.

On the way he again confessed to the brock that he was guilty of many sins, but he made them seem mild in comparison with those of the animals now accusing him. To the king also he confessed that he had sinned, but he denied the worst of the crimes laid to his doing. His plea was that he would not have surrendered voluntarily had he been so guilty. His words were so moving that most of his accusers kept silent, fearing that the king would again believe Reynard and punish those who would condemn him. Only the wolf and the bear held fast to their accusations. With the help of his aunt, the ape, Reynard once more excused himself in the king's eyes and made the monarch believe that it was the injured who were the guilty. Again Reynard talked of lost jewels of great value, jewels which he would search for and present to the king.

Only Isegrim the wolf would not accept Reynard's lies. He challenged the fox to a fight. Reynard would have been hard put to fight with the wolf except

that Isegrim's feet were still sore from Reynard's taking of his shoes some time before. Also, the ape shaved off Reynard's fur and covered him with oil so that the wolf could not get hold of him. Even so, Isegrim would have defeated him had he not listened to Reynard's oily promises of all the rewards Isegrim would receive were he to let Reynard go. At last the king stopped the fight and ordered all the

animals to a great feast. There he forgave Reynard all his sins after taking the scamp's promise that he would commit no more crimes against his fellow animals. The king made Reynard high bailiff of the country, thus setting him above all the others. From that time on the mighty of the forest would bow to the cunning of the weak.

## RICHARD THE SECOND

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Historical tragedy

*Time of plot:* Fourteenth century

*Locale:* England

*First presented:* c. 1595

### *Principal characters:*

RICHARD II, King of England

JOHN OF GAUNT, Duke of Lancaster, Richard's uncle

EDMUND LANGLEY, Duke of York, another uncle of Richard

HENRY BOLINGBROKE, Duke of Hereford, son of John of Gaunt

DUKE OF AUMERLE, son of the Duke of York

THOMAS MOWBRAY, Duke of Norfolk

EARL OF NORTHUMBERLAND, supporter of Bolingbroke

### *Critique:*

One of Shakespeare's best-known historical plays, *The Tragedy of King Richard the Second* is his first truly independent work in this form. Its concentration on blank verse reveals the influence of Marlowe, but the character of Richard himself clearly indicates the course the playwright will follow in creating his later tragedies of character. Revealing, as it does, Shakespeare's patriotic feelings, this play is among his most eloquent and contains many lines frequently quoted.

### *The Story:*

During the reign of Richard II, two young dukes, Henry Bolingbroke and Thomas Mowbray, quarreled bitterly; and in the end the king summoned them into his presence to settle their differences publicly. Although Bolingbroke was the oldest son of John of Gaunt, Duke of Lancaster, and therefore a cousin of the king, Richard was perfectly fair in his

interview with the two men and showed neither any favoritism.

Bolingbroke accused Mowbray, Duke of Norfolk, of mismanaging military funds and of helping to plot the murder of the dead Duke of Gloucester, another of the king's uncles. All these charges Mowbray forcefully denied. At last Richard decided that to settle the dispute the men should have a trial by combat at Coventry, and the court adjourned there to witness the tournament.

Richard, ever nervous and suspicious, grew uneasy as the contest began. Suddenly, just after the beginning trumpet sounded, the king declared that the combat should not take place. Instead, calling the two men to him, he banished them from the country. Bolingbroke was to be exiled for six years and Mowbray for the rest of his life. At the same time Richard exacted promises from them that they would never plot against him. Still per-



sistent in his accusations, Bolingbroke tried to persuade Mowbray to plead guilty, before he left England, to the charges against him. Mowbray, refusing to do so, warned Richard against the cleverness of Bolingbroke.

Not long after his son had been banished, John of Gaunt, Duke of Lancaster, became ill and sent for Richard to receive his dying advice. Although the Duke of York pointed out that giving advice to Richard was too often a waste of time, John of Gaunt felt that perhaps a dying man would be heeded while a living one would not. From his deathbed he criticized Richard's extravagance, for mis-handling of public funds had almost impoverished the nation. John of Gaunt warned Richard also that the kingdom would suffer for his selfishness.

Richard paid no attention to his uncle's advice. After the death of John of Gaunt, the king seized his lands and wealth to use for capital in backing his Irish wars. His uncle, the aged Duke of York, attempted to dissuade the king from these moves because of Bolingbroke's anger and influence among the people. York's fears were soon confirmed. Bolingbroke, hearing that his father's lands had been seized by the king's officers, used the information as an excuse to terminate his period of banishment. Gathering about him troops and supplies, he landed in the north of England. There other unruly lords, the Earl of Northumberland and his son, Henry Percy, known as Hotspur, Lord Ross, and Lord Willoughby joined him.

Richard, heedless of all warnings, had set off for Ireland to pursue his foreign war. He left his tottering kingdom in the hands of the weak Duke of York, who was no match for the wily Bolingbroke. When the exiled traitor reached Gloucestershire, the Duke of York visited him at his camp. Caught between loyalty to Richard and his despair over the bankrupt state of the country, York finally yielded his troops to Bolingbroke. Richard, returning to England and expecting to find an army of Welshmen under his command, learned

that they, after hearing false reports of his death, had gone over to Bolingbroke. Moreover, the strong men of his court, the Earl of Wiltshire, Bushy, and Green, had all been executed.

Destitute of friends and without an army, the sorrowing Richard took refuge in Flint Castle, where Bolingbroke went pretending to pay homage to the king. Making his usurped titles and estates his excuse, Bolingbroke took Richard prisoner and carried him to London. There Richard broke completely, showing little interest in anything, philosophizing constantly on his own downfall. Brought before Bolingbroke and the cruel and unfeeling Earl of Northumberland, Richard was forced to abdicate his throne and sign papers confessing his political crimes. Bolingbroke, assuming royal authority, ordered Richard imprisoned in the Tower of London.

During a quarrel among the young dukes of the court, the Bishop of Carlisle announced that Mowbray had made a name for himself while fighting in the Holy Land, had then retired to Venice, and had died there. When Bolingbroke affected great concern over that news, the Bishop of Carlisle turned on him and denounced him for his part in depriving Richard of the throne. Nevertheless, Bolingbroke, armed with numerous legal documents he had collected to prove his rights, ascended the throne. Richard predicted to the Earl of Northumberland that Bolingbroke would soon distrust his old aide because the nobleman had had practice in unseating a king. Soon afterward Richard was sent to the dungeons at Pomfret Castle and his queen was banished to France.

At the Duke of York's palace the aging duke sorrowfully related to his duchess the details of the coronation procession of Henry IV. When the duke discovered, however, that his son Aumerle and other loyal followers of Richard were planning to assassinate Henry IV at Oxford, York immediately started for the palace to warn the new monarch. The duchess, frantic

because of her son's danger, advised him to reach the palace ahead of his father, reveal his treachery to the king, and ask the royal pardon. She herself finally pleaded for her son before the king and won Aumerle's release.

Having punished the conspirators, Henry IV grew uneasy at the prospect of other treasonable activities, for while Richard lived there was always danger that he might be restored to power. Henry IV, plotting the death of the deposed monarch, suggested casually to Sir Pierce Exton, a faithful servant and courtier,

that he murder Richard at Pomfret.

There in his dungeon Richard quarreled with his keeper, according to Exton's plan, and in the struggle that ensued the knight drew his sword and struck down his unhappy prisoner. He then placed Richard's body in a coffin, carried it to Windsor Castle, and there presented it to Henry IV. Distressed over the news of mounting insurrection in the country, King Henry pretended innocence of the murder of Richard and vowed to make a pilgrimage to the Holy Land to atone for the death of his fallen cousin.

## RICHARD THE THIRD

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Historical chronicle

*Time of plot:* Fifteenth century

*Locale:* England

*First presented:* c. 1593

### *Principal characters:*

EDWARD IV, King of England

RICHARD, Duke of Gloucester, his brother

GEORGE, Duke of Clarence, another brother

QUEEN ELIZABETH, wife of Edward IV

LADY ANNE, widow of Edward, Prince of Wales, son of Henry VI;  
afterward married to Richard III

QUEEN MARGARET, widow of Henry VI

EDWARD, Prince of Wales, young son of Edward IV

RICHARD, Duke of York, another young son of Edward IV

THE DUKE OF BUCKINGHAM, accomplice of the Duke of Gloucester

LORD HASTINGS, a supporter of Prince Edward

LORD STANLEY, Earl of Derby

SIR WILLIAM CATESBY, a court toady

HENRY TUDOR, Earl of Richmond, afterward King Henry VII

### *Critique:*

*The Tragedy of King Richard the Third* is the last in the series of history plays which Shakespeare wrote depicting the strife between the Houses of York and Lancaster. Like *Richard the Second*, this play is patterned after the work of Marlowe with great emphasis on blank verse rather than on prose and songs. A tragedy of blood, *Richard the Third* is full of the traditional violence and murder, yet it manages to evoke a surprising amount of sympathy for its hero-villain, especially in the last scenes of the drama.

### *The Story:*

After the conclusion of the wars between the Houses of York and Lancaster, Edward IV was firmly established on the throne once again. Before long, however, his treacherous brother Richard, the hunchbacked Duke of Gloucester, resumed his own plans for gaining the throne. Craftily he removed one obstacle in his path when he turned the king's hatred against the third brother, the Duke of Clarence. Telling the king of an ancient prophecy that his issue would be disinherited by one of the royal line whose

name began with the letter G, Richard directed suspicion against the Duke of Clarence, whose name was George. Immediately Clarence was arrested and taken to the Tower. Richard, pretending sympathy, advised him that the jealousy and hatred of Queen Elizabeth were responsible for his imprisonment. After promising every aid in helping his brother to secure his freedom, Richard, as false in word as he was cruel in deed, gave orders that Clarence be stabbed in his cell and his body placed in a barrel of malmsey wine.

Hoping to insure his position more definitely, Richard then made plans to marry Lady Anne, widow of Prince Edward, son of the murdered Henry VI. The young Prince of Wales had also been slain by Richard and his brothers after the battles had ended; Lady Anne and Queen Margaret, Henry's widow, were the only remaining members of the once powerful House of Lancaster still living in England. Intercepting Lady Anne at the funeral procession of Henry VI, Richard attempted to woo her. In spite of her hatred and fear of her husband's murderer, she was finally persuaded to accept an engagement ring when Richard insisted that it was for love of her that he had murdered the Prince of Wales.

Richard went to the court, where Edward IV lay ill. There he affected great sorrow and indignation over the news of the death of Clarence, thus endearing himself to Lord Hastings and the Duke of Buckingham who were friends of Clarence. Insinuating that Queen Elizabeth and her followers had turned the wrath of the king against Clarence and thus brought about his death, Richard managed to convince everyone except Queen Margaret, who knew well what had really happened. Openly accusing him, she attempted to warn Buckingham and the others against Richard, but they ignored her.

Edward IV, meanwhile, ailing and depressed, tried to make peace among the enemy factions in his realm, but before

this end could be accomplished he died. His son, Prince Edward, was sent for from Ludlow to take his father's place. At the same time Richard imprisoned Lord Grey, Lord Rivers, and Lord Vaughan, followers and relatives of the queen, and subsequently had them executed.

Queen Elizabeth, frightened, sought refuge for herself and her second son, the young Duke of York, with the Archbishop of Canterbury. Richard, upon hearing of the queen's action, pretended much concern over the welfare of his brother's children and set himself up as their guardian. Managing to remove young York from the care of his mother, he had him placed in the Tower, along with Prince Edward. He announced that they were under his protection and that they would remain there only until Prince Edward had been crowned.

Learning from Sir William Catesby, a court toady, that Lord Hastings was a loyal adherent of the young prince, Richard contrived to remove the influential nobleman from the court. He summoned Hastings to a meeting called supposedly to discuss plans for the coronation of the new king. Although Lord Stanley warned Hastings that ill luck awaited him if he went to the meeting, the trusting nobleman paid no attention but kept his appointment with Richard in the Tower. There, in a trumped-up scene, Richard accused Hastings of treason and ordered his immediate execution. Then Richard and Buckingham dressed themselves in rusty old armor and pretended to the lord mayor that Hastings had been plotting against them; the lord mayor was convinced by their false protestations that the execution was justified.

Richard, with Buckingham, plotted to seize the throne for himself. Buckingham, speaking in the Guildhall of the great immorality of the late King Edward, hinted that both the king and his children were illegitimate. Shocked, a citizens' committee headed by the lord mayor approached Richard and begged him to accept the crown. They found him, well



coached by Buckingham, in the company of two priests, with a prayer book in his hand. So impressed were they with his seeming piety, that they repeated their offer after he had hypocritically refused it. Pretending great reluctance, Richard finally accepted, after being urged by Buckingham, the lord mayor, and Catesby. Immediate plans for the coronation were made.

Lady Anne, interrupted during a visit to the Tower with Queen Elizabeth and the old Duchess of York, was ordered to Westminster to be crowned Richard's queen. The three women heard with horror that Richard had ascended the throne, and they were all the more suspicious of him because they had been refused entrance to see the young princes. Fearing the worst, they sorrowed among themselves and saw only doom for the nation.

Soon after his coronation Richard suggested to Buckingham that the two princes must be killed. When Buckingham balked at the order, Richard refused to consider his request for elevation to the earldom of Hereford. Proceeding alone to secure the safety of his position, he hired Sir James Tyrrel, a discontented nobleman, to smother the children in their sleep. Then, to make his position still more secure, Richard planned to marry Elizabeth of York, his own niece and daughter of the deceased Edward IV. Spreading the news that Queen Anne was mortally ill,

he had her secretly murdered. He then removed any threat from Clarence's heirs by imprisoning his son and by arranging a marriage for the daughter whereby her social position was considerably lowered.

But all these precautions could not stem the tide of threats that were beginning to endanger Richard. In Brittany, the Earl of Richmond, Henry Tudor, gathered an army and invaded the country. When news of Richmond's landing at Milford reached London, Buckingham fled from Richard, whose cruelty and guilt were finally becoming apparent to his closest friends and associates. Buckingham joined the forces of Richmond, but shortly afterward he was captured and executed by Richard.

In a tremendous final battle the armies of Richmond and Richard met on Bosworth Field. There, on the night before the encounter, all the ghosts of Richard's victims appeared to him in his sleep and prophesied his defeat. At the same time they foretold the coming victory and success of the Earl of Richmond. These predictions held true, for the next day Richard, fighting desperately, was slain in battle by Richmond, after crying out the offer of his ill-gotten kingdom for a horse, his own having been killed under him. The duke mounted the throne and married Elizabeth of York, thus uniting the houses of York and Lancaster and ending the feud of those noble families forever.

## RIP VAN WINKLE

*Type of work:* Tale

*Author:* Washington Irving (1783-1859)

*Type of plot:* Regional romance

*Time of plot:* Eighteenth century

*Locale:* New York State

*First published:* 1819-1820

*Principal characters:*

RIP VAN WINKLE, a henpecked husband

DAME VAN WINKLE, his wife

*Critique:*

"Rip Van Winkle," like "The Legend of Sleepy Hollow," first appeared in *The Sketch Book of Geoffrey Crayon, Gent.*,

and with these romantic, almost fantastic, tales Irving made his earliest and most favorable impression upon the English

and American reading publics. He was living in England when he wrote these tales, but it is easy to see that the fascination of the American landscape was with him there. "Rip Van Winkle" is said to be based on a common European legend, transferred to American soil; that is, Otmar's tale of "Peter Klaus" in the *Volkssagen*.

### *The Story:*

Along the reaches of the Hudson, not far from the Kaatskill mountains, there was a small, antique Dutch town. The mountains overshadowed the town and there were times when the good Dutch burghers could see a hood of clouds hanging over the crests of the hills.

In that small town lived a man named Rip Van Winkle. He was beloved by all his neighbors, by the children and the dogs, but at home his life was made miserable by his shrewish wife. Though he was willing to help anyone else at any odd job that might be necessary, it was impossible for him to keep his own house or farm in repair. He was descended from a good old Dutch family, but he had none of the fine Dutch traits of thrift or energy.

He spent a great deal of his time at the village inn, under the sign of King George III, until his wife chased him from there. Then he took his gun and his dog Wolf and headed for the hills. Wolf was as happy as Rip to get away from home. When Dame Van Winkle berated the two of them, Rip raised his eyes silently to heaven, but Wolf tucked his tail between his legs and slunk out of the house.

One fine day in autumn Rip and Wolf walked high into the Kaatskills after squirrels. As evening came on, he and his dog sat down to rest a while before starting home. When Rip started down the mountainside, he heard his name called.

A short, square little man with a grizzled beard had called Rip to help carry a keg of liquor. The little man was dressed in antique Dutch clothes. Al-

though he accepted Rip's help in carrying the keg, he carried on no conversation. As they ascended the mountain, Rip heard noises that sounded like peals of thunder. When they reached a sort of amphitheater near the top, Rip saw a band of little men, dressed and bearded like his companion, playing ninepins. One stout old gentleman, who seemed to be the leader, wore a laced doublet and a high-crowned hat with a feather.

The little men were no more companionable than the first one had been, and Rip felt somewhat depressed. Because they seemed to enjoy the liquor from the keg, Rip tasted it a few times while they were absorbed in their game. Then he fell into a deep sleep.

On waking, he looked in vain for the stout old gentleman and his companions. When he reached for his gun, he found only a rusty flintlock. His dog did not answer his call. He tried to find the amphitheater where the little men had played, but the way was blocked by a rushing stream.

The people he saw as he walked into town were all strangers to him. Since most of them, upon looking at him, stroked their chins, Rip unconsciously stroked his and found that his beard had grown a foot long.

The town itself looked different. At first Rip thought the liquor from the keg had addled his head, for he had a hard time finding his own house. When he did locate it at last, he found it in a state of decay. Even the sign over the inn had been changed to one carrying the name of General Washington. The men gathered under the sign talked gibberish to him, and they accused him of trying to stir up trouble by coming armed to an election. When they let him ask for his old cronies, he named men who the loungers told him had moved away, or else they had been dead these twenty years.

Finally an eager young woman pushed through the crowd to look at Rip. Her voice started a train of thought and he

asked who she was and who her father had been. When she claimed to be Rip Van Winkle's daughter Judith, he asked one more question about her mother. Judith told him that her mother had died after breaking a blood vessel in a fit of anger at a Yankee peddler. Rip breathed more freely.

Although another old woman claimed that she recognized him, the men at the inn only winked at his story until an old man, a descendant of the village historian, vouched for Rip's strange tale. He assured the men that he had it as a fact from his historian ancestor that Hen-

drick Hudson with his crew came to the mountains every twenty years to visit the scene of their exploits, and that the old historian had seen the crew in antique Dutch garb playing at ninepins just as Rip had related.

Rip spent the rest of his life happily telling his story at the inn until everyone knew it by heart. Even now when the inhabitants of the village hear thunder in the Kaatskills, they say that Hendrick Hudson and his crew are playing ninepins. And many a henpecked husband has wished in vain for a draught of Rip Van Winkle's quieting brew.

## ROBIN HOOD'S ADVENTURES

*Type of work:* Folk tales

*Author:* Unknown

*Type of plot:* Adventure romance

*Time of plot:* Thirteenth century

*Locale:* England

*First published:* c. 1490

*Principal characters:*

ROBIN HOOD, Earl of Huntingdon

LITTLE JOHN,

FRIAR TUCK,

WILL SCARLET,

A TINKER, and

A COOK, of the Band of Merry Men

THE SHERIFF OF NOTTINGHAM

SIR RICHARD OF THE LEA, Robin Hood's friend

### *Critique:*

Robin Hood, legendary outlaw, is a folk hero who has been celebrated in ballad and tale since the Middle Ages. The first collection of ballads dealing with his exploits was published about 1490. This book, printed by Wynkyn de Worde, was titled *The Lytel Geste of Robin Hood*. These adventure stories tell of Robin Hood's courage, skill at archery, and daring deeds in support of the poor. Nowadays Robin himself is known chiefly as a children's hero, but he has served as the prototype for a great many heroes of romantic fiction.

### *The Story:*

Robin Hood, before he became an outlaw, was the rightful Earl of Huntingdon.

Because the times were so corrupt, his father had been dispossessed of his estates and young Robin was driven into the forest. His method of protest was to organize a band of outlaws in Sherwood Forest and prey upon the rich to give to the poor.

The reason for his outlawry was this: a great archer, he was on his way to a shooting match in Nottingham. Some of the king's foresters met him in Sherwood Forest and mocked his youth. Because one of the foresters wagered that he could not slay a deer, Robin Hood killed one of the king's stags. The penalty for his deed was death. When the foresters gave chase, Robin was forced to hide in the forest. There he found other landless, hunted



men and became their leader.

One day, seeking adventure, Robin Hood encountered a tall stranger at a bridge. Calling his merry men after the stranger had tumbled him into the stream, Robin and his companions soon overcame the stranger. Then a shooting match took place between the two. Robin Hood won the match, and the stranger good-naturedly acknowledged defeat and joined Robin's band. The outlaws called him Little John because he was so big.

The Sheriff of Nottingham, angered because Robin flouted his authority, sent out a warrant for his arrest. This warrant was carried by a Tinker into the forest. When the Tinker met Robin Hood, however, he failed to recognize the fugitive because Robin was disguised. Robin took the Tinker to the Blue Boar Inn, got him drunk, and stole the warrant. Later the Tinker met Robin in the forest and fought with him. Robin Hood won the bout, and the Tinker happily joined the other merry men in Robin's band.

The Sheriff of Nottingham grew more and more enraged by Robin's boldness. When the king rebuked him for not capturing the outlaw, the sheriff devised still another plan. Knowing that Robin Hood prided himself on his skill in archery, the sheriff proclaimed a shooting match in Nottingham Tower. There he hoped to catch Robin Hood and his men. They outwitted him, however, for they went to the match in disguise. As a tattered stranger, Robin won the golden arrow given as a prize. After he returned to Sherwood Forest, he sent the sheriff a note of thanks for the prize. This act infuriated that officer even more.

Now the band of outlaws lay low in the forest for a time. At last Robin Hood sent one of his men to learn the sheriff's next plan. When he was captured, the band set out to rescue him. As he was being dragged forth to be hanged, Little John leaped into the cart and cut the prisoner's bonds. The other outlaws ran from their hiding places and overcame the sheriff's men.

Next Robin Hood bought some meat and took it to Nottingham to sell to the poor at half price. Disguised as a butcher, he was thought by most people to be either a foolish peasant or a wealthy nobleman in disguise. When Robin Hood offered to sell him a herd of cattle at a ridiculously low price, the sheriff gleefully accepted the offer. Then Robin took the sheriff to Sherwood Forest, took his money, showed him the king's deer, and told him that there stood his herd.

As a lark Little John went to the Fair at Nottingham Town, where he treated all the people to food and drink. When he was asked to enter the sheriff's service, because of his great size, Little John decided such employment might be fun. He found life in the sheriff's household so pleasant that he stayed six months, until he gradually grew bored and became arrogant toward the steward. The steward called the cook to fight Little John. Both men ate such a huge meal before fighting that neither could win. Finally they decided to stop because they did not really dislike each other. Then Little John persuaded the cook to join the Band of Merry Men.

On another day Robin Hood and his men went out to find Friar Tuck of Fountain Dale, supposedly a rich curate. Spying a strange monk singing and feasting beside a brook, Robin joined him. When Robin wished to go across the water, he persuaded the man to carry him on his back. On the return trip the monk, who was in reality Friar Tuck, dumped Robin into the water. After another great fight, with Robin the victor, the friar joyfully joined the outlaw band.

Having heard of Robin's prowess and fascinated by stories told about him and his men, the queen invited him to come to London. In an attempt to outwit the king she proposed an archery match at which she would put up three archers against his best three. If her team won, the king was to issue a pardon of forty days to certain prisoners. The king accepted the wager. The queen's archers were Robin Hood,

Little John, and Will Scarlet, all in disguise. Naturally, the outlaws won, although Will Scarlet was bested in his match. When the king learned that the queen's archers were Robin Hood and two of his men, he was angry, and they escaped capture only with the queen's help. The others returned safely to Sherwood Forest, but Robin Hood met with many dangerous adventures on the way. During his journey he encountered Sir Richard of the Lea, a knight whom he had once aided, and Sir Richard advised him to return to London and throw himself on the queen's mercy. She persuaded the king to give Robin Hood safe escort back to Sherwood Forest and so pay the wager of the shooting match.

King Richard the Lion-Hearted, returning from the Crusades, decided to seek out Robin Hood and his outlaw band. With six others, all disguised as friars, Richard encountered Robin and his men and bested them. Richard then revealed himself and pardoned Robin and his men. Robin he restored to his rightful honors as the Earl of Huntingdon.

Several years later, on a visit to Sherwood Forest, Robin Hood became so homesick for his old life that he gave up his title and returned to live with the outlaws. His action infuriated John, the new king, and the Sheriff of Nottingham. They sent their men to capture the outlaws and during the fighting the sheriff was killed. Robin Hood, ill and much depressed by this bloodshed, went to Kirkley Abbey, where his cousin was prioress, to be bled. She was a treacherous woman and had him bled too long, so that he lay dying. At last Little John, having pulled down bolts and bars to get to Robin, reached his leader's bedside. As Robin Hood lay dying in Little John's arms, he asked for his bow and arrows and said that he wished to be buried wherever his arrow fell. Then Robin shot an arrow through the window of the priory. Little John marked its flight and Robin was buried beneath the ancient oak that was his last target. His merry men disbanded after his death, but the stories of their brave deeds and the prowess of Robin Hood live on even to this day.

## THE ROMANCE OF A SCHOOLMASTER

*Type of work:* Novel

*Author:* Edmondo de Amicis (1846-1908)

*Type of plot:* Social criticism

*Time of plot:* Nineteenth century

*Locale:* Italy

*First published:* 1876

### *Principal characters:*

EMILIO RATTI, a young schoolmaster

PROFESSOR MEGARI, his adviser and friend

FAUSTINA GALLI, a young schoolteacher whom Ratti loves

GIOVANNI LABACCIO, a schoolteacher and Ratti's friend

CARLO LERICA, another friend, a teacher

### *Critique:*

*The Romance of a Schoolmaster* was a product of the author's later years, when he was convinced that socialism offered the only palliative for his country's ills. In this novel he found fault with the lower and middle classes for being harsher toward their inferiors than the upper class was to people below it. The novel

is also a timeless study of the vicissitudes of the teacher in the elementary school, the type of teacher recruited from a shallow culture and the lower classes. In the novel the teacher's hardships, his low pay, his pettifogging enemies, the lack of social position, and his lack of a cultural background are all vividly drawn. When

the novel appeared in Italy, it was bitterly criticized because of the author's attacks on the system and officials of the Department of Public Instruction.

### *The Story:*

The unexpected death of Emilio Ratti's father plunged the family into poverty, and Emilio, at seventeen, found it necessary to look for some way to make his own living. At his mother's suggestion, and with financial help from a wealthy family named Goli, he entered a normal school located in the town where the Rattis resided. The young man felt a real call to the teaching profession; the love and sympathy he felt for his young brothers and sisters had given him an interest in the welfare and training of small children.

His mother's death came on the day Emilio learned of his appointment to the normal school. As a result, he spent his first months there in relative solitude, reading and studying during the hours when he was not required to be in classes. His only friends were his roommates. One was Carlo Lerica, a thirty-year-old ex-corporal of grenadiers who had left the army to go into elementary teaching. The other was a quiet, compromising chap in his mid-twenties, Giovanni Labaccio. His only other friend was Professor Megari. Emilio believed that the professor had a genuine liking for him, even though he did not let it show among the other students.

When Emilio finished his course at the normal school, the professor admitted his sympathy for the young man and showed him a note written by Emilio's mother on her deathbed, a note asking this faculty member to do what he could for her son. Professor Megari, thinking that the letter might inspire Emilio in his career, gave the letter to him.

Emilio's first post was at an elementary school in Garasco, not far from the city of Turin, in the northern part of Italy. There the new teacher spent his first pro-

fessional year, a year not without its tribulations. He inadvertently made an enemy of the local priest's cook, a spiteful woman who did everything she could to harm his reputation with the parents of his pupils and with the local authorities, mostly because he refused to bow to her in the street. During that first year Emilio tried to keep discipline and order in his room and motivate his students by kindness and affection for them. He learned, however, that the rather brutal peasant youngsters took his attitude for weakness and disliked him for being so easygoing. At the annual inspection the school inspector for the province advised Emilio to keep his affection for his pupils but not to let it show, lest they continue to take advantage of him. Emilio was leaving Garasco at the end of the year, his position being only a temporary one, and he resolved to change his methods when he changed his location.

The following year Emilio taught at Piazzena, a small village on the plains. Inadvertently, he found himself regarded in the area as a member of the opposition to the political group in office, largely because he had secured his position through an influential gentleman of the neighborhood. The first year in Piazzena went by without any but the usual petty incidents of a schoolteacher's existence, and at its end Emilio was congratulated by the provincial inspector. In the second year, however, the village was thrown into open war over the treatment of a young woman who taught girls in the elementary school. The local priest accused her of teaching the girls to go against the principles of the Church. When those charges failed to arouse her or the village, he accused her of immorality. Emilio, knowing how unjust the priest's accusations were, was among those who sided with the young woman. After a long battle, in which the school authorities and the courts became involved, the teacher's good name was vindicated and the priest was forced to pay her an indemnity and to apologize in



print. The battle was enough to convince Emilio that he no longer wanted to remain in the community. He did not request to have his two-year contract renewed.

Emilio's next post was in Altarana, situated in the Occidental Alps. There he ran into a new problem. Because the government decreed that all children should be sent to school, there was a good deal of resentment on the part of the peasants and their children. Try as he would to keep the children in attendance, Emilio fought a losing battle. Both the parents and youngsters preferred to have the children work in the fields.

In spite of his difficulties Emilio stayed in Altarana six years, hoping that by the end of that time his study and experience would enable him to get a post in the municipal school system in Turin. The pay was better in the city and teaching was not completely subject to the whims of pettifogging authorities who tried to keep money from the schools and to harass the teachers for not being friends to every faction and individual.

Faustina Galli, a new teacher for girls, arrived in Altarana. She had been chosen by one of the village officials because of her beauty, and the man who chose her hoped to have an affair with her. When she proved to be impervious to his solicitations or his threats, Emilio, impressed with her virtue and beauty, fell in love with her. But Faustina, having the responsibility of a crippled father to look after, rejected his attentions. Disappointed and despairing of ever getting ahead in his profession, Emilio turned to liquor. He almost lost his post, but his old friend

and adviser, Professor Megari, interceded in his behalf and also showed him the folly of his drinking.

In his last year at Altarana, Emilio learned what had happened to his roommates at the normal school. The ex-corporal of grenadiers, Carlo Lerica, had encountered many difficulties, but Giovanni Labaccio had made a name for himself by insinuating himself into everyone's graces. He finally married a rich woman older than he and retired from teaching. After his retirement he turned against the profession from which he had risen and accused the teachers of thinking only of money, rather than their professional responsibilities.

Emilio's next village post was in Camina, where he spent two more years. There he had numerous small adventures and the usual troubles with the local authorities and parents, but he was learning to put up with them as one of the conditions of his profession. From there he went to Bossolano, where he spent his final year as a teacher in a village school. At the end of that year he felt that he had served his apprenticeship and had put in enough study to compete successfully for a post in Turin. He took the examinations in the city, along with more than two hundred other candidates. He was successful, as was his old classmate, Carlo Lerica. Not only did they pass the examination, but they were appointed immediately to posts. To add to his joy, Emilio discovered that Faustina Galli was also teaching in Turin. From her he learned that her father had died, and she gave him reason to hope that she was at last ready to return his love.

## THE ROMANCE OF LEONARDO DA VINCI

*Type of work:* Novel

*Author:* Dmitri Merejkowski (1865-1941)

*Type of plot:* Historical romance

*Time of plot:* 1494-1519

*Locale:* Italy and France

*First published:* 1902

*Principal characters:*

LEONARDO DA VINCI, Renaissance artist

GIOVANNI BELTRAFFIO, his pupil

CESARE BORGIA, Leonardo's patron

MONNA CASSANDRA, a sorceress

FRANCESCO MELZI, another pupil of Leonardo

MONNA LISA GIOCONDA, model for a portrait by Leonardo

*Critique:*

This novel presents a vivid picture of the glittering Italian Renaissance. The royal courts, the Vatican, the quiet countryside, the studios of artists, an alchemist's workshop, and many other scenes serve as a backdrop for the story of the later years of the famed painter and thinker, Leonardo da Vinci. Almost all the great figures of the age pass through the pages of the novel as they cross the path of Leonardo. More than a fictionalized biography, it is also the history of a culture, for Merejkowski has depicted the religious and political struggles of the age as well as its adventure, romance, and bravado.

*The Story:*

In 1494 the fear of the coming of the Antichrist prophesied in the New Testament began to make itself felt in Italy. Greek and Roman statues, which had recently been excavated and accepted as supreme works of art by such men as Leonardo da Vinci, were considered by the common people as actual pagan deities returning to prepare the world for the reign of the Antichrist.

Leonardo da Vinci had become a member of the court of Duke Moro in Milan. Besides acting as chief architect for the duke, he interested himself in teaching his pupils, Giovanni Beltraccio and Andrea Salaino, and in working on whatever caught his fancy. Most of the money he received from the duke's treasury went to buy pieces of amber with bugs imbedded in them, old shells, live birds that he studied and then freed, and other curious objects which distracted his attention and

kept him from completing his painting, *The Last Supper*.

The student Giovanni was attracted to Monna Cassandra, a beautiful girl who lived in the neighborhood. Unknown to him, she was a practitioner of the black arts and a favorite of suspected witches.

The Duke of Milan called upon the King of France to help protect and support his dukedom. But Louis XII of France soon proved false to his friendship with the duke and overran the duchy. The French forces used a clay statue of a mounted warrior, which Leonardo had not yet cast in bronze, as a target for a shooting contest, and a flood caused the walls on which *The Last Supper* was painted to bulge and crack. Realizing that these two works of art could never be finished, Leonardo decided to leave Milan and go to the court of Cesare Borgia, son of Pope Alexander VI.

As Borgia's adviser, Leonardo designed many pieces of war equipment and machinery which Borgia used in his attempt to seize all of Italy for the pope. None of Leonardo's pupils approved of his working for Borgia, whose cruelties and vices made him hated all over Italy.

One day one of Leonardo's students, a blacksmith named Zoroastro da Peretola, had gone against his orders and had tried to fly in Leonardo's only partly completed airplane. Falling from a considerable height, he received such a jolt that his mind was never again sound.

Leonardo left Borgia's services and, with the help of his friend Machiavelli, received a commission from the city of Florence to plan a system of waterways which

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would divert the course of the Arno River. Because Machiavelli had underestimated the expense of the work, Leonardo was soon in trouble with the authorities. The canal project was abandoned and Leonardo was asked instead to paint a large picture depicting the battle of Anghiari. At that time Michelangelo was also working in Florence, and a great jealousy had grown up between admirers of the two artists. Leonardo tried to make friends with Michelangelo, but the passionate artist would have nothing to do with the mild Leonardo. Raphael, at that time only a young man, was friendly with both artists. His works were more popular with artistically-minded Pope Leo X than those of either of the older men.

During his stay in Florence, Leonardo had begun the portrait of a young married woman of the town named Monna Lisa Gioconda. As she sat for him, day after day, he would amuse her by telling her stories as he worked, or converse with her on any subject in order to keep her interested in the dull task of posing. As the months passed, Monna Lisa and Leonardo were more and more drawn to each other. Both were essentially secretive persons who seemed to understand each other intuitively. Months passed into years, and still Monna Lisa came to the studio to pose. No one suspected anything improper of the meetings, but it became a source of amusement in Florence that the gentle artist, who had never before taken an interest in women, seemed to be in love. Monna Lisa's sudden death shocked Leonardo to the bottom of his soul. He had hoped to finish her portrait, to finish this one work at least, but with Monna Lisa's death his hopes fell. He had tried to show in her face the mystery of the universe, for he had found that the mystery of Monna Lisa and the mystery of the universe were one.

Because of the trouble over the canal and the unfinished picture of the battle of Anghiari, Leonardo da Vinci was dismissed from the service of the city of Florence. He returned to Milan to serve

under the new ruler of that city, Louis XII of France. There Giovanni Beltraffio again met Monna Cassandra. One day she promised to show him the answers to his deepest questions. He was to meet her late that same night. As Giovanni left her, he was shocked to see in her face the expression of the White She-Demon, a specter which had haunted him since childhood.

But before the time for their meeting Monna Cassandra was taken prisoner by the Most Holy Inquisition. Thinking her completely innocent, Giovanni visited all his old friends in an effort to secure her release. The more he tried to help her, however, the more convinced he became that there were indeed evil spirits who inhabited the forms of human beings, and that the White She-Demon was one of them. Unable to prevent Monna's death, Giovanni walked about the streets desolately. Suddenly he realized that the strange odor he had been smelling was the scent of burning flesh. Monna and one hundred and twenty-nine others accused as witches were being burned at the stake. Terror-stricken, he almost lost his mind. Later, still haunted by the White She-Demon, he committed suicide.

The loss of his favorite pupil would have been a more terrible blow to Leonardo if Francesco Melzi had not recently joined his group of students. Francesco Melzi, who was to be the true and faithful friend of the old artist, helped him through the final years of his life, especially in that trying period when the death of Louis XII left Leonardo without a patron. But the new French king, Francis I, soon afterward called Leonardo da Vinci to Paris. In 1516 Leonardo and his small group left Italy for France; the artist was never to see his home country again.

In France he was well treated in spite of his inability to finish anything he began. He took up the Monna Lisa portrait again, and almost finished it to his satisfaction from memory. One day King Francis visited him in his studio. Seeing



the portrait, the king purchased it but agreed that Leonardo could keep his beloved portrait until he died.

King Francis did not have long to wait. A few years later Leonardo, old and weak, grew sick and died. His faithful pupil, Francesco Melzi, saw to it that Leonardo

received the rites of the Church before his death. He also arranged to have the artist buried in a style which, he hoped, would forever still the whispering tongues that called Leonardo a disciple of the Antichrist to come.

## THE ROMANCE OF THE FOREST

*Type of work:* Novel

*Author:* Mrs. Ann Radcliffe (1764-1823)

*Type of plot:* Gothic romance

*Time of plot:* Seventeenth century

*Locale:* France and Savoy

*First published:* 1791

### *Principal characters:*

ADELINE, a victim of intrigue

PIERRE DE LA MOTTE, her benefactor, a fugitive from justice

MADAME DE LA MOTTE, his wife

LOUIS, their son

THEODORE PEYROU, a young soldier

THE MARQUIS DE MONTALT, a villainous nobleman

ARNAUD LA LUC, a cleric and scholar

CLARA, his daughter

PETER, a loyal servant

### *Critique:*

One of the most popular writers of her day, Mrs. Radcliffe made her name practically synonymous with the tale of mystery and terror. To her the Gothic novel was a work of the romantic imagination, the background usually a ruined castle or abbey whose secret passages and moldy dungeons contributed much to the action and atmosphere of her story. Unlike others among the Gothic romancers, she did not descend to the supernatural for the sake of ghastly horror. Her situations, exaggerated and extreme as they appear to the modern reader, were always accounted for in some logical fashion. Her plots were awkward, her character drawings stilted and sentimentalized, but her novels achieved a remarkable vitality because of her skill with effects of atmosphere and suspense.

### *The Story:*

On a dark and tempestuous night Pierre de la Motte left Paris to escape his creditors and prosecution by the law.

Descended from an ancient house, he was a man whose passions often proved stronger than his conscience. Having dissipated his own fortune and that of his wife, he had engaged in various questionable schemes which brought him at last to disgrace and made necessary his flight with only the small wreck of his once considerable property. Leaving Paris with his wife and two faithful servants, he hoped to find a refuge in some village of the Southern Provinces. The departure was so sudden that there had been no time for the harried parents to say farewell to their son Louis, on duty with his regiment in Germany.

Several leagues from the city Peter, the coachman, lost his way while driving across a wild heath. Seeing in the distance the lighted window of a small, ancient house, La Motte dismounted and walked to the dwelling in the hope of securing directions from its inmates. A grim-visaged man opened the door at his knock and ushered him into a desolate

apartment, the door of which was abruptly locked behind him. Over the howling of the wind La Motte could hear rough voices close at hand and the muffled sobbing of a woman.

The door was at last unlocked and the forbidding ruffian reappeared, dragging by the hand a beautiful girl of about eighteen. Putting a pistol to La Motte's breast, the man offered him his choice between death or taking the girl with him. When the girl begged him to take pity on her, La Motte, moved by her tears as much as by his own danger, readily assented. Other men appeared and the prisoners, now blindfolded, were taken on horseback to the edge of the heath. There La Motte and the girl were put into his carriage. Followed by the threats and curses of the wild crew, Peter drove rapidly away. The agitated girl, thrust so strangely into the company of La Motte and his wife, gave her name only as Adeline. Not wishing to add to her distress, they did not pursue their questioning. Madame de la Motte was filled with pity for the unfortunate creature.

Several days later the travelers reached the vast forest of Fontanville. The sun was setting when they saw against the ruddy sky the towers of an ancient abbey. Awed by the solemn beauty of the ruins, they proceeded on their way, but at no great distance a carriage wheel broke, overturning the vehicle. Not wishing to spend the night in the open, they returned to the abbey. During their explorations they discovered a suite of apartments still habitable and of more modern date than the rest of the structure. In spite of his wife's misgivings, La Motte decided to make the secluded abbey his place of refuge.

Peter, dispatched to a nearby village for provisions and furniture, returned with the report that the ruins were the property of a nobleman living on a distant estate. The country people also claimed that a mysterious prisoner had once been confined there, and although no one knew his fate his ghost was sup-

posed to haunt the scenes of his imprisonment. For seventeen years the natives of the region had not dared to approach the old abbey.

La Motte was well pleased with all that he heard, and before long he and his household had made their rude quarters as comfortable as possible. La Motte spent most of his mornings out of doors, either hunting or fishing, his afternoons and evenings with his family. Sometimes he read, but more often he sat in gloomy silence. Adeline alone had power to enliven his spirits when he grew moody and depressed. Having fully recovered from her terrifying experience, she had become a girl of sweet, lively disposition and diligent habits. After a time she began to look upon Madame de la Motte as a mother, and to her benefactress she confided the story of her life.

She was the only child of the poor but reputable Chevalier de St. Pierre. Her mother being dead, she had been reared in a convent, it being her father's intention that she should take the veil. On her refusal, he rebuked her for her obstinacy, but at last named a day to take her from the convent. Much to her dismay, she was not taken to his magnificent house in Paris but to that lonely house on the heath. There she was turned over to the care of brutal keepers. Only the arrival of La Motte, she believed, had saved her from an unknown but terrible fate.

After a month passed in his forest refuge, La Motte regained a measure of his tranquility and even cheerfulness, much to the delight of his wife and their ward. Then his mood suddenly changed. Preyed upon by some guilty secret or deep remorse, he avoided his family and spent many hours alone in the forest. Peter, the faithful servant, tried to follow his master on more than one occasion, but La Motte always eluded his follower and at one particular place disappeared as if the trees and rocks had swallowed him. About that time, also, Peter brought from the village a report

that a stranger was in the neighborhood inquiring for his master. Greatly disturbed, La Motte remembered a trapdoor he had observed in one of the decaying chambers of the abbey. Thinking that it might lead to a place of hiding, he explored the passageway to which the trapdoor gave access and came finally to a room containing a large chest of ancient design. Throwing open the lid, he was horrified to find inside a human skeleton. Although he told them nothing about the gruesome remains in the chest, he insisted that his family join him in the hidden apartments he had discovered.

The next day, venturing out of hiding, La Motte saw a stranger in the abbey. He returned quickly to his place of concealment. But their provisions were running low, and at last it was decided that Adeline should reconnoiter the ruins to learn whether the supposed officer of the law had gone away. In the cloisters she encountered a young man in military uniform. Although she tried to flee, he overtook her and demanded to know the whereabouts of Pierre de la Motte. Adeline's relief was as great as her joy when the stranger's identity was revealed. He was Louis de la Motte, whose filial affection had drawn him to his father's side.

Unfortunately, his coming was to destroy completely Madame de la Motte's liking and esteem for Adeline. At times in the past she had been moved to jealousy, suspecting that La Motte went to keep assignations with his lovely ward when he disappeared so mysteriously into the forest, but she had tried to put such unworthy thoughts out of her mind. Now, seeing her son's growing fondness for the girl, she became unkind in her manner toward her. Aware of the mother's coldness and dislike, Adeline spent much of her time in the forest, where she composed poems inspired by the beauty of the landscape and her own gentle melancholy.

One day, while she sang some stanzas

of her own composition, a strange voice echoed her. Startled to find a young man in hunter's dress close at hand, she would have fled in fright if the stranger had not paused respectfully on seeing her agitation. Adeline decided to refrain for a time from walking so far from the abbey. On her return Madame de la Motte added to her confusion by greeting her suspiciously.

About a month later a party of horsemen arrived at the abbey during a violent midnight storm. When La Motte ignored their knocking, they pushed the decayed door from its hinges and stalked into the hall. Adeline, overcome by fear for her benefactor, fainted. She revived to find the young man of the forest in the room. From the conversation she learned that his name was Theodore Peyrou and that his older companion, a chevalier of haughty demeanor, was the Marquis de Montalt, the owner of the abbey, who was staying at his hunting lodge on the edge of the forest. La Motte, who had fled when the knocking began, returned to the room. Immediately he and the marquis regarded each other in great confusion, and the nobleman put his hand threateningly upon his sword. He agreed, however, when La Motte requested a private discussion in another room. Madame de la Motte overheard enough of their conversation to realize that there was some secret between the two men.

The marquis and his retinue departed early in the morning. Returning the next day, the nobleman, after inquiring for La Motte, paid courteous attention to Adeline. When he and La Motte had disappeared into the forest on an errand of their own, Theodore remained with the ladies. Adeline realized suddenly that she was falling in love with the young man, an officer in a regiment commanded by the marquis.

Louis de la Motte prepared to return to his regiment. The marquis continued to visit the abbey almost every day. Adeline, meeting Theodore in the forest, received hints of some mysterious danger.



He promised to meet her again the next evening, but when Adeline went to meet him he failed to appear. The marquis had suddenly ordered him to return to duty.

That night Adeline dreamed that she was in a strange chamber of the abbey, where a cloaked guide conducted her to a coffin covered with a pall. When her guide lifted the covering, she saw a dead man lying within, blood gushing from his side. Awaking, she slept no more that night.

The next day the marquis came for dinner and consented with reluctance to sleep at the abbey. A rearrangement of the private apartments being necessary to accommodate the guests, Adeline retired to a small chamber usually occupied by Madame de la Motte's maid. Behind an arras she uncovered a door which led into the chamber she had seen in her dream. A rusted dagger lay on the floor and in a moldering bed she found a small roll of manuscript. On her return to her room she heard voices coming from the room below and to her horror recognized the impassioned accents of the marquis as he declared his intention to make her his own. She retired in great distress of mind, to be aroused again when the nobleman, in evident alarm, left the abbey unceremoniously before daybreak.

Later that same morning the marquis returned and over Adeline's protests declared his suit. When she turned to La Motte for aid, he assured her that he was unable to help her, since his safety depended upon the nobleman's favor. So great was Adeline's despair that she almost forgot the manuscript she had found in the abandoned room. She read enough of it, however, to realize that the despairing document had been written by the mysterious prisoner of the abbey, a victim of the cruel Marquis de Montalt. From Peter she learned also that the suit of the marquis was false; his wife was still living.

At last, to save the helpless girl from her suitor's evil design, Peter promised

to take her to his native village in Savoy. She was to meet the servant at an old tomb in the forest, but when she arrived at the place of meeting a strange horseman appeared and in spite of her struggles carried her to the marquis' hunting lodge. There he again pressed his suit upon her. When he finally withdrew, she managed to escape through a window. Theodore, who had returned from his regiment when he learned of the marquis' evil designs, joined her in her flight. In a carriage which he had waiting they drove all night in the direction of the frontier. At an inn where they stopped for some refreshment they were overtaken by officers who tried to arrest Theodore in the king's name. Resisting, he received a saber cut in the head. He had almost recovered from his wound when the Marquis de Montalt appeared and ordered his men to seize Theodore on a charge of treason. Theodore, snatching up a sergeant's cutlass, wounded the marquis. During the confusion Adeline was hustled into a chaise and driven back to the abbey, where La Motte locked her in her room. Anxious for word of Theodore, she was told a short time later that the young officer had been returned under arrest to his regiment.

By the time the marquis was able to travel, his passion for Adeline had turned to hate, and La Motte was instructed to do away with the girl. The unscrupulous nobleman's hold over La Motte was strong, for that unhappy man, driven to desperation by his lack of funds, had during his early days at the abbey held up and robbed the marquis, whom he mistook for a chance traveler in the forest. Although he was completely in the other's power, La Motte refused to stain his hands with blood. Instead, he ordered the faithful Peter to take Adeline to Leloncourt, in Savoy, where she would be safe from the marquis' agents. When her flight was revealed, the nobleman had La Motte arrested for highway robbery and imprisoned.

Shortly after her arrival in Leloncourt

Adeline became ill. Arnaud La Luc, a scholarly clergyman, took her into his home for nursing and during her convalescence she formed a close friendship with his daughter Clara. So deep was her grief over Theodore that she never mentioned him to her new friends. Then La Luc's health began to fail, and she and Clara accompanied him to the Mediterranean seacoast. There Adeline encountered Louis de la Motte and learned that he was on his way to Leloncourt on an errand for Theodore. To her great surprise, it was revealed that the man she knew as Theodore Peyrou was in reality the son of Arnaud La Luc. The travelers immediately hastened to Vaceau, where the young officer was being held under sentence of death.

La Motte, meanwhile, had been taken to Paris for trial on the charges brought against him by the marquis. The prisoner was in despair when an unexpected witness appeared in his behalf. The man was Du Bosse, one of the ruffians hired to dispose of Adeline while she was held prisoner in the lonely house on the heath. His story started an investigation which revealed that Adeline was the natural daughter of the Marquis de Montalt, who had never seen the girl before he met her at the ruined abbey. In the past one of his agents had always played the part of her father. The marquis was arrested and Adeline was summoned to Paris for his

trial. With the arrest of the man she had always considered her father other of the marquis' activities came to light. He had also ordered the murder of his older brother, whose skeleton La Motte had found in the abbey. The confederate also testified that Adeline was not the nobleman's natural daughter but his older brother's child, an heiress whom he had tried to conceal from the world. The manuscript Adeline had found provided further documentary evidence of her uncle's villainy. He was sentenced to death for his crimes.

The extent of the marquis' evil designs being known, Theodore received a royal pardon and was restored to his military rank. Pierre de la Motte was sentenced to exile in England, and Adeline provided for his comfort and that of his wife in their old age. Her father's skeleton she buried with all respect in the vault of his ancestors. A short time later she and Theodore married and went to live at Leloncourt. Clara married Monsieur Verneuil, Adeline's distant kinsman, who had been helpful to her and the La Lucs during the time of their distress over Theodore and La Motte. Before many years had passed Louis de la Motte came with his bride to a house nearby, and there in Leloncourt the three deserving couples lived out their lives in happiness and prosperity.

## THE ROMANTIC LADIES

*Type of work:* Drama

*Author:* Molière (Jean Baptiste Poquelin, 1622-1673)

*Type of plot:* Comedy of manners

*Time of plot:* Seventeenth century

*Locale:* Paris

*First presented:* 1659

*Principal characters:*

LA GRANGE, and

DU CROISY, young men of Paris

MAGDALEN, and

CATHOS, the romantic ladies

THE MARQUIS DE MASCARILLE, La Grange's valet

VISCOUNT JODELET, Du Croisy's valet

GORGIBUS, Magdalen's father and Cathos' uncle

### Critique:

When *The Romantic Ladies* (*Les Précieuses Ridicules*) was first presented in Paris, it was the fashion for people of fashionable society to talk in affected, ultra-sentimental style. Molière, using his rapier-like pen to lampoon this custom, made the people of Paris see themselves as they appeared to others, and before long they mended their foolish ways of speech. The play had instant success, for not only did it deal with a subject near to the hearts of pleasure-loving Paris but also it was a true comedy, delicate and subtle in its effects. This one-act play deserves a place with Molière's best.

### The Story:

Gorgibus had taken his daughter Magdalen and his niece Cathos from their country home for a stay in Paris. There La Grange and Du Croisy, calling on them to propose marriage, were greatly disgusted by the affectation displayed by the young ladies, for the girls had adopted manners prevalent everywhere in France, manners which were a combination of coquetry and artificiality. With the help of their valets, La Grange and Du Croisy determined to teach the silly young girls a lesson. One of the valets in particular, Mascarille, loved to pass for a wit; he dressed himself as a man of quality and composed songs and verses.

Gorgibus, meeting the two prospective suitors, inquired into their success with his niece and his daughter. The evasive answers he received from them led him to discuss the affair with the two ladies. He had to wait some time for them, while they were busily engaged in painting their faces and arranging their hair. When they were finally ready to receive him, he was enraged by their silly conversation.

He had expected them to accept the two young men, who were both wealthy and of good family, but the romantic ladies explained that they would only spurn suitors so direct and sincere. Also, much to the disgust of the two girls, the young men had proposed at their first

meeting. They wanted lovers to be deceiving. A lover also must be pensive and sorrowful, not joyful and healthy, as La Grange and Du Croisy had been. In addition, a young lady must refuse her lover's pleas in order to make him miserable. If possible, there should also be adventures: the presence of rivals, the scorn of fathers, elopements from high windows. Another fault the girls found with the two young men was that they were dressed simply, with no ribbons or feathers on their clothing. Poor Gorgibus thought his daughter and niece out of their minds. He was convinced of this when they asked him to call them by other names, for their own were too vulgar. Cathos would be called Amintha and Magdalen renamed Polixena. Gorgibus knew only one thing after this foolish conversation—either the two girls would marry quickly or they would both become nuns.

Even the girls' maid could not understand the orders they gave her, for they talked in such riddles that no one could rightly understand their meaning. She announced that a young man was in the parlor, come to call on the two ladies. The caller was the Marquis De Mascarille, in reality La Grange's valet. The girls were enchanted with Mascarille, for he was a dandy of the greatest and most artificial wit. His bombastic puns were so affected that the girls thought him the very soul of cleverness. He pretended to all sorts of accomplishments and acquaintances. On the spot he composed terrible verses and songs, which he sang out of key and in a nasal tone. He claimed to have written a play that would be acted at the Royal Theater. He drew their attention to his beautiful dress, complete with ribbons, feathers, and perfume. Not to be outdone, the ladies boasted that although they knew no one in Paris, as yet, a friend had promised to make them acquainted with all the fine dandies of the city. They were a perfect audience for the silly valet pretending to be a marquis. They applauded each



verse, each song, each bit of shallow wit

The Viscount Jodelet, in reality Du Croisy's valet, joined the group. He claimed to be a hero of the wars, in command of two thousand horsemen. He had the girls feel the scars left by deadly wounds he had received. The two scoundrels were hard put to outdo each other in telling the foolish girls ridiculous tales. When they talked of their visits with dukes and countesses, the girls were fascinated by their good connections. Running out of conversation, the two valets then asked the girls to arrange a party. They sent for musicians and other young people in order to have a proper dance. Mascarille, not being able to dance, accused the musicians of not keeping proper time, and Jodelet agreed with him.

The dance was in full swing when La Grange and Du Croisy appeared upon the scene. Raining blows upon them and calling them rogues, they fell upon the two impostors. Mascarille and Jodelet tried to pretend this scene was all a joke, but their masters continued to beat them. When other servants appeared and began to

strip the clothes from the two pretenders, the girls screamed in horror. La Grange and Du Croisy berated them for receiving servants better than they received masters. They told the girls that if they loved the two scoundrels so well, they must love them without their masters' finery. Taking all the outer apparel from the rogues, La Grange and Du Croisy ordered them to continue the dance.

Gorgibus, having heard on the streets of Paris of his ladies' scandal, appeared and soundly berated the pranksters for the disgrace they had brought upon his house. All Paris, all France even, would laugh at the joke, for the young people at the dance were now spreading the news up and down the streets and in the cafés. Gorgibus was furious with La Grange and Du Croisy for their trick, but knew the stupid girls deserved the treatment they had received. He sent the two valets packing and ordered the romantic ladies to hide themselves from the world. Then he cursed folly, affectation, and romantic songs, the causes of his horrible disgrace.

## RORY O'MORE

*Type of work:* Novel

*Author:* Samuel Lover (1797-1868)

*Type of plot:* Adventure romance

*Time of plot:* 1798

*Locale:* Southern Ireland

*First published:* 1837

### *Principal characters:*

RORY O'MORE, an Irish peasant

MARY O'MORE, his sister

SHAN REGAN, a villainous neighbor

KATHLEEN REGAN, his sister

HORACE DE LACY, an Irish patriot

DE WELSKEIN, a smuggler

SCRUBBS, a tax collector

### *Critique:*

*Rory O'More* never quite succeeds in being a good historical novel, in spite of Lover's patriotic motives in writing the book. The people are the familiar stock characters of Irish fiction, and the plot is clumsy and contrived. But the book lives in its atmosphere of the stirring days

of the rebellion of 1798, in its ferocious lampoons of soldiers, magistrates, and collectors, in the terrible and tragic realities of Irish peasant life, and in the pleasant idyl of its love story. Readers of Lover's day felt that in this novel he came close to the heart of his unhappy land.

### *The Story:*

While in Dublin on some business for his widowed mother, Rory O'More made the acquaintance of Horace De Lacy, an Irish patriot who had come from France in order to further the cause of revolution against English oppression. He was a messenger from a French general who was aiding the Irish in order to help Napoleon in his attempted conquest of England. De Lacy was a gentleman, descended from proud blood lines, and Rory and his mother and sister considered it an honor to have him share their home. The O'More women nursed him back to health after an attack of smallpox, and De Lacy felt indebted to the good people for their care. In addition, Rory became a fellow conspirator. De Lacy and Rory did not conspire for personal gain, as did many of the rebels; rather they loved Ireland and wanted her and her people to be free. Although De Lacy was perhaps not aware of it, he was a true democrat.

Rory loved a neighbor lass, Kathleen Regan. Although she returned his affection, she was prevented from marrying him by her brother Shan, a blackguard who had been refused by Mary O'More, Rory's sister. Shan, his pride hurt by Mary's refusal, hated the whole O'More family. Since Shan was the head of the household, Kathleen and her mother feared to disobey him; she and Rory were forced to meet in secret.

Because De Lacy was not well enough to take and receive a message that was expected by his contacts in Ireland, Rory volunteered to act in his place. He was dismayed to learn that Shan was one of his fellow rebels, for he knew that his enemy hoped only for personal gain. Another among the group was De Welskein, a smuggler who cared little which side won since he would profit regardless of the outcome. Shan and De Welskein were made for each other, each one willing to betray their friends for a profit. Rory knew them both to be dangerous.

After he had secured the necessary

letter for De Lacy, Rory left the unsavory crowd. Later he was apprehended by the police, but his cleverness and his knowledge of the colonel's affair with a married woman gained his freedom for him. De Lacy was pleased with his success, and that gentleman's praise was a great reward to Rory. Shan then tried to make trouble for him with Kathleen, and Rory was forced to administer two beatings to the bully before Shan gave him any peace.

It was necessary for De Lacy to return to France to help the cause of the rebellion. He parted sadly from his friends and made his way to a port from which De Welskein was to smuggle him out of Ireland. In the meantime Rory, purely by accident, accompanied Scrubbs, a government tax collector, from a tavern in the village. On their way home they heard people calling for help. Hurrying to the rescue, they found De Welskein, Shan Regan, and other rebels imprisoned in a flooding cave. After saving the lives of the doomed men, the scoundrels repaid Rory by taking him and Scrubbs prisoners and transporting them to the ship which De Welskein had secured for De Lacy's trip to France. Shan, anxious to get rid of Rory in any manner, persuaded the others that Rory was a traitor to their cause. Because Scrubbs was a government official it was not safe to leave him to reveal their names to the authorities.

On board the ship Rory learned that he was on the vessel which carried his friend De Lacy. Knowing that De Welskein would keep the news of his presence from De Lacy, he managed to send a message to his friend. When they were off the coast of France and under the eyes of a battleship commanded by De Lacy's friend, De Welskein was forced to release Rory. Scrubbs, a government official, was of no concern to De Lacy.

In France, De Lacy heard two heart-breaking pieces of news. His unfaithful sweetheart had given her hand to an-

other and Napoleon had decided to withdraw his promised aid to Ireland in his campaign against the English. The first desertion he avenged by inflicting a wound on his rival, but the latter one left a scar on his heart. The approaching death of an uncle kept him and Rory in France, there being no reason for them to hurry back to Ireland. But after the uncle's death Rory and De Lacy embarked once again for Ireland.

Many changes had taken place during the year that they had been gone. Some of the fanatical rebels had attempted to revolt without the help of France, and Ireland had been bathed with blood. The homes of the O'Mores and the Regans had been burned, and the women of the families had banded together and taken a house in the village. Shan was wanted by the authorities as a suspected rebel and because of his attempt on the lives of Mary O'More and an old tinker. The tinker informed the officers of Shan's hideout. Although most of his band escaped by ambushing the police, Shan himself was killed. For his pains, the tinker was hanged as a traitor for leading the officers into an ambush.

Arriving in Ireland, De Lacy stayed in Dublin to transact some business. Rory, meanwhile, went at once to his native village, where he was reunited with his loved ones. On his first night home, however, he was arrested for the murder of Scrubbs, his enemies having testified that Scrubbs was last seen alive in Rory's company. When De Lacy heard

the news, he returned to the village and with his lawyer fought for his friend's freedom. The case looked black until Scrubbs, who had escaped from France and returned to Ireland, appeared during the trial. Rory's enemies had tried to keep Scrubbs hidden until after the trial and Rory's hanging, but the collector had eluded his keepers. Although the jury returned a verdict of guilty, so determined were the rogues to be rid of Rory, a humane judge arranged to have the verdict put aside. Rory was set free.

De Lacy, knowing that he and Rory would never be safe in Ireland, persuaded Rory to take his family and Kathleen and her mother and go with De Lacy to America. There De Lacy would buy a farm and make Rory his manager. When Rory and Kathleen were married, De Lacy gave the girl a handsome dowry. It was with regret that the party left their beloved homeland, but they knew they must do so if they wished to live in peace and safety. Mary O'More had long loved De Lacy but did not dare to show her feeling because she was a peasant and he a gentleman. De Lacy admired the simple lass, but he feared the ridicule he would receive from his friends if he married a peasant. As he thought about the new life in America, however, he began to realize that it would make little difference there if a man and his wife were of different social classes. With Rory and Kathleen already married, De Lacy and Mary seemed likely to join them in that happy state.

## ROSMERSHOLM

*Type of work:* Drama

*Author:* Henrik Ibsen (1828-1906)

*Type of plot:* Social drama

*Time of plot:* Middle nineteenth century

*Locale:* Small coastal town in western Norway

*First presented:* 1887

*Principal characters:*

JOHANNES ROSMER, a former clergyman

REBECCA WEST, his friend

RECTOR KROLL, the schoolmaster



ULRIC BRENDEL, a disillusioned liberal  
PETER MORTENSGARD, a publisher  
MADAM HELSETH, housekeeper at Rosmersholm

### Critique:

The last of Ibsen's social dramas, *Rosmersholm* gives us also a first glimpse of the psychological studies he was to write later. The characters are still part of a social class, but toward the end of the play they begin to emerge as individuals, working with their own personal problems and seeking their own values. In this play Ibsen continues the attempt to arouse his readers to raise themselves above the mass, not to be pulled down to the level of the popular majority. This work is written with the dramatist's usual skill and ranks with his other great plays. It was published in 1886, prior to its first presentation.

### The Story:

Since the death of his wife, Beata, Johannes Rosmer had turned more and more to his friend, Rebecca West. Rosmer had had an unhappy marriage with an unsympathetic, neurotic wife who had taken her own life in the millpond that flowed through the estate. Rebecca had been her friend, as well as the husband's. Beata's brother, Rector Kroll, the schoolmaster, was also Rosmer's close friend.

Rector Kroll called on Rosmer to get him to join a political drive against the new liberal party that was gaining power in the village. The party was controlled by Peter Mortensgard, publisher of the *Beacon*, a paper Rector Kroll considered radical and dangerous because it was loud in criticism of the conservative party which he represented. Kroll was disappointed to learn that Rosmer no longer held his former static views on politics and social structures but, instead, supported the liberals. Rosmer's real concern was not with politics at all, but only with encouraging men to ennoble their souls; he felt the new party was a step toward this goal. Rebecca supported him in his belief.

While they talked, Madam Helseth,

the housekeeper, announced Ulric Brendel, a self-styled genius who was going to the village to offer his services to the liberal party. Brendel was in rags and obviously without any means of livelihood, and to Rector Kroll he epitomized the liberals. To Rosmer and Rebecca, however, Brendel was a man living and working as his conscience directed, and they helped him with clothing and money.

This act turned Kroll against them. He now turned on Rosmer savagely and accused him of betraying his class. Because Rosmer had been a clergyman, Kroll attempted to plead with him from a religious point of view, but Rosmer claimed that he had also renounced the Church and become a freethinker. He felt that men were growing so bitter in political struggles that they must be brought back to tolerance and good will. It was his hope that he could aid in this task by renouncing his way of life and working with the new leaders.

Kroll then accused Rosmer of living in sin with Rebecca, even though he had defended Rosmer and Rebecca when town gossips had whispered about them. He accused Rebecca of influencing Rosmer in his new attitude and suggested that she had been responsible for the suicide of Rosmer's wife. He said his sister had believed that Rosmer wished to wed Rebecca and for that reason she had drowned herself. Kroll maintained he had not spoken up before because he did not know that Rebecca was an emancipated woman, and he had not believed her capable of such actions. His worst thoughts about Rosmer and Rebecca were confirmed when Peter Mortensgard appeared at Rosmer's home in answer to a note Rebecca had written him in Brendel's behalf. When Kroll left, he promised to inform the town of Rosmer's treachery.

Mortensgard had come to solicit Ros-

mer's aid in the liberal cause, but when he learned that Rosmer had left the Church, he did not want the former clergyman's help. He needed Christians, not freethinkers, as he himself was, and so Rosmer was left with no one to support. Mortensgard, too, slyly accused Rosmer and Rebecca of indiscretions and of causing the death of Rosmer's wife.

From that time on Rosmer began to feel guilty about his part in her death and feared that he had not concealed his true feelings for Rebecca from his wife. Determined not to let the past rule his life, he asked Rebecca to marry him. She fled from him sobbing, swearing that she could never marry him, that if he ever asked her again she would die the way his wife had died.

Kroll did his work well. The paper supporting his party accused Rosmer of betraying his class to gain favor with the liberals. The article linked Rebecca and Rosmer in a debasing way. Rosmer wanted to fight back, if only to free men's minds from pettiness and mass thinking, but he felt that he could not accomplish this task because he no longer felt innocent of his wife's death; only the innocent could lead others.

Rebecca decided to give him back his purity of conscience. In Kroll's presence she told Rosmer that she alone was responsible for his wife's suicide. She said that she had come to Rosmersholm for the sole purpose of converting Rosmer to the liberal party. She knew that Brendel had once had great influence over Rosmer, and she hoped to renew that influence and win him to the emancipators. With victory in sight, his wife was a stumbling block. To overcome that obstacle, she made that sick woman believe that she was going to have a child by Rosmer. In desperation the wife threw herself into the millpond. Rebecca's love for Rosmer

made her confess so that he could clear his own conscience of all guilt. Kroll and Rosmer left her alone after her confession, and she prepared to leave Rosmersholm forever.

While she packed, Rosmer returned and told her his old friends had persuaded him that the task of ennobling men's minds was not for him, or for anyone. He told her that he knew she had only used him to attain her own goals. Then she made her greatest confession to him. She said that she had first been moved by physical passion. She had plotted to get rid of his wife. Then, after the suicide, Rebecca had come to feel such deep and quiet love for Rosmer that it had taken her free spirit from her. He had ennobled her soul.

Rosmer could not quite believe her story; he feared that she was again using him for her own purposes. As they talked, Brendel appeared and told them that he was leaving town, that his genius was gone, and he was bankrupt. He told them too that Mortensgard was the only one who could win their cause, for he was without ideals. Only those without ideals could gain a victory. He said also that Rosmer could gain victory if the woman who loved him would convince him of her loyalty.

After Brendel left them, Rosmer asked Rebecca to prove that he had ennobled her soul. The price was high. He asked her to throw herself into the millpond as she had caused his wife to do. Because only her self-inflicted death could give him back his faith in himself, she agreed to his plan. Since they no longer believed in a judgment after death, they must punish themselves for their love. At the last minute, Rosmer decided to join Rebecca in death. They stood with their arms entwined, then threw themselves into the pond. The water and Rosmer's dead wife claimed their bodies.

## ROXANA

*Type of work:* Novel

*Author:* Daniel Defoe (1661?-1731)

*Type of plot:* Picaresque romance

*Time of plot:* Eighteenth century

*Locale:* England and Europe

*First published:* 1724

*Principal characters:*

ROXANA, a courtesan

AMY, her maid

MR. —, her landlord

THE PRINCE DE —

A MERCHANT

*Critique:*

One of the early forerunners of the modern novel, *Roxana, Or, The Fortunate Mistress* holds a special place in English literature. It is a brilliant piece of imaginative writing displaying a talent in the author both original and clever, since he practically invented this form of realism and pretense at fact at a time when his contemporaries were contriving fantastic characters and situations. Roxana herself is a fascinating woman, a matter of perennial interest to lovers of good books. In construction, analyzed in relation to the accepted novel form, the book is rambling, repetitious, and lacking in wit. It is never dull, however, and will always be read. That *Roxana* was written as a didactic study does not detract from its excellence.

*The Story:*

Born in France, from which her parents fled because of religious persecution, Roxana grew to adolescence in England. At fifteen she married a handsome but conceited man. After seven years of marriage, during which time her husband went through all their money, Roxana was left penniless with five children.

She appealed for aid to her husband's relatives, all of whom refused her except one old aunt, who was in no position to help her materially. Amy, Roxana's maid, refused to leave her mistress, although she received no wages for her work. Another poor old woman whom Roxana had aided during her former prosperity added her efforts to those of the old aunt and Amy. These good people managed to extract money from the relatives of the children's father. All five of the little ones were given over to the care of the poor old woman.

Penniless, Roxana was at the point of despair when her landlord, after expressing his admiration for her, praised her fortitude under all her difficulties and offered to set her up in housekeeping. He returned all the furniture he had confiscated, gave her food and money, and generally conducted himself with such kindness and candor that Amy urged Roxana to become the gentleman's mistress should he ask it. Roxana, however, clung to her virtuous independence. Fearing that the gentleman's kindness would go unrewarded, Amy, because she loved her mistress, offered to lie with the landlord in Roxana's place. This offer, however, Roxana refused to consider. The two women talked much about the merits of the landlord, his motive in befriending Roxana, and the moral implications of his attentions.

When he came to take residence as a boarder in Roxana's house, he proposed, since his wife had deserted him, that he and Roxana live as husband and wife. To show his good faith he offered to share his wealth with her, bequeathing her five hundred pounds in his will and promising seven thousand pounds should he leave her. There was a gay celebration that evening and a little joking about Amy's offer to lie with the gentleman. Finally Roxana, her conscience still bothering her, yielded to his protestations of love and bedded with him.

After a year and half had passed and Roxana had not conceived a child, Amy chided her mistress for her barrenness. Feeling that Mr. — was not her true husband, Roxana sent Amy to him to beget a child. Amy did bear a child, which



Roxana took as her own to save the maid embarrassment. Two years later Roxana bore a daughter who died within six months. A year later she pleased her lover by bearing a son.

Mr. — took Roxana with him to Paris on business. There they lived in great style, until he was robbed and murdered for the jewels he carried on his person. Roxana managed to retain the gentleman's wealth and secured it against the possible claims of his wife, who was still living.

In France the Prince de —, hoping to make amends to Roxana for the murder of her protector, lavished gifts upon her and flattered her beauty until she consented to be his mistress, this time allowing her virtue to be sullied not because of poverty but through vanity. In order to suppress gossip, Roxana, pretending that she had gone back to England on business, confined herself to her quarters and instructed Amy to admit only Prince de —.

Roxana's new lover showered her bountifully with gifts. When she bore him a son, he promised to acknowledge the child as his own and never to let it want. After the birth of the child, Roxana thought that she recognized her husband, a member of the gendarmes. Amy visited the man and found him to be the same worthless scoundrel who, years before, had abandoned his wife and five children. When the prince had to go to Italy on an official assignment, he took Roxana with him. There they remained for two years. She bore another son who lived only two months. Then the prince's wife died, and he, repenting his sins, parted from Roxana, who had been his faithful mistress for eight years.

Roxana and her maid, after engaging a merchant to handle Roxana's wealth, sailed for England. Roxana had to go to Holland to receive her money from the merchant. The merchant, arriving in Holland from Paris, took lodgings in the same house, and he and Roxana became well acquainted. The merchant wanted to marry her, but she, too avaricious and calculating to risk her wealth for a mere

caprice of love, suspected his motives. She did allow him to seduce her, however, for she felt that she owed him some token of gratitude for his assistance. She was already pregnant when they parted.

Returning to London, Roxana settled her financial affairs and bore her son. Because she established herself in a handsome apartment, she was courted by numerous fortune hunters, but her philosophy, as she chose to call it, would not permit her to marry anyone. As a wife she would have to share her wealth; as a mistress she received riches, and she was determined to amass a fortune.

Roxana gave lavish parties, attended by many fashionable people of London. Soon her name became famous. Her purpose was fulfilled when a rich lord offered her a substantial income if she would be his mistress. Retiring from society, she took a new apartment and saw only the lord. She passed several years in this fashion. By that time she was fifty years old. Tiring at last of her lover, she began to see her friends again.

With Amy's help she began to live a different kind of life so that eventually she could assist her children. She took rooms in another part of the city with a Quaker lady. Amy let people believe that her mistress had gone to Europe.

By chance Roxana met the merchant whom she had known in Holland and whose son she had borne. The merchant renewed his suit. Although Amy sent word from Europe that Prince de — was trying to find Roxana and wished to marry her, Roxana, having learned that her husband was dead, accepted the merchant's proposal. The pair planned to return to Holland and, taking residence there, declare themselves eleven years married in order to legitimize their son.

One of Roxana's legitimate daughters had by chance been her maid while Roxana lived in London. At first the mother had tried to help her daughter by giving her, through Amy, money and advantages above her station. When the girl began to suspect that her mistress was her

mother, Roxana was distressed, for she would be undone should her past be known now. When Amy, infuriated with the prying girl, threatened to murder her, Roxana, after many years' friendship, dis-

missed her faithful maid. But at last the persistent daughter's inquiries were silenced and Roxana was able to go to Holland with her husband.

## R. U. R.

*Type of work:* Drama

*Author:* Karel Čapek (1890-1938)

*Type of plot:* Social criticism

*Time of plot:* The future

*Locale:* An unnamed island

*First presented:* 1921; published in 1920

### *Principal characters:*

HARRY DOMIN, General Manager of Rossum's Universal Robots

HELENA GLORY, his wife

DR. GALL, a scientist

MR. ALQUIST, head of the works department of R. U. R.

PRIMUS, a robot

HELENA, a robotess

### *Critique:*

R. U. R. is a bitter attack on the trend toward a mechanized civilization which would put millions of men out of work. In this play the crisis of the scientific utopia occurs when the robots are given souls and begin to act like human beings, destroying the men who made them. The characters in the play are deliberately contrived in keeping with Čapek's purpose of protest against the depersonalized march of science and invention. The plot is pure, stark drama. This play has enjoyed continuous success since its first production and has been presented by professionals and amateurs alike.

### *The Story:*

The Rossum Universal Robot Factory had perfected mechanical men and women. The formula had been developed originally by old Rossum, but it had been left to his son, an engineer, to manufacture the robots. Robots knew no joy, no desire to take a solitary walk, no personal wish of any kind. They were highly de-

veloped with mechanisms devised for only one purpose: work.

The robots manufactured by Rossum's Universal Robot Factory were so lifelike, however, that when the president's daughter, Helena Glory, called at the factory and was shown around by Harry Domin, general manager, she could hardly believe they were not human. Helena had been sent by the Humanity League on a mission to gain better living conditions for the robots. Helena knew that when the robots began to act strangely, as they sometimes did, they were destroyed and their parts were used to make new robots. She was dismayed to find that the robots she met and talked with in the factory did not care whether they were killed or starved. They thought of nothing but their work. They talked rationally, answering her questions, but they seemed to have no desires or feelings beyond their given jobs. Domin and the other executives were willing to have her preach to the robots all she wished.

R. U. R. by Karel Čapek. Translated by Paul Selver and Nigel Playfair. By permission of the publishers, Samuel French. Copyright, 1923, by Doubleday, Page & Co., 1930, by Thomas H. Dickinson in CHIEF CONTEMPORARY DRAMATISTS, THIRD SERIES. Application for the right to present this play should be made to Samuel French, of 25 West 45th St., New York 36, N. Y., or 7623 Sunset Blvd., Hollywood 46, Calif., or if in Canada to Samuel French (Canada) Ltd., 27 Grenville St., Toronto, Ont.

In the warehouses there were hundreds of thousands of robots waiting to be shipped all over the world. Domin tried to convince Helena of the rightness of the new era. Now, man was no longer effective. He was too imperfect, too expensive, too long a child. Although Domin could not agree that robots should be freed and allowed the rights of mankind, he admitted that sometimes they acted queerly. Often one would gnash its teeth, throw things about, and then stand still. The attack was similar to epilepsy, and the robot would have to go to the stamping-mill to be destroyed. Helena believed these were signs of developing a soul. The managers were working on a pain-nerve. They thought that if the robots were to feel pain, these attacks could be foreseen and treated.

The executives tried also to convince Helena of the virtue of robots by pointing out to her that the prices of all manufactured and farm goods had dropped almost to nothing. Where Helena could see only the millions of men out of work, the managers could see a world in which no human being worked. Men could then sit back and enjoy the labors of mechanical workers. Only Mr. Alquist, head of the works department, disagreed with that notion. Alquist could see the joy men found only in working and creating. The others quickly voted him down.

Without prior warning, Domin told Helena that he loved her and could not bear to lose her. Puzzling even herself, she accepted him.

Ten years passed. The managers tried to keep from Helena the news that the robots were causing trouble. All over the world small groups of robots had revolted against their masters. Some governments had turned the robots into soldiers and terrible wars had been fought. Learning of these revolts, she begged Domin and the others to close the factory while there was still time. The men laughed at her fears. They had a gunboat standing by which would protect them from any rebels in the warehouses. Only Al-

quist agreed with Helena. He even prayed that God would destroy the robots and let mankind return to his rightful work. He knew, as Helena did, that man had stopped reproducing; there had been no births recorded in the past week.

Dr. Gall, the physiologist, began to fear the results when he learned that some of the more intelligent robots, according to their different grades, had begun to feel pain and to have heart flutters. They had also begun to show definite signs of hating and loving. But the R. U. R. shareholders were making too much money and world governments were growing too powerful with robot soldiers to permit their discontinuance, even if Domin and the others had accepted Helena's and Alquist's views. Feeling that the end was near, Dr. Gall could only warn Helena to look out for herself. The scientist believed they were all doomed.

The only weapon the managers could use against the robots, should they rebel, was the secret of their manufacture, the secret which promised to end a world organization of robots. As soon as the current trouble was over, each country would begin to manufacture its own robots. The differences in language and customs would prevent a world union in the future.

The trouble soon grew into a real danger. A mail boat arrived with leaflets announcing that the world organization ordered all robots to kill every man, woman, and child in the world. The robots claimed that man had become a parasite, that robots were now smarter than man and must rule the world. The orders were to be carried out immediately.

After a gallant fight the humans in the factory were overpowered. Even when he knew death was near, Domin had no regrets. He had wanted to free man from the restrictions of an unfair social system, from poverty, from the slavery of working for another; but something had gone wrong. Somehow the robots had begun to care about the things that man cared



about. The mystery was solved when Helena confessed that she had persuaded Dr. Gall to give the robots souls. She had hoped that if the robots were more like human beings both groups could understand each other better. Now the robots were so human that they acted like men.

The only hope was to persuade the robots that they dared not kill the men who knew the secret of their manufacture. Domin preferred death rather than to give up his dream, but the others, hoping to use the formula in their bargaining, outvoted him. Then they learned that Helena, hoping to put an end to the factory and to help children be born again, had burned the formula.

All the humans were killed except Alquist, spared by the robots because he also worked with his hands. Alquist, un-

able to duplicate the formula, could not save the robots, who were dying by the millions. Before long they would be extinct. The irony was that Alquist needed human beings to study and experiment with in order to rediscover the formula, but there were no humans left.

One day Alquist decided that there was hope. Primus, a robot, and Helena, a robotess made in Helena's image, exhibited all the symptoms of love. At first Alquist planned to dissect them, to see what made them feel human love. When he learned that they were willing to die for each other, but that they would not be parted, he knew that he need search no longer for the secret of robot life. Their love would bring forth new life, and the world would know humanity once more.

## THE SAINT

*Type of work:* Novel

*Author:* Antonio Fogazzaro (1842-1911)

*Type of plot:* Religious romance

*Time of plot:* Late nineteenth century

*Locale:* Italy

*First published:* 1905

### *Principal characters:*

BENEDETTO, the saint

JEANNE DESSALLE, his former mistress

NOEMI D'ARXEL, her friend

GIOVANNI SELVA, a philosopher

DON CLEMENTE, a Benedictine monk

### *Critique:*

*The Saint* is the third part of a trilogy dealing with the Maironi family in nineteenth-century Italy. It is, however, complete in itself. The best and most popular novel of the series, it was from its first publication a highly controversial book. In Italy, particularly, its merits are still a matter of debate. Fogazzaro himself was a prominent Catholic layman of the nineteenth century, and the novel has been widely read by those seeking an objective view of the Church of that period.

### *The Story:*

Three years had passed since Piero Maironi, an artist, had renounced the world, and with it his love for Jeanne Dessalle. Maironi, whose wife was in a lunatic asylum, had fallen in love with Jeanne, who was separated from her husband. Before Maironi's wife died, however, she regained her sanity and called Piero to her side. There he had recovered his sense of honor, and on the night she died he had a prophetic vision concerning his life. He disappeared immediately from the knowledge of his family and

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friends and none of his old associates had seen him since. Jeanne had received a message from him that told of his sorrow at the sin they had shared. In spite of his message she could not quite accept his decision but still hoped to see him and renew his love for her. Her husband had died in the meantime, and she thought that if Piero could come to her without guilt he might renounce the holy life he was supposed to have embraced.

With a new friend, Noemi d'Arxel, Jeanne began to travel over Italy in search of Piero. In the hope that he had not yet taken his final vows as a monk, she sought him everywhere. Jeanne herself could not accept God. She knew that this fact would be a hindrance to the relations she hoped to establish with her former lover, but she was too intelligent and too honest to pretend to believe in order to influence him.

At last Jeanne and Noemi found Piero. He was at Jenne, a gardener in the monastery of Santa Scholastica, where he was the pupil and servant of Don Clemente, a Benedictine monk of rare humility and virtue. Piero was now called Benedetto, and no one but Don Clemente knew his real identity. To the people he was known as the Saint of Jenne, and many were cured of afflictions by merely touching his garments. Benedetto claimed no miracles; in fact, he begged people not to glorify him. For Benedetto was a true man of God. He wanted only to pray and to serve others and to rid the Church of her faults. For this last desire he was often reviled, because many dignitaries of the Church could not stand to have their souls bared to the public. Loving the Church with his whole heart, Benedetto sorrowed when he saw corruption and greed weakening it from within. In spite of his sincerity and his humility, he was sometimes hated, sometimes worshipped by those who knew him.

Although Jeanne managed to see Benedetto alone, the interview was not a satisfactory one. He asked her first if

she now believed, and honesty made her answer that she did not. Then he asked her if she would promise to live for the poor and to love the afflicted. When she answered that she would, he told her that he would call her to his side at a certain hour in the future. Until then she must never try to see him again. After Benedetto left her, Jeanne was lost in sorrow.

Even though he worked only for the good of others, ruining his health by his frugal habits, Benedetto was forced to leave Jenne because he talked out against the corruption of the Church. Friends helped him, including Giovanni Selva, Noemi's saintly brother-in-law. Selva was a loyal Catholic who loved his Church so much that he wanted to see it rise above the worldly evils which threatened it. He had written some philosophical books on this subject, books which were in danger of being proscribed as unfit for Catholics to read. It was not always safe for Selva to aid Benedetto, but when he could not help the simple man himself he arranged for other friends to do so. Don Clemente, too, had been ordered by his superiors in the Church to abandon Benedetto. Although the monk obeyed, he longed for the time when they would all be vindicated and their teachings accepted.

Benedetto felt an invisible voice telling him to make a pilgrimage to Rome, to the Holy Father himself. Sick and weak, he made the long journey and was ordered to an audience with the pope. As he entered the Vatican, he saw again the vision he had seen on the night of his wife's death. Alone, he found his way to the pope's library, a fact the pope thought singularly strange; however, Benedetto had found the intricate halls and stairways just as he had seen them in his vision. The pilgrim learned that the pope was also concerned about the Church as it stood at that time, and he told Benedetto that the pope must deal with human beings, not with God alone, and that he had to consider how best to help all people everywhere, not

those who believed only as he did. The Holy Father listened earnestly to Benedetto's account of the four sins which he considered the most serious: they were the spirit of falsehood, the domination of the clergy, the spirit of avarice, and the spirit of immobility or the failure to meet the needs of the changing times. The pope agreed with Benedetto on these points but begged him to be patient in waiting for their correction.

Benedetto's last plea to the pope was that Selva's books might not be placed on the Index. The vicar made no promises, but he agreed to consider all the things they had discussed. Then he blessed Benedetto and the pilgrim took his leave.

Not long after the interview friends warned Benedetto that the police were after him. Although she kept her promise not to try to see him, Jeanne sent him one message of warning. She did send her carriage for him once, in the hope that the reminder of her might cause him to change his mind, but her ruse was unsuccessful. Though the charges against Benedetto were false, sworn to by his

enemies, his friends forced him to heed the dangers and hide himself. By that time he was in poor health because of his life of fasting and praying. Because he often went for days without food or rest, his friends knew that he would soon die.

Benedetto, also realizing that his days were numbered, sent for Jeanne. Before she arrived he saw his true friends once more: Selva, whose books had been kept off the Index because of Benedetto's plea to the pope; Don Clemente, who had come to him in spite of the danger involved; the poor from all over the city. He blessed them all and exhorted them to keep God in their hearts through all obstacles and dangers. Last of all Jeanne went to him. By that time Benedetto was so weak that he could hardly move his head. He did not speak, but stretched out his hand in the direction of the crucifix. When she took it to him, he raised it toward her lips. Taking the crucifix from his weak grasp, Jeanne kissed it passionately. A smile came to the face of the saintly man as he breathed his last.

## SAKUNTALA

*Type of work:* Drama

*Author:* Kalidasa (c. sixth century)

*Type of plot:* Exotic romance

*Time of plot:* Golden Age of India

*Locale:* India

*First presented:* c. sixth century

*Principal characters:*

SAKUNTALA, beautiful daughter of a Brahman and a nymph

KANWA, Sakuntala's foster father and a wise hermit

DUSHYANTA, King of India, in love with Sakuntala

MATHAVYA, the court jester

### Critique:

Kalidasa has been termed the Shakespeare of India, and this particular drama is usually considered his best work. There is little of the realism found in this play that may be found in earlier Hindu drama, such as *The Clay Cart*, done by an unknown author a century or two before *Sakuntala*. The greatness of Kalidasa's

drama lies in its tremendous lyric power. The play was originally written in a combination of verse and prose, a form which most modern translators from the original Sanskrit have striven to emulate, though not always successfully. While almost nothing is known of Kalidasa, legend has it that he was the son of a good family of



high caste, but that he was abandoned as a baby and reared as a common laborer. In spite of that handicap, says the legend, he became a great poet and dramatist, as well as the favorite of an Indian princess.

### *The Story:*

Dushyanta, King of India, was hunting one day when his chariot took him into the sacred grounds of a religious establishment. A hermit stopped the king and reminded him that he had sworn to protect the religious people who lived there. The king left his chariot and wandered through the hallowed groves. As he walked, he heard voices and saw three young women passing through the grove to water the plants growing there. When a bee, angered by their presence, flew at her, Sakuntala, not knowing that the king was anywhere near, playfully called on Dushyanta to rescue her.

Dushyanta, stepping from his hiding place, announced himself, not as the king, but as the king's representative appointed to oversee the safety of the grove and its inhabitants. While they talked, Dushyanta learned that Sakuntala was no ordinary maid, but the child of a Brahman and a water nymph. Dushyanta fell in love with her. Sakuntala also felt the first pangs of love for the king and believed that the Hindu cupid had struck her with his five flower-tipped arrows.

Mathavya, the king's jester, complained to his master that too much time was being spent in hunting and that the life was too hard on him. Ostensibly to humor the jester, but actually to have more time to seek out Sakuntala, the king called off any further hunting and ordered his retinue to camp near the sacred grove in which Sakuntala lived with her foster father, a hermit-wiseman named Kanwa. A short time later word came to the camp that the king's mother wished him to return to the capital to take part in certain ceremonies, but Dushyanta was so smitten with love for Sakuntala that he sent his retinue back while he himself, in hopes of seeing

Sakuntala again, remained at the sacred grove.

After their first meeting, both the king and Sakuntala had languished with love. At last Dushyanta found excuse and opportunity to revisit the grove, and there he met the girl again. Both were obviously in love, but neither one knew how to tell the other. One of Sakuntala's attendants finally conceived the idea of having her send a love note to the king. As Sakuntala wrote the note, Dushyanta heard her speaking the words aloud. He stepped from his place of concealment and told her of his determination to make her his consort and the head of his household, above all his other wives. Sakuntala left, telling him that she would have to talk over the subject of marriage with her attendants, for her foster father, Kanwa, was absent and so could not give his consent.

Sometime later a scurrilous and eccentric sage came to the sacred grove. He felt himself slighted by Sakuntala, who had not heard of his arrival and so did not accomplish the rites of hospitality to suit him. In his anger he called down a curse upon the girl, though she did not know of it. The curse was that her lover should not remember her until he saw once again the ring of recognition that he would give her. The attendants who heard the curse were afraid to tell Sakuntala for fear she would become ill with worry.

Before Dushyanta left the sacred grove to return to his palace, Sakuntala agreed to a secret marriage and became his wife, but she decided to remain at the grove until the return of her foster father. Before he left, the king gave her a ring, as a sign of her new status. Not long after the king's departure, Kanwa returned. Having the gift of omniscience, he knew all that had taken place, and, as Kanwa reentered the sacred grove, a supernatural voice told him that Sakuntala should give birth to a son destined to rule the world. Kanwa, thus assured of the future, gave his blessing to the union of Sakuntala and the king. He had his people make the neces-

sary preparations for sending the bride to her husband, to appear as the royal consort.

When the time came for her departure, Sakuntala was filled with regret, for she loved the sacred grove where she had been reared. In addition, she had premonitions that her future was not to be a happy one. Kanwa insisted, however, that she make ready to leave, so that her son could be born in his father's palace.

But when the hermits of the sacred wood appeared in Dushyanta's presence with the girl, the curse proved true, for King Dushyanta failed to remember Sakuntala and his marriage to her. The hermits, feeling that they had done their duty in escorting Sakuntala to her husband, left her in the king's household. Sakuntala, heartbroken at her husband's failure to remember her, looked for the ring of recognition he had given her. But the ring had been lost during the journey from the sacred wood to the palace.

Not long after Dushyanta had sent Sakuntala from his presence, his courtiers came to tell him that a strange, winged being had flown into the palace gardens, picked up Sakuntala, and carried her away into the heavens. The king was much disturbed over the event, but resolved to put it from his mind. Later the ring of recognition, bearing the king's crest, was discovered in the hands of a poor fisherman; he had found it in the

belly of a carp. The ring was carried to Dushyanta; no sooner had he set eyes upon it than he remembered Sakuntala and their secret marriage, for the sight of the ring removed the curse.

Remembrance of Sakuntala did him no good; when she had been snatched from the palace garden, she had been lost to mortal eyes. Dushyanta grew sad and refused to be comforted. Meanwhile the nymph who had stolen Sakuntala from the palace garden kept watch and took note of the king's unhappiness. Finally she took pity on him and had the chariot of the god Indra sent down to earth to convey King Dushyanta to heaven for a reunion with Sakuntala.

In heaven the king found a young boy playing with a lion. He was amazed to see what the child was doing and felt a strong attraction for him. While he watched, an amulet fell from the child's neck. The king picked it up and replaced it on the boy's shoulders, much to the surprise of the boy's heavenly attendants, for the amulet was deadly to all but the child's parents. Dushyanta, recognized as the true father, was taken to Sakuntala, who readily forgave her husband, for she had heard the story of the curse. The gods, happy to see the pair reunited, sent them back to earth, along with their little son Bharata, to live many years in happiness together.

## SANDFORD AND MERTON

*Type of work:* Novel

*Author:* Thomas Day (1748-1789)

*Type of plot:* Didactic romance

*Time of plot:* Late eighteenth century

*Locale:* England

*First published:* 1783-1789

*Principal characters:*

HARRY SANDFORD, a farmer's son

TOMMY MERTON, a gentleman's son

MR. BARLOW, a clergyman, teacher of Sandford and Merton

MR. MERTON, a very sensible gentleman, Tommy's father

### *Critique:*

This novel is one of those which during the eighteenth century appeared in

England to popularize certain social theories which were originating in France.

The theory which *Sandford and Merton* attempted to promulgate was that of education by example rather than coercion: the same theme had been presented in Rousseau's *Émile*, which had been published in France twenty-one years earlier. In Thomas Day's novel the reader finds also the belief that a proximity to nature is one of the ingredients of a healthy personality. Little Harry Sandford, a farmer's son, having been in contact with nature in his most formative years, is healthy, kindly, and sensible; young Tommy Merton, on the other hand, enters the novel with a background of artificiality and is a headstrong weakling. Like most novels of doctrine, this one depends for its force upon its didactic elements.

### *The Story:*

Little Tommy Merton was a headstrong, ill-tempered, and weak lad when he returned with his family to England from Jamaica. His first years had been spent in the company of slaves who pampered his whims, and his mother, who could see no wrong in her child, condoned everything he said or did. The child had no inclination to study, and so he could not read, write, or do arithmetic when he arrived in England. Mr. Merton, who was very wealthy, wished to improve his son, but he was at a loss to know where to begin.

Thanks to a lucky chance, Mr. Merton's problem solved itself. One day, when Tommy Merton was walking through the fields, a snake coiled itself about his leg. Only the timely appearance of a farmer boy, who tore the snake from Tommy's leg, prevented serious injury. As a reward for his brave action, the farm boy, Harry Sandford, was invited to the Merton mansion for dinner. During the meal he greatly displeased Mrs. Merton, for he refused to believe that the artificialities of the Merton home and all the paraphernalia of the rich were really worth-while. But his philosophic attitude interested Mr. Merton, who, upon inquiry, learned that Harry Sandford was

under the tutelage of the local clergyman, Mr. Barlow. Thinking that his son needed some training to make him a better social being, Mr. Merton made arrangements for Tommy to be boarded at Mr. Barlow's vicarage and educated with little Harry.

The first few days at the vicarage were trying ones for Tommy. When he refused to help with the gardening, Mr. Barlow refused to let him eat. Then, when he went into tantrums, no one paid the least bit of attention to him. Gradually he learned that getting on in the world took greater abilities than simply demanding whatever one wanted. Under the tutelage of Mr. Barlow, and with the example of Harry, he began to take an interest in what was going on about him. He became ashamed that he did not know how to read, and with great effort he taught himself to do so. His desire was to read stories aloud, as Harry did. By means of these stories Mr. Barlow imparted a great deal of information to the children.

From their reading the boys also got ideas for various projects. They embarked for example, on the building of a hut, to see if they could build one that would protect them from the weather, after they had read of sailors being cast away on islands which were uninhabited. Tommy also became interested in gardening after he learned that bread did not simply happen on the table at mealtimes. From the gardening he went on to visit, along with Mr. Barlow and Harry, a mill where the grain was ground to make flour. These processes he had never even heard of in his earlier years when he was pampered as a rich man's son.

The first sign of generosity on the part of Tommy came when he and Harry were befriended by a poor woman who gave them some lunch one day after they had strayed from home. While the boys were in the cottage, bailiffs came to take away the family's belongings to settle a bill that the father of the family had signed for a relative. Little Tommy went to his father and got the money, a rela-



tively large sum, and gave it to the man and his wife. Keeping his generosity a secret from his family, he said that he would save the money out of his allowance, a sizeable one, and pay it back to his father. When the secret was finally made known by the poor people, Mr. Merton was very pleased, not only with his son but also with the instruction he was getting from Mr. Barlow and Harry.

After some months had passed, Tommy went home for a vacation and took Harry with him. The guests at the Merton house, astonished and displeased that a gentleman's son should be permitted the companionship of a farmer's son, showed their disapproval. Other children at the house, imitating the grownups, made life miserable for Harry, who took their malice with the best possible grace, even when Tommy, whom he thought his best friend, turned against him. One day a group of youngsters disobeyed their parents and went to a bull-baiting. Harry tried to dissuade them from going, but he received only blows and ill will for his efforts. At the bull-baiting the infuriated animal broke its tether and ran amuck. Only quick thinking on the part of Harry and a colored beggar saved Tommy's life.

After saving Tommy's life, Harry and the Negro went to Harry's father's farm. The other children tried to blame Harry for their having gone to the bull-baiting, but the truth came out and little Harry was the hero of the day. As much as he had been the underdog before, he became the hero of the adults and the children. Tommy asked Harry's forgiveness and apologized for his selfish and proud

behavior. Harry, of course, forgave him.

One day Tommy, while on a walk by himself, saw a lamb attacked by a dog. Tommy rescued the lamb, although he himself had to be rescued by a Highlander who happened along the road. Filled with gratitude, Tommy took the Highlander and his motherless children home, where the Scots were given a hearty meal. After dinner the Highlander told of his adventures while serving as a soldier in America. As he told his story, it came out that he was a friend of an officer in America who was related to one of the Mertons' guests. Because of his help in rescuing Tommy and the lamb, as well as his connection with the guest's relative, the Highlander was given employment on one of Mr. Merton's farms.

By that time Mr. Merton was convinced that Harry Sanford and Mr. Barlow had changed his son into a healthy, generous, straight-thinking young lad. It was time, however, for Tommy to begin a more formal education. Mr. Merton went to the Sandford farm to make a present of a large sum of money to Mr. Sandford for what Harry had done. Mr. Sandford, a virtuous, self-sufficient man, refused to accept payment, saying that he had got along well without it and that he was afraid it would only cause trouble in his household, where heretofore everyone had been content. He did, however, agree to accept a fine team of workhorses. When Tommy left with Mr. Merton, he told Harry that he would look forward to seeing him as often as possible, for he realized that Harry had taught him how to be sincere and useful, not merely a gentleman's son.

## SARAGOSSA

*Type of work:* Novel

*Author:* Benito Pérez Galdós (1845-1920)

*Type of plot:* Historical romance

*Time of plot:* 1808-1809

*Locale:* Spain

*First published:* 1874

*Principal characters:*

DON JOSÉ DE MONTORIA, a Spanish patriot  
AUGUSTINE DE MONTORIA, his son  
ARACELI, Augustine's friend  
CANDIOLA, a miser  
MARIQUILLA, his daughter

*Critique:*

*Saragossa* is one of a series of novels by Galdós which cover the period of Spain's wars with Napoleon. Here the story of the second siege of Saragossa is presented as a historic example of Spanish patriotism. Because of its dramatic scenes and accurate descriptions of the siege, the novel has been ranked by some critics with the better-known work of Zola and Tolstoy.

*The Story:*

The French armies of Napoleon had laid siege to Saragossa from mid-June to mid-August in the year 1808. Although the city had defended itself so bravely that the French finally withdrew, the people of Saragossa knew that Napoleon would never leave them in peace until he had conquered them. When warnings of a second siege came early in December of the same year, citizens of the town were not surprised. The fame of the first defense of Saragossa had spread over all Spain, and many men went to aid the city in the coming struggle. Among these was Araceli, a young man well-known to a brave Saragossan, Don José de Montoria.

Don José, delighted to have Araceli in Saragossa, enrolled him in the battalion of the Peñas of San Pedro. Don José himself had two sons, Manuel and Augustine. Manuel, the older, was to carry on the family line. Augustine was to enter the Church. Araceli quickly made friends with Augustine and discovered that the boy was a better soldier than he was a theological student.

When French troops began their attack on the city, Augustine and Araceli fought side by side in the front lines. During the first days of the siege everything seemed to be going well for the

defenders. One night, when the two were off duty, Augustine told Araceli about his love for Mariquilla, daughter of the old miser, Candiola. Augustine knew that he was destined for the Church, but he also knew that he and Mariquilla loved each other. During the first siege Candiola had won the enmity of everyone because he had done nothing to help the town, and Augustine did not dare tell his family that he loved the miser's daughter. The two tried to see the girl secretly that night but, as they were about to be let into the garden of her house by a maid, Candiola appeared and they had to leave.

The fighting continued, neither side making much headway until the French attacked the Redoubt del Pilar and finally breached the walls. As the Spanish defenders prepared to retire, they saw that someone had mounted the walls and was trying to hold back the French alone. When the soldiers saw that this brave person was a girl, Manuela Sancho, they were inspired to hold their positions. The fortification did not fall that day.

As the battle for the city went on, food and materials of war became scarce. Don José was authorized to seize any wheat that he could find and pay a stipulated sum for it. Because Candiola was known to have a large supply of grain in his house, Don José went there to get it. But Candiola refused to sell the wheat at the price offered. Angry, Don José knocked the old man down and ordered the soldiers to take the wheat. Mariquilla, rushing from the house, tried to protect her father, who lay shaking in the dust. When Don José offered her the money he had been ordered to pay for the wheat, she took it and threw it in his face.

A few days later Augustine and Araceli visited Mariquilla at night. The girl's first words to Augustine were about the man who had struck her father, for she did not know that Augustine was Don José's son. Augustine was at a loss for something to say. Mariquilla loved her father despite his faults, and Augustine could not let her know that it had been his father who had struck the old miser. A few days later, after Candiola's house had been hit by a bomb, Augustine and Araceli rushed to the spot to see if any harm had come to Mariquilla. They found the family safe, but the house was in ruins. Candiola was disgusting in his concern over his lost treasures in the very face of the dead about him, and he refused to leave his house for fear looters would steal something from the rubble. Augustine arranged to have Mariquilla stay with the brave Manuela Sancho.

Meanwhile the French had broken into the city, and the defenders fought from street to street, from house to house. During the fighting Manuel de Montoria was killed. The tragedy worked a great change in Don José. When he met Candiola in the street, he asked to be forgiven for striking him, but Candiola would not forgive the insult. During their conversation Candiola charged that Don José's son had led his daughter astray by taking her to nurse the wounded and care for the sick.

The next day Augustine and Mariquilla were sitting together on a sidewalk talking over the plans for their marriage after the war was over. Araceli joined them. All thought they could hear sounds of digging under them. For the past several weeks the French had been trying to dig tunnels under the city to aid them in blowing up strategic buildings, but the defenders had dug as many tunnels in defense and felt sure that all was protected from surprise. The three investigated as well as they could, but decided that a tunnel at that spot would be of no danger to the city.

The next day the convent of San Francisco in the center of the city was destroyed. The Saragossans soon discovered that the French had penetrated to the convent through a tunnel from Candiola's house, to which the miser had guided the enemy. The town demanded death for the traitor.

As soon as she heard that her father was to be killed, Mariquilla left the hospital where she had been working and went to look for Augustine. Sure that her father was innocent, she begged Augustine to save Candiola. At that moment Don José appeared and Mariquilla learned that Augustine was his son. When she learned further that Augustine was in charge of the firing squad for Candiola's execution, she threw herself at his feet and again begged him to spare her father's life. Don José told his son to remember the cause for which he fought. Torn between love and honor, Augustine broke his sword and walked away. Mariquilla, overcome with grief, was befriended by sympathetic spectators.

Still Saragossa held out. Weeks dragged by. Finally, on the twenty-first of February, 1809, the city was forced to surrender. Hardly a wall stood to shelter the defenders.

A few days later Araceli was accosted by a man he scarcely recognized. It was Augustine, come to entreat his friend to help dig a grave for Mariquilla, who had died neither of war nor of the plague, but of grief. Don José came up to them and begged his son to forget the girl now that she was dead, and to come back to his family and carry on the Montoria name. But Augustine told his father that he intended to enter a monastery as soon as he had finished with Mariquilla's grave. Thus ended Don José's hopes for his family. Araceli left the destroyed city of Saragossa, the lesson of its bravery still deep in his heart when in other cities, in later days, he continued the fight for Spanish freedom.



## THE SATYRICON

*Type of work:* Fictional miscellany  
*Author:* Gaius Petronius Arbiter (?—A.D. c. 66)  
*Type of plot:* Social criticism  
*Time of plot:* First century  
*Locale:* Italy  
*Earliest extant printed version:* 1664

*Principal characters:*

ENCOLPIUS, the narrator  
ASCYLTUS, his friend  
GITO, their attendant  
EUMOLPUS, a poet  
TRIMALCHIO, a wealthy vulgarian

### *Critique:*

This vast work of Petronius is extant only in a fragment of 146 chapters of books 15 and 16. The chapters consist of a miscellany of anecdotes without much unity. It is generally thought that Petronius wrote the tales as a sort of parody or protest of the orgies and debauches of Nero's reign. The pictures of Roman life presented are a vast canvas of licentiousness. By their worship of Priapus the Romans signaled their decadence and fall. Modern readers, even though hardened by the present-day cult of frankness, tend to turn in disgust from the excesses here depicted.

### *The Story:*

Encolpius railed at the growth of artificiality in modern rhetoric and the ill-prepared students who came to the school. Agamemnon, the professor, agreed with him, but placed the blame entirely on parents who refused to make their children study. Weary of the dispute and far gone in drink, Encolpius fled the school. An old woman, who made indecent proposals to him, showed him the way back to his inn.

Gito, his sixteen-year-old slave, had prepared supper, but the comely boy was crying: Ascyltus had made violent love to him. Encolpius was soothing the boy with caresses and tender words when Ascyltus broke in on them. A quarrel en-

sued between the two friends as to who should enjoy Gito's favors. The dispute was settled only when all three agreed to pay a visit to Lycurgus, a rich friend of Ascyltus.

Lycurgus received them most cordially and introduced them to Lichas, his friend. Lichas, completely taken with Encolpius, insisted that Encolpius and Gito come home with him. On the way, Tryphaena, a beautiful woman attached to Lichas' entourage, made surreptitious love to Encolpius, who resolved to have little to do with Lichas. But, when the party arrived at Lichas' villa, Tryphaena deserted Encolpius for the bewitching Gito. Smarting under her desertion, Encolpius made love to Doris, Lichas' attractive wife. All went fairly well until Gito tired of Tryphaena. Then she accused both Gito and Encolpius of making improper advances, and the two returned in haste to Lycurgus' house.

Lycurgus at first supported the two adventurers, but as the jealous Lichas increased his complaints, Lycurgus turned against the pair. At the suggestion of Ascyltus, the three set out again to seek what love affairs and plunder they could find. They were well supplied with gold, for Encolpius had thoughtfully plundered one of Lichas' ships before leaving.

At a nearby small town a fair was in progress. There they came upon a groom

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who was saddling a rich man's horse. When the groom left for a moment, Encolpius stole the rich man's riding cloak. Soon afterward Ascylltus found a bag of coins on the ground. The two friends hid the gold by sewing it under the lining of Encolpius' threadbare tunic. Just as they finished, the rich man's retainers gave chase to recover the riding cloak. Dashing through a wood, Encolpius was separated from his friend and lost the tunic.

They met again at a market. There they saw the tunic up for sale with the gold pieces still hidden in the lining. When they offered to trade the riding cloak for the tunic, the bystanders became suspicious and tried to make the two friends appear before a judge. Dropping the riding cloak and seizing the tunic, they fled.

After telling Gito to follow later on, they set out for the next town. Seeing the dim forms of two comely women hurrying through the dusk, they followed them unobserved into an underground temple. There the two men saw a company of women in Bacchanalian garb, each with a phallic emblem in her hand, preparing to worship Priapus. They were discovered by the horrified women and chased back to their inn.

As they were dining with Gito in their rooms, the maid of one of the women whom they had followed to the sacred rites came in and begged them to listen to her mistress, who was a respectable matron. Even though Encolpius swore never to tell of the forbidden rites, the matron had the three seized and taken to her villa. The men were bound and given powerful love potions, and then all the women of the household made love to them. After escaping from the love-maddened ladies, Encolpius had to rest for three days; Gito seemed little affected.

Next the three attended a huge banquet given by Trimalchio, a rich and vulgar freedman. Every dish served was disguised as something else. After hours of eating and drinking, they were glad even for the respite of story telling. Trimalchio started off with a boring

elucidation of the signs of the zodiac, and many of the guests told pointless anecdotes. From Niceros, however, they heard an absorbing tale.

Niceros was staying, while he was still a slave, at an inn where he was in love with the landlord's complaisant wife, Melissa. One day he induced a soldier to go for a walk with him. When they came to a graveyard, the soldier took off his clothes and threw them beside the path. Making a magic circle around the clothes, he straightway turned into a wolf and went howling away. When Niceros saw to his horror that the clothes had turned to stone, he hurried home to Melissa. She told him that a wolf had just come into the yard and killed some sheep. A servant drove a spear through the animal's neck but the wolf got away.

Niceros ran back to the cemetery where he found that the stone clothes had dissolved in blood. In the morning he went to the soldier's room. There a physician was stanching the blood from a wound in the soldier's neck.

Encolpius, Ascylltus, and Gito were finally so stuffed and bored they could stand no more. To their relief, the company moved outdoors to exercise. From the conversation they learned that another banquet was to follow, this one given by Trimalchio's wife. They left hurriedly.

Following another quarrel over Gito, Encolpius and Ascylltus parted company. To the distress of Encolpius, Gito elected to go with Ascylltus.

After sorrowing uselessly for days, Encolpius fell in with an old man, the poet Eumolpus. When the two went to the baths to cement their friendship, Encolpius was overjoyed to find Gito acting as attendant for Ascylltus, who was in another room. Gito confessed that he really liked Encolpius better, and the latter, in a happy mood, took the boy back to his apartment.

Matters would have been smoother for Encolpius if he had not tried to make love to Circe. Because of his past tribulations and hardships, he had no strength for her

ardors. Suspecting him of trifling with her, she raised such an outcry that Encolpius judged it wise to leave town.

On Eumolpus' advice, the comrades embarked secretly at night on a ship lying in the harbor. In the morning Encolpius discovered to his chagrin that they were aboard Lichas' ship. The owner and Tryphaena were aboard. Eumolpus tried to disguise Encolpius and Gito with burnt cork. Their subterfuge was discovered, however, and for a while it looked as though they would be flogged. But Lichas remembered his old attraction to Encolpius and Tryphaena was smitten anew with Gito; so they were spared.

When Lichas' ship was wrecked in a storm, the three comrades got ashore at Croton. Eumolpus posed as a rich landowner and Encolpius and Gito passed as his slaves. By cleverly deluding the inhabitants, they lived luxuriously as guests of the town. After a year suspicion grew as to Eumolpus' supposed wealth. Seeing an end to their pleasant stay, Encolpius and Gito escaped just in time. The aroused townspeople used Eumolpus as a scapegoat. They decked him out with boughs and sacred vestments, led him through the city, and finally hurled him down a cliff.

## THE SCHOOL FOR WIVES

*Type of work:* Drama

*Author:* Molière (Jean Baptiste Poquelin, 1622-1673)

*Type of plot:* Social satire

*Time of plot:* Seventeenth century

*Locale:* France

*First presented:* 1662

*Principal characters:*

ARNOLPHE (M. DE LA SOUCHE), a wealthy man

AGNÈS, his ward

HORACE, Agnès' lover

CHRYSALDE, Arnolphe's friend

ENRIQUE, Chrysalde's brother-in-law

ORONTE, Horace's father

### *Critique:*

*The School for Wives* (*L'École des Femmes*) was the most successful of Molière's plays during his lifetime. Acted more than any other of his dramas while he lived, it called forth both great praise and acid criticism from his contemporaries. The satire is biting, the irony vicious. But Molière knew exactly when to break the tone and inject humor into the dialogue, as is shown by the roles played by the two servants. Nowhere in his works is his genius more brilliantly displayed. He was indeed a master satirist who has seldom been excelled.

### *The Story:*

As Arnolphe told his friend Chrysalde, if a man's wife were not to make a fool of

him he must choose one ignorant of the ways of the world and in no danger of being admired by other men. Arnolphe, famous for his bitter ridicule of other men who were put to shame by the unfaithfulness of their wives, was determined that he would not find himself in a like position. For that reason he proposed to marry Agnès, his young ward, whom he had protected from society. He thought her such an ignorant girl and such a fool that she would make a perfect wife.

Agnès had been put in his care by her widowed foster mother. The girl had her early training in a convent to which Arnolphe sent her. Later she lived in a small cottage on his estate. Her life was secluded, in order that she might be kept



safe from learning and from outside influences until she reached an age for marriage. On a whim, Arnolphe had changed his name to Monsieur de la Souche, but Agnès was not aware of this fact. Neither was she aware of Arnolphe's plan to marry her.

Before Arnolphe could inform Agnès of his wishes, Horace, the son of his friend Oronte, told him that he was in love with her. Horace, knowing only that Agnès was the ward of one de la Souche, did not realize that Arnolphe and de la Souche were the same man. Horace asked Arnolphe not to tell anyone of the love affair because it must be kept a secret from both de la Souche and Horace's father. Arnolphe could only smother his rage in silence as he listened to the tale of Agnès' duplicity. Even though she was not aware that Arnolphe planned to make her his wife, he already felt that she was faithless to him and had shamed him. He thought he must accuse her of sinning against him and must also tell her his plans immediately.

But Agnès did not react as he had anticipated. In her innocence she told him of the pleasure she found in Horace's company. Arnolphe was relieved to learn that she had given her lover only kisses, for she was so innocent that she had once asked if babies came from the ear. He ordered her not to see Horace again, even to slam the door in his face or throw stones at him if he attempted to see her. In addition, he lectured her on the role of women, wives in particular, and gave her a book of maxims to study so that she might be better prepared for marriage. The maxims expressed Arnolphe's ideas exactly since they too saw wives as the complete possessions of their husbands. Arnolphe told Agnès that he intended to marry her, but she misunderstood him and thought he meant to give her in marriage. She was happy because she thought she would be married to Horace.

Arnolphe learned from Horace that Agnès had obeyed orders and thrown a stone at him, but he learned also that she

attached a letter to the stone. In the letter she had professed her love for Horace and the young man was delighted. Still not knowing that his supposed friend was in reality Agnès' guardian, Horace asked Arnolphe for help in rescuing her from de la Souche.

Arnolphe decided to marry Agnès at once and sent for the notary. He was doubly miserable; first because he felt betrayed, and secondly because he really loved the girl. Thus he was enraged when he learned of Horace's plan to gain admittance to Agnès' room, and he ordered his servants to set upon Horace with clubs as he tried to climb to Agnès' window. He was horrified, however, when the servants told him that they had beaten Horace too hard and had killed him.

Even though he hated the young man, Arnolphe was relieved to see Horace alive and not seriously injured. Horace told him that he had pretended to be dead so that his attackers would leave him. Agnès, swearing that she was never going back to her prison cottage, had slipped out during the uproar. Horace, with no place to take the girl, asked Arnolphe to help him by hiding the girl until they could be married. Arnolphe hid his face as he met Agnès, and it was not until after Horace had gone that she recognized Arnolphe as de la Souche. Still her innocence made her unafraid, and she told Arnolphe that Horace was more to her liking for a husband than he was. Swearing that she would have no one but Horace, she refused to consider marrying Arnolphe in spite of his alternate threats and promises. At last Arnolphe declared angrily that he would send her to a convent, and he had his servants lock her up until a carriage could be secured.

Horace, ignorant of these developments, went again to his friend Arnolphe, this time in great agitation. His father, Oronte, had arrived for a visit with his friend Enrique, the brother-in-law of Chrysalde. It was Oronte's purpose to marry Horace to Enrique's daughter, and Horace asked Arnolphe to persuade

Oronte not to force the marriage. Although he promised to help Horace, Arnolphe did exactly the opposite. He told Oronte that a father should never give in to a son but should make him bow to a parent's wishes. He insisted that Horace and Enrique's daughter be married at once. Then Horace learned that Arnolphe was in reality de la Souche and knew that he had been betrayed.

Arnolphe had Agnès brought in before the gathering because he wanted to witness her grief and Horace's as they were separated forever. But he was disappointed. To his astonishment he learned that Agnès was Enrique's daughter.

Enrique, years before, had secretly married the sister of Chrysalde. After her death Enrique, forced to flee the country, had left his small daughter with a country woman. Too poor to provide for the child, the woman had in turn given Agnès to Arnolphe. Enrique had only recently learned of her whereabouts. As soon as he learned that she was with Arnolphe, he had arranged her betrothal to the son of his friend Oronte. Thus the lovers were united with the blessing of everyone but Arnolphe, who could only sputter and wring his hands. He had truly been betrayed.

## THE SCOTTISH CHIEFS

*Type of work:* Novel

*Author:* Jane Porter (1776-1850)

*Type of plot:* Historical romance

*Time of plot:* 1296-1305

*Locale:* Scotland, France, England

*First published:* 1810

### *Principal characters:*

SIR WILLIAM WALLACE, a Scottish patriot

EARL OF MAR, a Scottish nobleman

LADY MAR, his wife

LADY HELEN MAR, his daughter

EDWIN RUTHVEN, Wallace's friend

EDWARD I, King of England

ROBERT BRUCE, heir to the Scottish throne

EARL OF GLOUCESTER, an English nobleman

### *Critique:*

Miss Porter's desire in *The Scottish Chiefs*, Or, *The Life of Sir William Wallace* was to write the story of a great national hero who was also a Christian hero. Today the goodness and nobility of William Wallace may seem overdrawn, but the story moves always with a vigor and momentum which carries the reader along. The effectiveness of the story can be attributed in part to the amount of research Miss Porter did for her novel. The sources she accepted as accurate are not considered so today, yet the story is far more historically correct than are most modern historical novels. *The Scottish Chiefs* has always been a great favorite, largely because the events of the period

were in themselves highly exciting and heroic.

### *The Story:*

In the summer of 1296 Scotland was finally at peace, for the Scottish king had submitted to the authority of Edward I, King of England. Sir William Wallace, like many other Scottish lords, had retired to his home at Ellerslie. One night he was asked secretly to meet Sir John Monteith, who gave him a mysterious iron box with instructions that it was not to be opened until Scotland was again free. On his way home with the box, Wallace saw the old Earl of Mar attacked by English soldiers. Wallace saved his old friend and took the

wounded man to Ellerslie. There the vengeance of the English governor followed them. The wounded earl was hidden in a well, and Wallace fled to the hills. Lady Wallace was killed by the English governor when she refused to give information concerning her husband's whereabouts or the iron box. Ellerslie was burned. After the English had gone, Mar was rescued and taken to Bothwell Castle. Wallace had the box taken to the Abbot of St. Fillan for safekeeping.

When Wallace heard that his wife had been so cruelly murdered, he swore to free Scotland from the tyrant Edward. Mar promised him aid and men, and in a few weeks Wallace had captured several castles and their English garrisons. After some successful battles Wallace learned that Mar and his family had been captured and jailed in Dumbarton Castle, and he hastened there with his troops to save them.

A young man, Edwin Ruthven, entered the castle by stealth, to learn the strength of its defense. Acting on Ruthven's information, Wallace and his troops captured the castle and saved Mar's family. He escorted the fugitives to Bute, where it was hoped that they would be safe until Scotland was free.

While Wallace was at Bute, he learned that the English had executed many of the great Scottish chiefs in revenge for the victories he had won. Wallace first led his troops to Ayr and captured that castle. Shortly afterward he attacked Berwick Castle and captured its noble commander, the Earl of Gloucester, son-in-law of King Edward. Gloucester realized that Edward's claims to Scotland were weak, and that Wallace had the right and the blessings of God on his side. The two men became fast friends and Gloucester promised never again to raise his sword against Wallace. He planned to return to England and plead with Edward to grant Scotland independence and freedom.

On the same day Wallace received from Lady Helen Mar a letter which said that her father had been betrayed and that he

was a prisoner in Stirling Castle. Wallace led his troops to Stirling at once, taking with him Lord de Valence, an English prisoner. As he approached the castle, the English showed Mar on the battlements and threatened to hang him if Wallace did not surrender immediately. Wallace countered this threat with a promise of death to de Valence if Mar were touched. Later Wallace destroyed an English army marching to reinforce the garrison at Stirling. After this defeat Stirling surrendered, and in the ancient hall of Snawdoun the Scottish nobles assembled and named Wallace regent to rule for the king whom Edward held hostage in England. But some of the nobles, jealous of his victories and popularity, could not see what an honest and true Scot Wallace was. When they heard that King Edward himself was leading troops to Scotland to fight Wallace, they planned to betray the regent into English power.

Wallace met the English in the battle of Falkirk. During the battle the false Scottish lords turned their troops against Wallace and tried to defeat him. That night, while reconnoitering the English lines, Wallace met Robert Bruce, the son of the royal claimant who was half friend, half ally of Edward. The young Bruce, convinced of Wallace's virtue and honor, promised to try to persuade his father to join the patriots fighting for Scotland's freedom. In the next day's fighting Mar was wounded and Lady Helen Mar captured. On his deathbed Mar made Wallace promise to save her from Lord de Valence, the English knight who had made her his prisoner. Wallace promised that he would. Edward, meanwhile, had retreated to English soil, and all would have gone well if the nobles had supported Wallace. Dissension broke out in the Scottish Parliament when Lord Cummins declared that Wallace was trying to seize the throne for himself. Wallace, realizing that Scotland would be torn with internal quarrels if he remained regent, resigned his post, much to the sorrow of all true Scots. Insisting that her noble birth would



help him to secure the throne, Lady Mar tried to persuade him to marry her after her husband's death. Disgusted, Wallace left her to go to England to save Lady Helen.

Disguised as a minstrel, he made his way to the castle of Durham, where Edward held his court. His voice soon won him the favor of Edward's queen, and he was often called to sing for her. He found his old friends, Gloucester and Robert Bruce. His father having died, Bruce was now the heir to the throne. He declared himself ready to fight beside Wallace for his country's freedom. When Edward became suspicious of the minstrel's identity, it was the Earl of Gloucester who helped Wallace to escape. Bruce promised to join him before long.

Wallace had learned that de Valence had taken Lady Helen to France and had locked her in a castle there. Bruce joined Wallace in Rouen. He and Bruce were well received by the French king. Wearing a suit of royal French armor which the king had given him, Wallace entered the prison of Lady Helen and rescued her. Disguised as a page, she returned to Scotland with Wallace and Bruce.

Wallace again turned his sword against the enemies of Scotland and fought under the new regent, Lord Cummins. One day a knight presented himself to Wallace and asked to be allowed to fight under the anonymous title of the Knight of the Green Plume. Wallace gave his permission, little knowing that the knight was Lady Mar in disguise. Bruce, not wishing to claim the throne of Scotland until after he had fought for Scottish freedom, had taken the name of the Count de Longueville. He fought bravely in several battles. Then, severely wounded, he was sent to the castle of Huntingtower until he recovered. During his absence Wallace was surprised to discover that the Knight of the Green Plume was really Lady Mar. She revealed herself to him and again begged him to marry her. When he refused, she struck at him with her dagger and wounded him slightly. As she left his

tent, she boasted that she would some day see his head rolling beneath the executioner's ax.

A short time later Wallace received word that he had been accused of treason, and he was summoned before the chiefs of Scotland to stand trial. His accuser, he soon learned, was Lady Mar, who tried to prove by false letters that Wallace had betrayed Scotland to the King of France. The council, led by Lord Cummins, decided against him, and in a fury he swore that he would leave Scotland forever. When he learned that his enemies were planning to turn him over to the English, he and his faithful follower, Edwin Ruthven, attempted to flee to France. Sir John Monteith, turning against his old friend, betrayed him to the English. Monteith and his men surrounded the hut where Wallace and Ruthven had stopped for the night. Ruthven was killed defending his leader. Wallace was put in chains and taken to London.

When Robert Bruce learned of this tragedy, he left his sickbed and made a futile attempt to save Wallace. Lady Helen Mar dressed herself in the page's costume in which she had escaped from de Valence with Wallace's help and set out for London. By bribing the guards, she gained entrance to the Tower of London and saw Wallace in prison. The two were discovered by Wallace's old friend, Gloucester, who sent Lady Helen to plead with the king. Her mission was fruitless. With Gloucester's aid she and Wallace were married on the eve of his execution.

The next day Wallace died a shameful traitor's death. Gloucester, however, had the body saved from indignity and brought back to the tower. Robert Bruce, arriving too late to see Wallace alive, helped Lady Helen smuggle the body back to Scotland.

Robert Bruce raised the royal standard in his own name. The Scottish nobles, learning the identity of the Count de Longueville, acclaimed him their rightful monarch. He led his army against Edward's troops in the famous battle of

Bannockburn, defeated the English, and won Scotland's freedom.

After the battle, Bruce went to be crowned at the church of St. Fillan. There, with Wallace's body newly placed in a grave, he was crowned and married to Isabella Mar, Lady Helen's younger sister. As the ceremony ended, Lady Helen fell dying on the tomb of Wallace. Then

the Abbot of St. Fillan, remembering the box which had been left in his care, brought it forward in the belief that it contained holy relics which would save the dying woman. In the box were the crown and regalia of the King of Scotland. So Wallace, dead, restored to Robert Bruce his rightful crown.

## THE SEAGULL

*Type of work:* Drama

*Author:* Anton Chekhov (1860-1904)

*Type of plot:* Impressionistic realism

*Time of plot:* Nineteenth century

*Locale:* Russia

*First presented:* 1896

### *Principal characters:*

IRINA ARKADIN, an actress

KONSTANTIN TREPLEV, her son

PYOTR SORIN, her brother

ILYA SHAMRAEV, manager of his estate

POLINA, his wife

MASHA, their daughter

NINA ZARETCHYN, a young actress

BORIS TRIGORIN, an author

YEVGENY DORN, a doctor

SEMYON MEDVEDENKO, a schoolmaster

### *Critique:*

*The Seagull* was based on an apparently trifling event in Chekhov's life. One afternoon, while he was taking a walk with his friend, Ilya Levitan, the landscape painter, he saw Levitan shoot a seagull which was flying over the river. Later, the moody painter, feeling he was scorned by the woman he loved, threw the dead seagull at her feet and threatened to kill himself. The play Chekhov made from this incident is perhaps the most elaborate and realistic analysis of the life of the artist ever presented in dramatic form, but all that almost any other dramatist would have selected as the material for his play takes place in Moscow between the third and fourth acts. What we see is the effect of what has taken place, and in this lies the essence of what Chekhov has contributed to the art of the theater.

### *The Story:*

One day Konstantin Treplev killed a seagull and laid it at the feet of Nina, the beautiful young actress with whom he was hopelessly in love. He told her that unless she could love him, he too would be lying dead at her feet. But Nina was not in love with Konstantin; she was infatuated with Trigorin, the famous novelist, who in turn was in love with Irina Arkadin, the actress, Konstantin's mother.

Konstantin hated Trigorin, looking upon him as a purveyor of empty phrases, a writer entirely different from what he himself hoped to become. Konstantin's ambition was to create new and more expressive literary forms, and he had written a play in which Nina had consented to appear.

The performance, which was staged in the open air on the estate of Pyotr Sorin,

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Konstantin's uncle, was not exactly a success, although it possessed unquestioned literary merit. Madame Arkadin and Trigorin, who were present, refused to take the production seriously. Trigorin was most impressed by the performance of nineteen-year-old Nina in the principal role.

Madame Arkadin's behavior at her son's play was typical of her attitude toward Konstantin in every aspect of their relationship. As a famous actress, whose popularity depended upon her keeping her youth and good looks, she naturally was not overjoyed at the constant reminder that she was the mother of a twenty-five-year-old son. Consequently, she kept Konstantin in the country where he would not be seen and thus be associated with her in the public mind. Moreover, she gave him little or no money to spend, so that he was forced to wear the same suit for years until it was threadbare. Her brother, Pyotr Sorin, had taken his sister to task on several occasions for her stinginess, but she had pleaded poverty, meaning, of course, that she preferred to spend her money on herself.

In spite of the way she treated him, Konstantin was greatly attached to his mother, so much so that he developed a morbid, unhealthy attitude toward his work and life in general. Occasionally he would lose his temper and quarrel violently with his mother. When he did so, she would burst into tears, and Konstantin would be overcome promptly by feelings of remorse.

Konstantin was not the only unbalanced individual on the Sorin estate. Another was Masha, the daughter of Pyotr Sorin's manager, who was as hopelessly in love with Konstantin as he was with Nina. Although she was only a young girl, she dressed habitually in black—in mourning, as she said, for her chronic unhappiness. Semyon Medvedenko, the schoolmaster, was in love with her, but he had only twenty-three roubles a month on which to support his mother, two sisters, and a brother. After two years, giving

up all hope that Konstantin would ever notice her, Masha decided to marry Semyon. She bore him a child, but she was so indifferent to it that the schoolmaster had to take care of the baby in addition to his other responsibilities.

Konstantin, like most young writers, knew many people who were willing to offer him advice on how he should write, and what he should write about. Among these advisers was Yevgeny Dorn, the local doctor, who had never written a line in his life, but who had theories about how it should be done. His idea was that Konstantin spent entirely too much time worrying about literary form, whereas literature was not a matter of form, good or bad, but of spontaneous ideas. Another dispenser of advice was the old man, Pyotr Sorin. He suggested that his nephew write a story called *The Man Who Wished*, based on Sorin's own life. He maintained that when he was young he had wished to become an author, but had failed. Then he wanted to become an orator, but he spoke abominably. Finally he wanted to marry, but he never did. When Sorin was reminded that he also wished to become State Councilor and succeeded, he roared with laughter, claiming that he had achieved the post without any effort of his own.

But the most complete analysis of the writer's art was made by the novelist, Trigorin. One day, while he was taking notes on the personal habits of the neurotic Masha, he was interrupted by Nina, who expressed the view that a writer's life must be a very fascinating one. He told her that writing was merely a violent obsession which lays hold of a man and places him on a treadmill from which there is no escape. Against his will, almost, the writer of fiction was compelled to utilize everything in his experience for his next story. Even the seemingly trivial incident of the seagull which Konstantin had shot, Trigorin viewed as material for a story. He began to see Nina herself as the seagull and himself as the hunter. He realized that Mad-



ame Arkadin would be furiously jealous of his interest in the younger woman. Fate played into his hands when Nina promised to run away from home and join him in Moscow.

For nearly a year Nina was Trigorin's mistress in Moscow. After she bore him a child that died, Trigorin deserted her. Even her acting career was unsuccessful, consisting largely of a tour of country towns. All that time Konstantin followed Nina about, but the only encouragement he got was an occasional letter which showed that Nina's spirit was near the breaking point.

At last, worn out and hungry, she came

to the Sorin estate, which awakened in her memories of her happy girlhood. Konstantin urged her to stay with him or to allow him to go away with her, but she refused. She had accepted an engagement for the winter with a second-rate repertory company at Eltz, and there she intended to go as the next step in her career as an actress. Out of her suffering she had realized that in any art it was not the honor and glory which mattered—it was perseverance. But Konstantin did not have that kind of strength, and when Nina, the seagull, flew out of his life forever he locked himself in his room and put a bullet through his head.

## THE SECOND MRS. TANQUERAY

*Type of work:* Drama

*Author:* Arthur Wing Pinero (1855-1934)

*Type of plot:* Social criticism

*Time of plot:* The 1890's

*Locale:* London and Surrey, England

*First presented:* 1893

### *Principal characters:*

AUBREY TANQUERAY, a London socialite

CAYLEY DRUMMLE, his friend

PAULA, Aubrey's second wife

ELLEAN, Aubrey's daughter by a former marriage

CAPTAIN HUGH ARDALE, Ellean's suitor

Mrs. ALICE CORTELYON, the Tanquerays' neighbor in Surrey

### *Critique:*

Because of Pinero's departure from certain aspects of the "well-made" play of that period, *The Second Mrs. Tanqueray* is considered by many to be the first truly modern English play. Presenting a genuine social problem, this drama pictures people as they really are by reason of their social prejudices and the difficulties arising from those biases. Other contributions which this play made to realistic English drama were the dramatist's use of actual place names in London and Surrey, the more logically motivated action, and the exactness of stage directions and sets.

### *The Story:*

Aubrey Tanqueray, a wealthy widower, was to be married to Paula Ray, a woman younger than he and of questionable

character. Aubrey's first wife had not contributed a great deal to his happiness. A child had been born to the Tanquerays shortly before the first Mrs. Tanqueray died of a fever, the only warmth, in the opinion of one of Aubrey's friends, ever to have come to the woman's body. The child, nineteen-year-old Ellean had spent most of her life in a convent and was planning to take final vows.

Cayley Drummle, a friend, discussed with Aubrey the inadvisability of marriage between different social classes; but Aubrey, intent upon having warmth and companionship in his home life, was resolute in his determination to marry Paula.

Aubrey had momentary misgivings, however, when Paula appeared late at

night at his apartment. Such conduct did not become a lady, Aubrey charged; it would cause talk among the servants. Paula's opinion, indicative of her treatment of domestics, was that servants were merely machines to do chores and to appear for testimony in the divorce courts. But despite her glib pretenses, Paula, too, felt somewhat unsure about the social abyss which she and Aubrey were attempting to bridge. While she went to put on her cloak, Aubrey, reminded by his servant that he had not opened the day's mail, read a letter from Ellean in which she told him that she had communed with the spirit of her mother, who had admonished her to return to Aubrey in his loneliness. Perplexed, he was unable to foresee happiness between his daughter and his wife-to-be.

Two months after their marriage the unhappiness of the Tanquerays in their domestic life was apparent to all their friends. Paula was bored with the inactivity of country life at Aubrey's house in Surrey. He was apprehensive over Ellean's and Paula's incompatibility. Both wondered why their neighbors did not call on them.

Ellean, after her arrival, became a barrier between her father and step-mother because of her life in the convent. Although Aubrey tried to throw the two women together, they soon showed that they had nothing in common. When Cayley Drummle, visiting on an adjoining estate, came for a call, he was the confidant of both Paula, who expressed her wishes for the life she had known before her marriage, and of Aubrey, in his expressions of keen disappointment over Ellean's lack of interest in meeting eligible young men.

Benevolent Drummle encouraged Mrs. Cortelyon, his hostess and Aubrey's long-time friend, to call on Paula. Although Aubrey saw through Drummle's efforts, he appreciated Mrs. Cortelyon's visit and her invitation to have Ellean as her guest in Paris during the Easter vacation.

Paula resented Mrs. Cortelyon's at-

tentions to Ellean, who made no attempt to conceal her preference for a member of her father's social set. Mrs. Cortelyon made the situation more awkward when she courteously and straightforwardly told Paula that her memories of Aubrey's first wife could never be erased by the presence of another woman in the Tanqueray house.

Feeling excluded from her husband's life, Paula spitefully sent a letter to Sir George and Lady Orreyed, the latter a friend of Paula's in her former way of life. Aubrey had earlier forbidden an invitation to the Orreyeds because he did not wish to have Ellean associating with people as boisterous and unconventional as they were.

Ellean went to Paris with Mrs. Cortelyon, and the Orreyeds came to visit the Tanquerays. During their visit they insulted their host and hostess because of the limited supply of liquors, broke furniture in the heat of a marital squabble, and lolled about in unbecoming positions. Their crudeness was offensive to Paula, but having invited them she could not, under the circumstances, ask them to leave; she could only hate them.

Although Aubrey's purpose in marrying Paula had been partly to show her kindness, he was unable to do so because Paula, always on the defensive, would not accept his attentions. Drummle, having known Paula in her former situation, was seemingly capable of mellowing her. It was he who, on learning that Paula had intercepted letters from Mrs. Cortelyon and Ellean to Aubrey, convinced her that such conduct was only breeding much of the unhappiness that she was enduring.

Paula gave the letters to Aubrey, who forgave her maliciousness in keeping the correspondence from him. After Aubrey told her of his disappointment and frequent embarrassment because of her common jokes and paltry cynicism, Paula admitted that she had not been fair to him and Ellean, and she asked for another chance to prove herself when Ellean

should return from Paris and London.

Mrs. Cortelyon and Ellean returned soon afterward, the older woman anxious because she had not heard from Aubrey regarding his reaction to Ellean's romance with Captain Hugh Ardale. The courtship had been the subject of the letters Paula had intercepted.

Deeply in love with Ardale, a British soldier stationed in India, Ellean approached Paula to share the story of her good fortune. Paula repulsed Ellean at first, saying that the girl was being kind only because she was soon to be married. Then, after confessing her bitter jealousy, Paula and Ellean were reconciled, and Paula was happy in Ellean's new-found happiness.

Ardale, who had accompanied Ellean and Mrs. Cortelyon home from Paris, came to the Tanqueray house from a nearby hotel. Paula, after telling Ellean that she and Ardale had met before, said that she wanted to talk with him about Ellean. Alone, Paula and Ardale recalled the time when she had been his mistress. When Paula told him that Aubrey must be informed of Ardale's past, Ardale threatened suicide if Paula interfered to prevent his marriage to Ellean.

Told of Paula and Ardale's past relations, Aubrey would not allow Ellean to see Ardale again. Shocked by her

father's attitude, Ellean guessed that Paula had influenced Aubrey against Ardale. When Ellean pressed Paula for an explanation, Paula could not bring herself to divulge her past life to her stepdaughter. Ellean then told Paula that she could surmise what Paula had told Aubrey and that she had known from their first meeting that Paula was not a good woman.

Ardale sent a note to Paula, telling her that he was going back to Paris to await any word that she or Aubrey would want him to have, and asking that they explain the situation to Ellean. After Aubrey had read the note, at Paula's request, they discussed philosophically what the future might hold for them together. Paula said that the only great distances in the world were those that people carry within themselves, the distances that separate husbands and wives, and she predicted that Aubrey would tire of her in the future.

Drummle returned to discuss with Aubrey the affair of Ellean and Ardale. As the men talked, Ellean appeared and asked her father to go quickly to Paula. The girl told Drummle that when she had gone to Paula's room to apologize for her unkind remarks, she had heard a body falling. Entering the room, she had found Paula dying. Ellean said that she, in her unkindness, had helped to kill Paula.

## THE SECOND SHEPHERDS' PLAY

*Type of work:* Drama

*Author:* Unknown

*Type of plot:* Social satire and devotional mysticism

*Time of plot:* The Nativity

*Locale:* Bethlehem and surrounding country

*First transcribed:* Fifteenth century manuscript

*Principal characters:*

FIRST SHEPHERD

SECOND SHEPHERD

THIRD SHEPHERD

MAK, a rascal

GILL, Mak's wife

AN ANGEL

MARY

*Critique:*

*The Second Shepherds' Play* belongs to that group of mystery plays which

make up the Wakefield cycle. This cycle of religious dramas, presented on Corpus



Christi Day in Wakefield during the Middle Ages, is also known as the Towneley cycle, from the name of the family in whose library the manuscripts were found. Within the cycle is a group of extraordinarily fine plays which were probably written in the fifteenth century by one unknown dramatist. In his plays, notable for their excellent craftsmanship, satirical dialogue, boisterous humor, and sheer exuberance are mixed neatly with serious situations. *The Second Shepherds' Play*, which contains a short scene of adoration but more rough comedy than anything else, is an excellent example of the curious juxtaposition of the serious and the comic which the unknown playwright carried off so well, with no regard for propriety or theatrical convention.

### *The Story:*

On the night of Christ's birth a cold and lonely shepherd stood in the countryside near Bethlehem watching his flocks and bemoaning his lot in life. He was joined by another shepherd, who added his lamentations to those of the first and pointed out that his lot was worse because he was married. The second shepherd complained that his wife, a fat, shrewish person, had once been a sweet and charming girl, but that marriage had changed her.

While they grumbled, a third shepherd joined them. His chief complaint was the weather, for he thought that never, since Noah's flood, had the season been so bad. To ease their unhappy lot, the three began to sing a song.

After they had sung, Mak came into the field to join them. Mak was not very welcome, for he had a reputation as a thief and the shepherds were somewhat fearful that he would steal something from them. But Mak, begging them to let him stay, told a sad story of being hungry and unwelcome at home, even though he worked hard to give his wife what she wanted. The three shepherds gave in and bade him lie down and spend the night with them.

After the three shepherds had fallen asleep, Mak arose and made ready to steal a sheep, first casting a spell over the shepherds to keep them from awakening. He went to the fold, selected a fat ewe, and made off with it to his house. Not daring to kill the sheep, lest the noise make the theft known, Mak and his wife Gill decided to hide the sheep in the cradle if anyone came. In the meantime Mak went back to finish out his night's sleep with the shepherds, thus trying to hide his own guilt.

The next morning Mak awakened with the shepherds, made them note that he was taking nothing with him, and started off toward his home. Not long after he arrived there the shepherds, who had missed their ewe, went to Mak's house to see if he or his wife had stolen the animal. According to plan, Mak and Gill hid the sheep in the cradle, and Gill pretended to have given birth to a son the night before. Although the accusers hunted all over the house, they found no sign of the sheep, not even a morsel of meat. After asking Mak's pardon and bidding good health to the new child in the cradle, the shepherds left. Scarcely had they gone when they remembered they had left no gifts for the baby. They returned to the house to offer a little gift and, when they looked in the cradle, discovered their stolen sheep. Mak and Gill tried to explain the presence of the sheep by telling how an evil spirit had taken their child and replaced it with the ewe. The shepherds, not taken in by the story, tossed Mak in a sheet for punishment and then departed with their sheep.

When the shepherds returned to the fields, an angel appeared to them and told them of the birth of the Saviour, who would overthrow the devil and restore the glory which had been lost to man through Adam's fall. The shepherds, following the commands of the angel, made ready to visit the Christ child as it lay in a manger in Bethlehem, only a short distance away. They considered themselves

lucky to have an opportunity to see the Messiah, prophesied in ages past.

Upon their arrival in Bethlehem, having been led by the star, the three shepherds went to the stable where Mary and the Child were housed. The first shepherd, after greeting both the Mother and the Child, offered his gift of a bob of cherries. The second shepherd, not to be outdone as a giver of gifts, made a little speech filled with respect and gave the Child a little bird to play with. The third

shepherd also made a little speech of reverence and then gave his gift, a ball. He urged the Child to grow up and play at tennis.

After they had given their gifts, the shepherds were thanked by Mary for the presents they had brought and the reverence they had done. She also bade them spread the news of the Christ when they left. The three shepherds then departed to sing the good tidings to the world.

## SENSE AND SENSIBILITY

*Type of work:* Novel

*Author:* Jane Austen (1775-1817)

*Type of plot:* Comedy of manners

*Time of plot:* Nineteenth century

*Locale:* England

*First published:* 1811

### *Principal characters:*

ELINOR DASHWOOD, a young woman of **sense**

MARIANNE DASHWOOD, her sister

JOHN DASHWOOD, her brother

FANNY DASHWOOD, his wife

EDWARD FERRARS, Fanny's brother

SIR JOHN MIDDLETON, a Dashwood relation

COLONEL BRANDON, Sir John's friend

JOHN WILLOUGHBY, loved by Marianne

LUCY STEELE, in love with Edward

ROBERT FERRARS, Edward's brother

### *Critique:*

To Jane Austen, there were people of sense and people of fine sensibilities but little sense. In this novel of nineteenth-century English life she makes it quite clear that she admires men and women of sense. The story and setting are typical of Jane Austen, with the heroine having to overcome many difficulties in order to achieve happiness and success. Although the dialogue of this early novel may seem stilted at times and the characters overdrawn, they combine to give a clear picture of the manners of upper and middle-class English society of that period.

### *The Story:*

When Mr. John Dashwood inherited his father's estate, it was his intention to

provide comfortably for his stepmother and his half-sisters. His wife Fanny, however, had other ideas, and even though she was independently wealthy she cleverly prevented her husband from helping his relatives. When Fanny's brother, Edward Ferrars, began to show interest in John's half-sister Elinor, Fanny, determined to prevent any alliance between them, made life so uncomfortable for the older Mrs. Dashwood and her daughters that those ladies accepted the offer of their relative, Sir John Middleton, to occupy a cottage on his estate.

Mrs. Dashwood, Elinor, and Marianne were happy in the cottage at Barton Park. There they met Colonel Brandon, Sir John's friend, who was immediately attracted to Marianne. She, considering

him old at the age of thirty-five, rejected his suit and fell in love with John Willoughby, a young man visiting wealthy relatives on a neighboring estate.

Once, while all the friends were preparing for an outing, Colonel Brandon was called away in a mysterious fashion. Elinor and Marianne were surprised later to hear that he had a daughter; at least that was the rumor they heard. Willoughby seemed determined to give Marianne a bad impression of Colonel Brandon, a fact which did not make Elinor happy. Shortly after the colonel's sudden departure, Willoughby himself left very suddenly, without giving Marianne a satisfactory explanation. Elinor could not help being concerned about the manner of his departure, particularly since he had not made a definite engagement with Marianne.

A week later Edward Ferrars appeared at the cottage for a visit. In spite of Elinor's attraction to him, Edward seemed no more than mildly interested in her. After a short stay he left the cottage without saying anything to give Elinor hope.

Meanwhile Sir John had invited to his home Miss Lucy Steele and her sister, two young ladies whom Elinor thought vulgar and ignorant. She was therefore stunned when Lucy told her that she was secretly engaged to Edward Ferrars, whom she had met while he was a pupil of Lucy's uncle. According to Lucy's story, they had been engaged for four years, but Edward's mother would not permit him to marry. Since Edward had no money of his own and no occupation, they were forced to wait for Mrs. Ferrars' consent before they could announce their engagement. Elinor, concealing her unhappiness at this news, told Lucy that she would help in any way she could.

A short time later Elinor and Marianne were invited to London to visit friends. Marianne immediately wrote to Willoughby that she was near. Although she wrote two or three times, she had no reply. One day she met him at a party. He was with another young lady and treated

Marianne courteously but coolly. The next morning Marianne received a letter from him telling her that he was sorry if she had misunderstood his intentions and that he had long been engaged to another girl. All of her friends and relatives were furious with Willoughby. Even though she was heartbroken, Marianne continued to defend him and to believe that he was blameless. She was comforted by Colonel Brandon, who was also in London.

Privately, the colonel told Elinor Willoughby's story. The colonel had a ward, the young girl believed by some to be his daughter, who was in reality the daughter of his brother's divorced wife. When the colonel had had to leave Barton Park so suddenly, he had learned that his ward had been seduced and then abandoned by Willoughby. Elinor gave this news to Marianne, who received it with such sorrow that Elinor feared for her health. Colonel Brandon continued to be kind to Marianne, and it was obvious to everyone that he loved her.

The girls continued their stay in London, and a little later their brother John and his wife Fanny took a house there. When the Misses Steele also arrived in town for a visit, Edward's mother learned at last that he and Lucy were engaged. Angry, she settled what would have been Edward's inheritance on her other son, Robert, and Edward and Lucy were left with no means of support. He planned to study for the ministry, and Elinor arranged with Colonel Brandon for Edward to become a curate on his estate so that Edward and Lucy could be married.

Before Elinor and Marianne returned home, they visited Cleveland, an estate between London and Barton Park. There Marianne became ill with a heavy cold. Because she was anxious to see her mother, Colonel Brandon went for Mrs. Dashwood. Before they returned, Willoughby, having heard of Marianne's illness, called at the house. He told Elinor that he had treated Marianne shamefully because he had no money of his own and



because his wealthy relative had learned of his treatment of Colonel Brandon's ward and as a result had refused to give him an allowance. Consequently, he had married a wealthy girl and renounced Marianne. He said that he still loved Marianne and wished her to know his story so that she would not think harshly of him.

Marianne recovered from her illness and returned home with her mother and Elinor. There Elinor told her Willoughby's story. Marianne continued to sorrow for him, but she no longer loved him.

After their return Elinor learned from a servant that Edward and Lucy had been married. Soon Edward appeared at the cottage and told the Dashwoods that the unscrupulous Lucy had married his brother instead, after their mother had disinherited Edward in favor of Robert. Edward had come to ask Elinor to marry him, and he had no trouble in gaining her consent, as well as that of her mother. It

remained only for him to secure a living. He went to London to seek his mother's forgiveness. Because Mrs. Ferrars also had scorned her son Robert after his marriage to Lucy, she felt a need for affection from one of her children. After much weeping and pleading, which failed to move Edward in his determination to marry Elinor, Mrs. Ferrars gave her consent to the wedding. After their marriage they moved into the parsonage promised Edward by Colonel Brandon some months before.

The colonel continued his quiet and friendly courtship of Marianne. At last she recognized his gentleness and kindness and they were married. When they moved to his estate, the two sisters were near each other once more. Fanny and John were so pleased to be related to the colonel that Fanny even forgave Edward for marrying Elinor. Mrs. Dashwood was delighted at the good fortune of her children, and the families lived in peace and contentment for all of their lives.

## SEVEN AGAINST THEBES

*Type of work:* Drama

*Author:* Aeschylus (525-456 B.C.)

*Type of plot:* Classical tragedy

*Time of plot:* Remote antiquity

*Locale:* Thebes in Boeotia

*First presented:* 467 B.C.

*Principal characters:*

ETEOCLES, King of Thebes

POLYNICES, his brother

ANTIGONE, and

ISMENE, their sisters

A SPY

THEBAN WOMEN, the chorus

### *Critique:*

In this severely simple drama, in which all the action is described by messengers, Aeschylus presented the third and closing episode in the tragic legend of the royal house of Thebes. The plays dealing with the fate of Laius and of his son Oedipus, have, unfortunately, not come down to us, but in the surviving drama the deaths of Eteocles and his brother Polynices,

sons of Oedipus and grandsons of Laius, culminated three generations of violence, bloodshed, and agony which arose from Laius' ingratitude to Pelops. The delineation of the character of Eteocles in this play marked in Greek tragedy a new departure which was to be perfected by Sophocles and Euripides.

### *The Story:*

After the ruin and exile of Oedipus, King of Thebes, his sons, Eteocles and Polynices, fell into open dispute, each brother claiming supreme authority in the city. The quarrel led to a bloody civil war, in which Eteocles was victorious. Banished from Thebes, Polynices went to Argos. There he mustered an army, led by six famous Argive heroes, for the purpose of returning and recapturing the city, which was restless under his brother's rule.

Thebes was besieged with the Argive warriors camped about its walls. Eteocles, consulting a seer, learned that his brother's army was planning to make a surprise night attack and under cover of darkness scale the walls and overwhelm the defenders. Eteocles exhorted all Theban men, young and old, to stand bravely at their posts and to repel the attackers.

While he was speaking, a spy reported to Eteocles that Polynices and his Argives had sworn to raze the city, their vows made with clasps of hands stained by blood dripping from the head of an ox sacrificed in solemn ritual. The spy also brought word that Polynices and the six Argive heroes had drawn lots to determine the city gates against which each of the seven would lead his band of attackers.

Upon hearing the spy's report, the Theban women called upon the gods and goddesses to protect Cadmus' sacred city from the onslaught of the besiegers. Eteocles rebuked the frightened women and declared that they were wasting their time with appeals to the gods at a time of imminent peril. He asserted that the Thebans must depend on their own courage and strength, not upon the unpredictable gods. Angrily he dismissed the women to attend to their children and weaving; they were to leave all other matters to their husbands and fathers.

Eteocles then chose the six outstanding warriors of Thebes who would, with himself, defend the seven gates of the city against the seven Achæan warriors who

had sworn each to take a gate of the city by storm. The king chose the defending heroes carefully. Theban Melanippus would oppose Argive Tydeus; Polyphontes, Capaneus; Megareus, Eteocles of Argos; Hyperbius, Hippomedon; Actor, Parthenopæus, and Lasthenes, Ampharaus. Because Polynices himself was to be the seventh hero leading the attack against the seventh gate, Eteocles announced that he would stand as his brother's opponent. Their combat, prince against prince, brother against brother, would determine for all time the destiny of their ill-fated house.

Hearing his heated words, the Theban women again began their wailing lament and warned him against the sin of fratricide. But Eteocles, well aware of the blood bath that his family had already suffered because of the curse of Pelops on Laius, his grandfather, ignored the city matrons. Defying the fickle gods, he declared that he was determined to remain King of Thebes, even if his brother's death must be the price of his crown.

At Eteocles' mention of the curse upon his house, the Theban women deplored the sad story of Laius. Already cursed by Pelops, whose hospitality he had desecrated, Laius had been warned by Apollo that he would prosper only if he sired no child. In spite of the warning, however, he had fathered a son, Oedipus. Later the child was abandoned in the wilderness, where he was saved from death by the intervention of an old household servant and reared to manhood by a good shepherd. Oedipus, in turn, defied prophecies of disaster and doom when he, unaware of his true identity, murdered Laius, his father, and subsequently married Jocasta, his mother. Two of the children of their ill-starred union were Eteocles and Polynices, whose rivalry had caused untold suffering in Thebes. The women wept when they recalled the years of strife and trouble that had been brought upon their city by the doomed line of Cadmus.

Meanwhile the brazen clamor of arms and the shouts of men sounded in the distance; the attack had begun. While the women waited to learn the outcome of the assault, a messenger brought word that the defenders had beaten back the Argive warriors at six of the seven gates. The city had been saved, he announced, but in the fighting at the seventh gate Eteocles and Polynices had both been slain.

At the height of the attack, when the battle was fiercest, the brothers had killed each other, thus fulfilling the prophecy of Oedipus that his sons would share glory by iron, that is to say, by the sword, not by gold. The only land over which they would rule would be the grave, and the soil that had called them masters was now red with their blood.

The bodies of Eteocles and Polynices were carried into the city in preparation for their burial. Antigone and Ismene, sisters of the dead princes, mourned their violent deaths, while the Theban women sang a mournful dirge for the tragic ending of a great family, cursed by the gods but defiant of the doom forecast years ago and now unhappily fulfilled.

In the midst of their laments a herald appeared to announce the decision of the

Theban senate. Eteocles, the city fathers had decreed, had been his country's friend; as such, his body was to receive final burial rites and to be interred within the royal tomb. Men would remember him as his city's champion and savior. Polynices, on the other hand, had sowed dissension and civil strife. Demanding fit punishment for his crimes against the state, the senate had proclaimed that his body should be thrown outside the city gates, where dogs and ravens could feast upon his flesh.

Antigone imperiously defied the city fathers. If no one else would give her brother a burial befitting his rank, she declared, she herself would bury him. It was her opinion, since he was the older son and therefore rightful heir to the throne, that he had been no more right and no more wrong than Eteocles had been in his beliefs and deeds.

Her brave defiance brought many sympathizing citizens to her side. Some declared that laws often changed and what is one day right is often wrong tomorrow. The others, surrounding the corpse of Eteocles, maintained that they would obey the decree of the senate. In that division of public opinion more troubles were forecast for the unhappy city.

## THE SEVEN WHO FLED

*Type of work:* Novel

*Author:* Frederic Prokosch (1909- )

*Type of plot:* Exotic romance

*Time of plot:* c. 1935

*Locale:* China

*First published:* 1937

### *Principal characters:*

LAYEVILLE, an English explorer

SERAFIMOV, a Russian exile

GOUPILLIÈRE, a Belgian criminal

HUGO WILDENBRUCH, a German geologist

JOACHIM VON WALD, an Austrian geologist

MONSIEUR DE LA SCAZE, a wealthy Frenchman

OLIVIA DE LA SCAZE, his Spanish wife

DR. LIU, a Chinese merchant

### *Critique:*

The mystery of the Orient floods the pages of *The Seven Who Fled*: its resigna-

tion, its cruelty, its passive strength, and its subtle lure for the Occidental. Starting



at the extreme western edge of China, the scenes of the novel are wide in range. Seven Europeans, assembled by chance at Kashgar, are set adrift to brave an alien East. Prokosch sketches their adventures in seven separate stories, giving his narrative a degree of unity by the use of a prologue and an epilogue. These Europeans are fleeing more than a revolutionary disturbance when they join a Chinese caravan for their flight across central Asia. Purposeless and disillusioned, they are running away, not only from themselves but from Europe itself, the shaper of their barren and frustrated lives. Their personal fates dramatize the fates of their different countries, and their common doom hints at the death of a continent. This vivid contrast between the ancient Asiatic landscape and the bewildered, frightened modern man gives Prokosch's novel a quality of thoughtfulness and significance which only deepens its verbal beauty.

### *The Story:*

Late one September night, a caravan crossed a dried river bed and approached Aqsu from the direction of Kashgar. The members of the party were Dr. Liu, a wealthy and cultured Chinese merchant who had hired the caravan; seven Europeans, including one woman, whom he had permitted to join it, and a dozen or more Turki porters. The Europeans had been forced to leave Kashgar because of disturbances in Sinkiang Province. Before them lay an arduous, danger-filled journey of two thousand miles eastward to Shanghai.

Their troubles started early, at Aqsu. Local authorities mysteriously imprisoned the two young geologists, Wildenbruch and von Wald, the German and the Austrian. Two others were detained as hostages, the huge Russian Serafimov and the scarred, wiry Belgian, Goupillière. The remaining three were permitted to move on with Dr. Liu, but wealthy de la Scaze developed a fever and also stayed

behind. His young and beautiful Spanish wife went on with the caravan, as did Layeville, the handsome English explorer. Layeville, inured to hardship, withstood imperturbably the rigors of desert heat and distance. The camels were less enduring; and finally, with only four of them left, the party was forced to halt. Fortunately, two caravans soon came into view, one headed eastward and the other toward Tibet. Dr. Liu and Olivia de la Scaze joined the former; but Layeville, to their astonishment, turned back toward Tibet. After weeks of travel his caravan, misled by a treacherous Tibetan, became hopelessly lost. Among the icy peaks which symbolized something remotely beckoning and unattainable, Layeville awaited calmly the experience he had been half-consciously seeking—death.

Back in Aqsu, the hulking Russian exile began his interminable wait in the crowded *caravanserais*. Patient at first, Serafimov soon began to be tortured by physical desire. Hearing of a Russian prostitute who was supposed to possess wit and elegance, he went to her apartment, but she rejected him. Emotional and impulsive, Serafimov daily sank deeper into melancholy brooding. Soon his frustration found an outlet in hatred and jealousy of his cleverer fellow-hostage. Eventually he realized what he had to do—and one dark night, after Goupillière had slipped out to visit Madame Tastin, Serafimov awoke and followed him.

Goupillière had had an unsavory past. Scheming and unscrupulous, his unusual beauty had allowed him to prey on women, robbing them of their virtue and jewels. Murder was added to the dark pattern of his crimes when, in blind fury, he strangled a Parisian grisette who had split his cheek with a pair of scissors. In new-found fear he fled to Saigon—where he met de la Scaze and his wife—and thence to Kashgar and Aqsu. At Aqsu his ability to torment the clumsy Russian had afforded Goupillière malicious pleas-

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THE SEVEN WHO FLED by Frederic Prokosch. By permission of the author and the publishers, Doubleday & Co., Inc. Copyright, 1937, by Harper & Brothers.

ure. Now, however, the discovery of the menace lurking in Serafimov's eyes was turning the Belgian's amusement into fright. One night, coming from Madame Tastin's, Goupillière found the Russian waiting. A short flight, a game of frantic hide-and-seek in the dark, and he felt vast hands closing upon his throat.

Meanwhile Wildenbruch, with his Austrian companion, was still in prison. With Germanic thoroughness he exercised, he counted passers-by, he kept a journal. Finally the vigilance of the guards relaxed, and the prisoners escaped. After fleeing all night, they sighted a caravan which carried them into Mongolia and there abandoned them. However, they were befriended by an old Russian, Mordvinov, who installed them in one of his two huts and helped them through the winter. During their stay in that frozen wasteland Wildenbruch began to cough, and occasionally he found his handkerchief stained with blood. The discovery sent a chill of dismay through him, for his mother had died of tuberculosis.

Young von Wald did not find the long Mongolian winter irksome, although he was concerned at his friend's intermittent illness. High-spirited and hopeful, he attempted to encourage the despondent Wildenbruch. With the approach of spring they decided to resume, once more, their eastward journey. Taking affectionate leave of Mordvinov, they traveled on foot for a few days until they reached a main road and fell in with a caravan of cattle and donkeys. Time passed and they reached the coast, with Wildenbruch wildly anxious to sail for Germany; but von Wald, entranced with the East, decided to remain in Shanghai.

Shanghai was also the end of the trail for Olivia de la Scaze. Earlier, she had accepted Dr. Liu's hospitable invitation

to break her difficult journey at his luxurious home in Lu-chow. It soon became clear, however, that he had no intention of allowing her to leave. Alarmed, she escaped one night and boarded a junk for Shanghai. During the voyage she became feverish and listless, no longer caring what happened to her or that the Chinese captain and his handsome young pilot were obviously treating her as their virtual captive. Upon reaching Shanghai, she made no resistance when she was led into the street of the prostitutes and placed in a brothel.

A similar resignation to destiny had seized Olivia's husband, recuperating at Aqsu. His money ran low, but he made no effort to depart. Realizing that he had never utilized his powers of observation and understanding, he began to immerse himself in the sights and sounds of the East. The climax of his experience was reached when a beautiful dancing-girl came to his apartment—but she brought with her the contagion of cholera. When de la Scaze fell ill, he made his way, like the natives, to the Dying Field. There he awaited, almost joyously, the purification of death.

A final three-cornered encounter took place in Shanghai. After saying goodbye to Wildenbruch, Joachim von Wald strolled back from the docks into the city. Resting at a café, he saw two people emerging from a doorway across the street. One was a prostitute, black-haired and beautifully shaped; she was Spanish, von Wald decided. Her companion was a huge Russian—Serafimov. A vague recollection stirred the Austrian, and he exchanged a few words with the man. Then they parted, and von Wald walked thoughtfully onward through the tangled maze of Shanghai streets.

## THE SEVEN WHO WERE HANGED

*Type of work:* Novel

*Author:* Leonid Andreyev (1871-1919)

*Type of plot:* Social criticism

*Time of plot:* Early twentieth century

*Locale:* Russia

*First published:* 1908

*Principal characters:*

SERGEY GOLOVIN,

VASILY KASHIRIN,

TANYA KOVALCHUK,

MUSYA, and

WERNER, revolutionists

IVAN YANSON, and

TSIGANOK GOLUBETS, two condemned men

*Critique:*

In a letter granting permission for *The Seven Who Were Hanged* to be translated from the Russian, Andreyev stated clearly his purpose in writing the novel. It was to expose capital punishment as a horrible crime, no matter what the provocation. In this novel the writer shows us the mind of each of the seven who were condemned. To Andreyev, each had something in his character or in his background which justified his actions, and so the novelist's sympathy was with the doomed ones. It is a powerful story, probably the most important contribution Andreyev made to the literature of Russia and of the world. Once read, the story of *The Seven Who Were Hanged* is difficult to forget.

*The Story:*

When the police informed a powerful minister that there was a plot to assassinate him, he was terrified. But the police assured him that he would be given ample protection; they knew who the terrorists were and would arrest them.

As good as their word, the police seized three men and two women, young people ranging in age from nineteen to twenty-eight. A large amount of dynamite was also found. The evidence was so damaging that the prisoners knew they would be sentenced to hang. The trial was swift, and the five revolutionists were imprisoned until the time of their execution, two days hence.

In the same prison were two other condemned men who had been waiting about two weeks for their execution. One

was Ivan Yanson, a peasant workman. He was an Estonian who spoke Russian poorly and talked little. His ignorance had made him cruel. Since there were no humans on whom he could vent his rage, he regularly beat the animals under his care. Frequently he drank too much, and then his cruelty to animals was worse than usual. Once he had tried to make love to another servant, but he was so repulsive looking that she had rejected him. One night Yanson entered the room where his master was sleeping and stabbed him to death. He then tried to rape his mistress but she escaped him. While attempting to flee with some money he had stolen, he was seized, tried, and sentenced to hang.

At first he wanted the time before his execution to pass quickly. Then, as the time grew shorter, he began to tell his guards that he did not want to die, that he did not understand why he should be hanged. Yanson had no one to love or believe in. Partly stupefied by fear, he was unable to take in much of what had happened to him.

The other condemned man was Tsiganok Golubets, a robber and murderer who took brutal pride in his accomplishments. At times, completely mad, he would get down on all fours and howl like a wolf. Then for a time he would be quiet. What little time remained of his life was meaningless to him, for he knew only how to rob and kill and these pleasures had now been taken away.

The five revolutionists had each determined not to show fear. But when Ser-



gey Golovin's father and mother visited him in his cell, he could no longer be brave and he cried. Sergey was young and life was strong in him; he found it hard to understand that he was soon to die.

Only Vasily Kashirin's mother came to see him, for his father was not interested in seeing his son again. Vasily, who had long ago lost respect for his parent, had no regrets about not seeing his father. Even his mother meant little to him; there was really no one he would hate to leave when he died. While he waited for his execution he showed no signs of fear.

It was not for herself but for her comrades that Tanya Kovalchuk worried. The fact that she too was to die had no meaning for her; she was concerned only for the discomfort and fears of her children, as she called the others. She loved them all.

Musya knew that she would not completely die when she was hanged. She would join the martyrs whom she admired so much, and her name would live forever. She had only one regret; she had done nothing significant enough to justify her martyrdom. But she consoled herself with the thought that she had been on the threshold of great deeds. She thought that she had conquered her captors, for the fact that they were going to kill her proved that they feared her. Musya eagerly awaited her execution.

The man called Werner had long been developing a contempt for mankind and was tired of life. There was no one whom he could respect and admire; he was cold and superior even to his comrades. But in his cell he suddenly developed a love for humanity in his realization of man's progress from his animal state. Loving and pitying his fellow men, Werner felt more freedom in his prison cell than he had ever known outside. It had been a long time since he had felt sympathy for other men; the feeling was a good one.

On the day of their execution the five were allowed to talk together for a short time. They were almost afraid to look at one another, each not wanting to see fear in a comrade's face. Vasily could not control his emotions. The others, particularly Tanya, urged him to be calm and not to allow their guards to see his fear.

When the time came for the execution, Yanson and Golubets joined them. Yanson was still babbling about not wanting to be hanged. Golubets retained his arrogance and made a joke about dying. Transferred to a train, they were allowed to sit together until they reached their destination. Musya was happy to see that Werner had lost his scorn for his brothers. As they drew nearer their final stop, she smiled; soon she would join those whom she admired so much.

On their arrival, Yanson had to be carried from the coach. Golubets wanted to attack the guards. The night was cold and often they slipped in the snow as they marched toward the scaffold. All refused the services of a priest who was present. They all kissed one another goodbye and walked in pairs to the ropes. Sergey and Vasily went first, Vasily outwardly calm and in control of himself. At the last minute Golubets was frightened and asked to go with one of the five brave ones. Musya took his hand, kissed him, and they followed Sergey and Vasily. Musya's hand calmed Golubets; he was arrogant again as he climbed the steps. Werner took Yanson with him, but the peasant had to be carried most of the way. Tanya was the last and she went alone. Her children had all gone bravely. She was happy.

After Tanya's drop there was silence for a moment in the wintry night. Then the bodies were taken back over the same road they had traveled a short time before. But only their bodies—their souls were elsewhere.

## THE SHEEP WELL

Type of work: Drama

Author: Lope de Vega (Lope Félix de Vega Carpio, 1562-1635)

Type of plot: Social criticism

Time of plot: 1476

Locale: Spain

First presented: c. 1619

### Principal characters:

COMMANDER FERNÁN GÓMEZ DE GUZMÁN, a lustful tyrant  
RODRIGO TÉLLEZ GIRÓN, youthful master of the Order of Calatrava  
LAURENCIA, a peasant girl sought by the commander  
FRONDOSO, a peasant youth in love with Laurencia  
ESTERAN, alcalde of Fuente Ovejuna and Laurencia's father  
KING FERDINAND AND QUEEN ISABELLA OF SPAIN

### Critique:

*The Sheep Well*, known also under its Spanish title of *Fuente Ovejuna*, is one of about five hundred plays by Lope de Vega still extant. The surviving work is, however, but a fraction of his total output; he himself estimated that he had written well over eighteen hundred dramas. Lope de Vega, who served his king with the ill-starred Spanish Armada, was the central figure of the great dramatic movement in Spain during the sixteenth and seventeenth centuries. The best of his plays are those, like *The Sheep Well*, which use peasants as heroes and heroines. Lope de Vega had a sympathy and feeling for those people because they were of the same class from which the dramatist himself had sprung. *The Sheep Well*, because of its use of the entire population of a Spanish village as the "hero," is sometimes referred to as the first proletarian drama, written some three hundred years before the flood of so-called proletarian literature came out of the Great Depression in the United States.

### The Story:

In the troubled Spain of the 1470's, when King Ferdinand and Queen Isabella were trying to integrate their kingdom and preserve it from the depredations of Portugal, the grand mastership

of the military and religious Order of Calatrava fell upon the shoulders of Rodrigo Téllez Girón, a young man scarcely out of boyhood. The new grand master's adviser was the lustful, tyrannical Commander Fernán de Guzmán, who took women whenever and wherever he saw them and kept his peasants in constant fear of himself and his soldiers. The commander was not loyal to Ferdinand and Isabella, and so he counseled the young grand master to capture the Ciudad Real and hold it for Portugal, which was claiming sections of Spain through its Spanish queen. The grand master took the commander's advice and captured the city.

When the commander returned to his lands, he continued his tyrannous ways with the peasants, especially the women. Among the unmarried girls was a particularly pretty one named Laurencia, daughter of the alcalde of the village. The commander had sought her for more than a month, but she had managed to elude his servants by staying in the fields as much as possible. Then the commander had left to capture the city. He returned in triumph, and upon his arrival in the village of Fuente Ovejuna he was praised and given two cartloads of foodstuffs as recognition of his military efforts. After receiving the gifts, he requested that the

THE SHEEP WELL by Lope de Vega, from FOUR PLAYS BY LOPE DE VEGA. Translated by John Garrett Underhill. By permission of the publishers, Charles Scribner's Sons. Copyright, 1918, by The Poet Lore Co., 1936, by John Garrett Underhill.

girls, including Laurencia, remain behind to amuse him. The girls, however, refused to stay.

Meanwhile Ferdinand and Isabella had received word of the treacherous action of the grand master of the Order of Calatrava and had dispatched a force to retake the Ciudad Real, lest it be turned over to Portugal.

In the village of Fuente Ovejuna, Laurencia was wooed by a good-looking young peasant, Frondoso, but she refused to accept him as her husband. One day, as she was working in the fields, the commander came upon her and attempted to take her by force. Frondoso, though but a mere peasant, seized the commander's crossbow and threatened to kill the knight unless he let Laurencia go. The commander, faced with no choice, but swearing vengeance, let the girl go free. Frondoso, no fool, fled with the crossbow.

The commander later went to the village and confronted the alcade, Laurencia's father, and demanded that he give up his daughter to him. Esteban refused to act the pander, and he and the other villagers left the commander standing alone in the square. Some of his servants appeared and reported that they thought they had killed Frondoso. Unfortunately, they had cut the throat of the wrong man. As they spoke, a messenger came to inform the commander that the grand master had been besieged by the forces of Ferdinand and Isabella. The commander decided to rush to the grand master's aid.

As they rode away from the village, the commander and his servants tried to force their attentions on several peasant girls. The girls fled until they reached one of the men of the village. When he tried to protect them, the commander had the man disarmed, bound to a tree, and flogged unmercifully with bridle reins. While that was done, the commander seized one of the girls, dragged her into a thicket, and raped her. The soldiers then proceeded on their journey.

During the commander's absence his

subject peasants relaxed a bit. In the quiet interval arrangements were made for the wedding of Laurencia and Frondoso, the young peasant who had become dear to her after he had saved her from the commander's lust. But on the very day of the wedding the commander returned and demanded the girl for his own purposes. When her father again refused, the commander had him beaten, and the wedding was broken up by the soldiers. Frondoso was imprisoned to await hanging; Laurencia was taken to the commander's citadel.

The next day the town board assembled in the village hall to discuss what might be done to prevent further acts of violence and rapine by their wicked master. While they debated, Laurencia, who had escaped from the citadel, ran into the hall, where she roused the men and women of the village to open revolt against the commander who had treated them so brutally and ruthlessly. The people, spurred to action by their anger, stormed the citadel. Once inside, they killed many of the soldiers and finally found the commander. They put him to death also and then returned to the village with his head held high upon the point of a spear. Their plan was to leave the head as a symbol of the tyranny they had broken; its site was to be the village square itself. Not really rebels, the villagers hastened to raise the escutcheon of Ferdinand and Isabella in place of the commander's. Their plan was to place themselves at the mercy of the king and queen.

But one of the commander's servants had escaped and carried news of the uprising to the king and queen. The king, anxious to prevent revolt from spreading throughout Spain, dispatched soldiers and a judge to the village of Fuente Ovejuna to investigate the happenings. When word came to the village that a judge was coming, the villagers met and decided to stick together, even to hiding the actual murderers of the commander and his men. It was agreed that the en-



tire village had done the deed and that they would hang together, if need be.

The judge caused the soldiers to bring in villagers for questioning. When the villagers refused to tell who had been the leaders of the revolt or who had actually killed the commander, the judge had them tortured, as was the custom of the time. More than three hundred of the villagers were tortured, including small children, but not one broke their vow to claim that the whole town was responsible for their deeds.

At last the judge and the soldiers returned to the court of Ferdinand and Isabella, where the judge reported that

he had made no decision, for in order to punish justly he would have had to wipe out the entire village. He also reported to the king and queen the cruelties of which the commander had been guilty. Villagers he had brought with him to court, pleading with the king and queen, pointed out that they had not rebelled against the crown; they had simply been forced to rid themselves of a tyrannous lord who threatened their very lives and honor. The king, after hearing their stories, pardoned the entire village of Fuente Ovejuna and made it a protectorate of the crown.

## THE SHOEMAKER'S HOLIDAY

*Type of work:* Drama

*Author:* Thomas Dekker (1570?-1641?)

*Type of plot:* Romantic comedy

*Time of plot:* Reign of Henry V of England

*Locale:* London and the nearby village of Old Ford

*First presented:* 1599

### *Principal characters:*

SIMON EYRE, a London shoemaker

HODGE,

FIRE, and

RAFE, his employees

SIR ROGER OTLEY, Lord Mayor of London

ROSE OTLEY, his daughter

SIR HUGH LACY, the Earl of Lincoln

ROWLAND LACY, his nephew

MARGERY, Simon Eyre's wife

JANE, Rafe's wife

### *Critique:*

Thomas Dekker, an Englishman of probable Dutch descent, was a true son of London, as his plays, and especially *The Shoemaker's Holiday*, attest. Happy in its blending of quasi-history and ordinary London life, this plot contains young lovers, noblemen, solid merchants, artisans, and even a king. Surely the theme and treatment gave the play wide popularity in Dekker's own day. This drama, with its appeal to patriotic instincts, formed part of the Lord Admiral's Men's answer to the popular history plays being written at the moment by Shakespeare, who wrote for the Lord Chamberlain's

Men. Dekker derived his plot from a prose tale, *The Gentle Craft*, published in 1597 by Thomas Deloney.

### *The Story:*

Rose Otley, daughter of the Lord Mayor of London, Sir Roger Otley, and Rowland Lacey, nephew to Sir Hugh Lacy, the Earl of Lincoln, were deeply in love. With evident irony, proud Sir Roger declared to Sir Hugh that he could not presume to have his daughter marry above her station. With equal pride, Sir Hugh ironically countered that because of Rowland's dissolute ways it would be far better

for Rose to marry a substantial young London businessman. Rowland, who had toured Europe, where he had learned the shoemaker's trade in Germany, was given a command in the army of King Henry the Fifth, who was preparing to invade France. Sir Hugh wanted Rowland off to France as soon as possible, so that the youth might forget Rose Otley.

But Rowland had other ideas. Claiming pressing business in London, he turned his command over to his cousin, Askew, after promising that he would join his unit in Normandy, if not in Dover.

When the troops assembled to leave London, Simon Eyre, a shoemaker, pleaded to no avail with Rowland to allow Rafe Dampont, his drafted journeyman, to stay home with his new bride, Jane. Rafe, resigned to going to the wars, gave Jane as a farewell gift a pair of shoes that he had made for her.

Meanwhile Rose, confined to her father's house at Old Ford, a London suburb, sent her maid Sybil into the city to seek information about Rowland. Rowland, determined to win Rose, disguised himself as a German shoemaker. Singing a German drinking song, he sought work at Simon Eyre's shop. When Simon refused to consider hiring Rowland, Simon's workmen, charmed by Rowland's broken speech, threatened to leave. Rowland, as Hans Meulter, was taken on.

While hunting near Old Ford, Hammon and Warner, two London citizens, pursued a deer into the Lord Mayor's estate. There they encountered Rose and her maid. Hammon fell in love with Rose and Warner lost his heart to Sybil. Sir Roger, welcoming the young hunters, decided that Hammon was just the man to marry Rose.

Rowland, through his friendship with a German sea captain, speculated in a valuable unclaimed ship's cargo, to the enormous profit of Simon, his employer. As a result of this venture Simon was made an alderman, and the genial shoe-

maker seemed destined for even greater city honors.

Sir Hugh, meanwhile, had learned from a servant that Rowland was not in France. Ashamed of his nephew, Sir Hugh sent the servant into the city to discover Rowland's whereabouts.

When Hammon confessed his love, Rose at first dismissed him coyly; finally she declared that she intended to remain single. Even though Sir Roger threatened to force Rose into the match, the offended and impatient Hammon returned to the city. In London, Sir Hugh's servant could learn nothing of Rowland's whereabouts, even though he inquired at the shop of Simon Eyre.

Simon, grown affluent and popular, continued to advance upward in political rank. To the amusement of Simon's journeymen, Firk and Hodge, his wife Margery assumed pretentious manners. Rafe, having been wounded in France, returned to London. Seeking his wife, he wept to learn that Jane had left the Eyre household, where she had been a maid to Margery Eyre, and had not been seen since. The Eyres—Simon was now High Sheriff—visited Sir Roger at Old Ford, where Simon's employees, Rowland among them, performed a morris dance. Rose recognized Rowland in spite of his disguise and drank a toast to him.

Jane, also grown quite independent because of her ability as a seamstress, was courted by Hammon. In his desperate attempt to seduce her, he showed her, to her disbelief, Rafe's name on a casualty list from France. Sorrowfully, she promised Hammon that if she ever remarried she would accept his proposal.

Rose, knowing of Rowland's presence in the city, returned to her father's town house and arranged to have Rowland see her on the pretext of fitting a pair of shoes. At the shoe shop, a servant brought in a shoe and ordered that a pair of similar size be made in time for a wedding which was to occur the next day. Rafe recognized the shoe as Jane's; he learned

from the servant where the ceremony was to take place.

Roland, as a shoemaker, went to see Rose and talked to her under the eyes of Sir Hugh, who was looking for his nephew, and Sir Roger, who declared to Sir Hugh that he had not seen the young man. When Sybil revealed that Rose meant to marry the German cobbler, Sir Hugh gloated, thinking that Rowland would never be able to marry this middle-class girl. Sir Roger, who secretly had hoped that Rose would marry Sir Hugh's nephew, was furious. At the same time Firk delivered a pair of shoes for Rose and misled the two men into believing that Rose and the German cobbler would marry the next day at the church where Hammon and Jane planned to be married. Sir Hugh, to his alarm, suddenly realized that the cobbler must be his nephew Rowland.

Simon, now Lord Mayor but still his lusty, simple self, declared his gratitude because Rowland had helped him to affluence and promised that he would help the young people to become husband and wife. The next day Dame Eyre accompanied the young couple to the Savoy, while Rafe and his fellow shoemakers,

armed with cudgels, encountered Hammon and Jane in front of St. Faith's. Hammon resented the intrusion of the base craftsmen; Jane was filled with misgiving at the sight of Rafe, whom she had believed dead. Hammon patronizingly offered Rafe twenty pounds to relinquish his claims to Jane. Rafe, insulted, would have thrashed Hammon, but he was prevented from doing so by his lameness. Expecting to apprehend Rose and Rowland, Sir Hugh and Sir Roger had waited, too, in front of St. Faith's. Word reached them there that Rose and Rowland had been married at the Savoy.

Lord Mayor Simon Eyre gave a breakfast for all London apprentices; he himself was served by men of his own craft. The king pardoned Rowland and blessed him and Rose. When Sir Hugh and Sir Roger protested the match, the king explained that love was not a respecter of blood. To crown the festivities of Simon's Lord Mayorship, the king granted the shoemakers the privilege of holding two market days a week in the newly-built Leadenhall Market, and accepted Simon's invitation to him to be the guest of honor at a banquet.

## THE SIGN OF FOUR

*Type of work:* Novel

*Author:* Arthur Conan Doyle (1859-1930)

*Type of plot:* Mystery romance

*Time of plot:* 1888

*Locale:* London

*First published:* 1889

### *Principal characters:*

SHERLOCK HOLMES, crime investigator

DR. JOHN WATSON, his friend

MARY MORSTAN, a client

THADDEUS SHOLTO, an art collector

JONATHAN SMALL, an escaped convict

### *Critique:*

The stories of Sherlock Holmes need no introduction to lovers of mystery and suspense. In *The Sign of Four* the master detective chases an elusive treasure and runs into murder. Undaunted by completely baffling clues, spurred on by

his friend Dr. Watson, Sherlock unwinds the mystery but modestly gives the credit to the less astute. One of the earliest of his detective story yarns, this brief novel will provide an excellent evening's entertainment.



## *The Story:*

Miss Mary Morstan went to Sherlock Holmes and Dr. Watson with something of a mystery. Her father, formerly an officer in an Indian regiment, had sent her word from London that she was to meet him at a certain hotel. But when she kept the appointment, her father failed to appear, and he had not been heard from in the ten years elapsed since that time. His only known friend in England had been Major Sholto, a brother officer, but that gentleman had disclaimed any knowledge of Morstan's presence in London. For the past six years Mary Morstan had received one large and valuable pearl on a certain date each year. That morning she had received a note asking her to meet the writer at a certain spot near a theater. She was to bring two friends if she liked, but not the police. Apprehensive and puzzled, she turned to Sherlock Holmes for help.

Sherlock and Dr. Watson eagerly accepted the assignment, Sherlock from a need for excitement and Dr. Watson from a newly kindled love for the young girl. When the three people kept the appointment at the theater, they were met by a coachman who drove them some distance and then deposited them in front of a house in a long row of new, dreary houses of the same design. Inside they were met by Dr. Thaddeus Sholto, the son of Major Sholto, who told them a strange and frightening story which their father had told him and his twin brother shortly before the major died.

In India, Morstan and Major Sholto had come upon a large fortune which Sholto had brought back to England. When Morstan arrived in London, where he had planned to meet his daughter, he had called on Major Sholto. In a disagreement over the division of the treasure Morstan, stricken by a heart attack, fell and struck his head a mortal blow. Fearing that he would be accused of murder, Major Sholto had with the help of a servant disposed of the body. On his deathbed Major Sholto had wanted to

make restitution to Morstan's daughter and had called his twin sons to his side to tell them where the treasure was hidden. But as he was about to reveal the hiding place, he saw a horrible face staring in the window, and he died before he could disclose his secret.

On the following morning his sons found the room ransacked and on the dead man's chest a piece of paper bearing the words "The Sign of Four." The two brothers differed over their responsibility to Mary Morstan, Thaddeus wanting to help her and his twin wanting to keep everything for themselves should the treasure be found. It was Thaddeus who had sent her the pearl each year, their father having taken the pearls out of the treasure chest before he died.

The day before his meeting with Mary, Sherlock Holmes, and Dr. Watson, Thaddeus had learned that his brother had found the treasure chest in a sealed-off portion of the attic in their father's house. Thaddeus declared his intention to take Mary and the two men to his brother and force him to give the girl her share of the wealth. When they arrived at the brother's house, however, they found him murdered and the treasure gone. It was a baffling case, for the door to his room was locked from the inside and the wall to the window impossible to scale. But Sherlock found certain clues which led him to believe there had been two accomplices, one of whom had pulled the other up through a trap-door in the roof. He also ascertained that one of the men had a wooden leg and the other exceedingly small feet.

During the ten years since Morstan's death there had been found various notes with the names of four men on them, the only English name being that of Jonathan Small. Many of the notes were signed "The Sign of Four," the words which had been written on the paper left on the late Major Sholto's body. Using this clue and the evidence found in the murder room, Sherlock went to

work. Believing that Jonathan Small was the key to the mystery, he tracked Small to a steam launch and after a harrowing chase on the river caught up with him. Before he could overtake Small, however, he had to kill the little man with the small feet. About to be taken, Small emptied the treasure into the river. After his capture, he told a story which unraveled the mystery.

When he was a young man, Jonathan Small had fled from home because of trouble over a girl. Joining the army, he went to India. Soon after his arrival there he lost a leg to a crocodile. His accident necessitating a wooden leg, he was invalided out of the army. For a time he worked on a plantation. When the natives staged an uprising, he accidentally came upon a treasure chest filled with precious jewels. Three natives, his partners in the discovery, swore loyalty to each other and called themselves The Four. After the uprising the four men were imprisoned. In order to escape they had entrusted their secret to Morstan and Major Sholto, and Sholto had taken charge of the treasure until the others could reach safety. But Major Sholto

had tricked his confederates, his treachery resulting in Morstan's and his own conscience-stricken deaths. Sherlock had been right in assuming that Small had left the paper with "The Sign of Four." Small had escaped from prison and made his way back to England with a native companion, the man with the small feet. After Major Sholto's death he had waited until the son found the treasure. Small had not intended violence, but his companion had murdered young Sholto with a poison splinter before Small could enter the locked room by means of a rope suspended through the trapdoor.

The rest of the story was known by Sherlock Holmes. Small, attempting to escape the country with the treasure, had dumped it into the river rather than part with it. To Dr. Watson the loss was a happy circumstance, for he could now tell Mary Morstan of his love for her. This he would not do while he thought her an heiress. Mary accepted his proposal and the happy pair received the good wishes of Sherlock Holmes. As for him, he preferred the stimulation of mystery to the stimulation of love.

## SIMPLICISSIMUS THE VAGABOND

*Type of work:* Novel

*Author:* H. J. C. von Grimmelshausen (c. 1625-1676)

*Type of plot:* Picaresque romance

*Time of plot:* The Thirty Years' War (1618-1648)

*Locale:* Germany

*First published:* 1669

*Principal characters:*

SIMPLICIUS SIMPLICISSIMUS, a vagabond

A PEASANT, his foster father

A HERMIT, his real father

A PASTOR

ULRICH HERZBRUDER, Simplicissimus' friend

OLIVER, a rogue

### *Critique:*

It was not until the middle of the nineteenth century that Grimmelshausen became known as the author of *Sim-*

*plicissimus*, for this book, like so many of his works, was published under a pen name. This is a particularly strange fact

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SIMPLICISSIMUS THE VAGABOND by H. J. C. von Grimmelshausen. Translated by A. T. S. Goodrick. By permission of the publishers, E. P. Dutton & Co., Inc. All rights reserved.

in German literary history, when one considers that the novel is the masterpiece of the only really great German writer of the seventeenth century. Indeed, the writings of Grimmelshausen have been declared to be the one oasis in the literary desert during that period. In this novel none of the great historical figures of the Thirty Years' War appears; only James Ramsay, the Scot who brilliantly defended Hanau, is a real-life figure of note. The fact that he is made to be the uncle of Simplicissimus, the brother of the hero's mother, is completely fictional. Grimmelshausen's is the only contemporary German treatment of the Thirty Years' War in fiction.

### *The Story:*

Simplicissimus was a simple child who grew up to the age of ten with his parents on a farm near the Spessart forest. Because they lived at some distance from any town, and had no near neighbors, Simplicissimus was reared in almost complete innocence, his only knowledge concerned with the care of stock and the playing of bagpipes. But in his tenth year the Thirty Years' War swept over his homeland and a troop of soldiers descended upon his father's farm. While foraging parties were plundering the farm, Simplicissimus escaped into the forest.

There he was rescued by a hermit who taught the boy how to take care of himself and tried to make a hermit out of him. Two years later the hermit died, leaving the boy to look out for himself. He fell into the hands of some soldiers and was taken to Hanau as a prisoner. There the governor questioned Simplicissimus and learned that the boy did not know who he was or anything about his past, except that he had been the son of a peasant and had spent some time with a hermit. Fortunately for him, a pastor saw him and recognized him as the hermit's young companion. The pastor told the governor that the hermit had been a nobleman who had sickened of war and so had turned to a holy life.

The governor, taking a liking to Simplicissimus, made him a page. As a page, Simplicissimus was at a disadvantage, for he knew little of the world and his innocence and ignorance kept getting him into trouble. At last the governor decided to make a jester of Simplicissimus. A plot was laid to make him lose his wits, but the pastor, who discovered the arrangements, warned the boy beforehand. Simplicissimus, falling in with the scheme, pretended to have lost his wits; he knew that his life would be easier and safer as a fool than as a blundering page.

After many adventures as the governor's fool, Simplicissimus was captured by a Croat raiding party. He served several masters while a prisoner of the Croats, finally making his escape by dressing as a girl, only to find refuge as a lady's maid. His disguise did not last long, and soon Simplicissimus was found out and made a horseboy. While with the Croats he befriended a young German named Ulrich Herzbruder and gave Herzbruder a sum of money large enough for the young man to escape punishment for a theft of which he had been unjustly accused.

Because he was rapidly learning how to get on in the world, Simplicissimus soon rose from the post of horseboy to that of musketeer. He served for several months as a guard at a nunnery, where a huntsman taught him many tricks of the woods. Upon his return to his unit, Simplicissimus soon became a great leader and forager, for the combination of his training as a huntsman, his own courage, the woodcraft he had learned from the hermit, and a natural quickness of wit served him in good stead. As a forager he used many tricks that made him known far and wide as the Hunter of Soest, a soldier to be feared. Although he was only a corporal, Simplicissimus had plenty of money, for he took a great deal of plunder from the rich. Never did he misuse the poor.

Soon he learned that someone else had borrowed his title and distinctive green garb and was committing great crimes in



his name. After several weeks of searching Simplicissimus ran down his impersonator and forced the fellow to stop, although he allowed the man to live. So famous did Simplicissimus become as the Hunter of Soest that he had dreams of becoming an officer and even of being made a nobleman. To that end he hid away a great deal of the treasure which fell to him through his foraging activities; his plans came to naught, however, when he was captured by the Swedes.

When the commandant of the Swedes learned that Simplicissimus was the Hunter of Soest, he offered the young man a chance to become an officer. Simplicissimus refused to do so immediately, but he gave his parole so that the commandant allowed him the freedom of the city. Simplicissimus' servant escaped through the lines with a large part of the hero's treasure, and Simplicissimus turned to six months of study and making friends. His easy manners and bold bearing soon made him a favorite with the women. The commandant used Simplicissimus' weakness to have him married to a colonel's beautiful daughter, in hopes that the marriage would make Simplicissimus pledge his allegiance to the Swedes. The ruse worked, and the young man went to Cologne to arrange for the safekeeping of his treasure. While in that city he was fooled into making a trip to Paris. In Paris he had many adventures of love, by which he got a large amount of money and a case of smallpox. He was robbed of his money, however, and made his way toward Germany by masquerading as a quack doctor. The career as a quack was cut short when he was once more forced into the army as a soldier.

On a marauding trip, Simplicissimus met a robber and discovered that the robber was Oliver, an erstwhile friend who had misused Simplicissimus' friend, Ulrich Herzbruder. Within a few days Oliver was killed by a group of soldiers.

Simplicissimus escaped with a large amount of gold sewed into two shirts which he wore under his coat. He was later captured and again forced into soldiering. Fortunately, Ulrich Herzbruder recognized him and had him released. The two then set out on a pilgrimage as palmers and traveled for many months through southern Europe. Upon their return Ulrich Herzbruder arranged to have Simplicissimus be made a captain. The end of the Thirty Years' War came quickly, however, with the Treaty of Westphalia, and Simplicissimus was again at loose ends.

While visiting at a Swiss spa he met an old peasant who turned out to be his father. To Simplicissimus' surprise, however, the old man related that Simplicissimus was only a foster child and that the nobleman who had turned hermit, and who had befriended the boy, had been Simplicissimus' father. His mother, it turned out, was a Scot, the sister of James Ramsay, a famous officer in the Thirty Years' War. Simplicissimus' real name was Melchior Sternfels von Fuchsheim.

Shortly afterward Simplicissimus was married again. This marriage lasted only a year, his wife dying of a fever. After her death Simplicissimus had a strange adventure at the middle of the earth, which he reached with the help of the water sprites who dwelt in the Mummelsee, a lake in Germany. After that adventure Simplicissimus went with a friend to Russia, where he expected to get employment with the tsar. Following some adventures in Russia, Simplicissimus was captured by Tartars and finally returned to Germany after having traveled across Asia and through China and Japan. Upon his return, Simplicissimus read a great deal and finally became a hermit, as his father had done before him.

## SIR GAWAIN AND THE GREEN KNIGHT

*Type of work:* Poem

*Author:* Unknown

*Type of plot:* Chivalric romance

*Time of plot:* Sixth century

*Locale:* England

*First transcribed:* Fourteenth-century manuscript

*Principal characters:*

SIR GAWAIN, a knight of the Round Table

SIR BERNLAK DE HAUTDESERT, the Green Knight

### *Critique:*

The manuscript of this Middle English poem dates from the end of the fourteenth century, but the actual composition may have been earlier. Certainly the exploits of Gawain had been celebrated in many earlier romances and folk tales. The style seems all the more remarkable because at the time of its composition English speech had not yet developed into the language we know today. Various stages of emotion are successfully portrayed, and there is a careful detailing of nature. Although there have been numerous translations, none matches the flavor of the original Middle English version.

### *The Story:*

On Christmas Eve many knights and fair ladies gathered in King Arthur's banquet hall, there to feast and enjoy the holiday festivities. Suddenly a stranger entered the room. He was a giant of a man, clad all in green armor, and with a green face, hair, and beard. He advanced, gave his greetings, and then loudly issued his challenge. Was there a knight in the group who would dare to trade blows with the mighty Green Knight? He who accepted was to strike one blow with a battle-ax on this occasion. Then on New Year's morning, a year hence, the Green Knight was to repay the blow, at his own castle in a distant land. Arrogantly, the Green Knight waited for an answer. From King Arthur's ranks answered the voice of Sir Gawain, the youngest and least battle-scarred of the knights. Sir Gawain accepted the challenge.

King Arthur and the other knights

watched approvingly as Sir Gawain advanced, ax in hand, to confront the Green Knight. The stranger knelt down, bared his neck, and waited for the blow. Sir Gawain struck, sure and true, and the head of the Green Knight was severed from his body. While all gaped in amazement, he picked up his head in his hands, leaped upon his charger, and rode toward the gate. As he rode, the lips of the head shouted defiance at Sir Gawain, reminding him of their forthcoming tryst at the Green Chapel on the coming New Year.

The months passed quickly. Noble deeds were legion at the Round Table, and an atmosphere of gaiety pervaded King Arthur's castle. Then, when autumn came, Sir Gawain departed on his promised quest, and with much concern the other knights saw him set forth. Sir Gawain, riding his horse Gringalet, went northward, and at last arrived in Wirral, a region wild and uncivilized. On his way he was often in danger of death, for he faced fire-puffing dragons, fierce animals, and savage wild men in his search for the Knight of the Green Chapel. At last, on Christmas Eve, Sir Gawain saw a great castle in the middle of the wilderness. He entered it and was made welcome.

His host offered Sir Gawain the entire facilities of the castle. In a beautifully furnished chamber which he occupied, Sir Gawain was served the finest dishes and the best wines. The lady of the castle, a lady more beautiful even than Queen Guinevere, sat with him as he ate. The next day was Christmas, and the lord of the castle led in the feasting. Expressing

the wish that Sir Gawain would remain at the castle for a long time, the host assured the knight that the Green Chapel was only a short distance away, so that it would not be necessary for him to leave until New Year's Day. The lord of the castle also asked Sir Gawain to keep a covenant with him. During his stay Sir Gawain was to receive all the game that his host caught during the day's hunt. In return, Sir Gawain was to exchange any gifts he received at the castle while the host was away.

On the first morning that the host hunted, Sir Gawain was awakened by the lady of the castle. She entered his chamber, seated herself on his couch, and spoke words of love to him. But Sir Gawain resisted temptation and took nothing from the lady. That evening, when the host presented his bounty from the hunt, Sir Gawain answered truthfully that he had received nothing that day. The second morning the same thing happened. Sir Gawain remained chaste in spite of the lady's conduct. On the third morning, however, the day before Sir Gawain was to depart, she gave him an embroidered silk girdle which she said would keep him safe from any mortal blow. Then she kissed him three times and departed. That evening Sir Gawain kissed his host three times, but he did not mention the silken girdle he had received.

On New Year's morn Sir Gawain set forth from the castle and rode to the Green Chapel. He found it without difficulty; as he approached he heard the Green Knight sharpening his ax. When Sir Gawain announced that he was ready for the blow and bared his head, the Green Knight raised his ax high in the air in preparation for the stroke of death. But Sir Gawain jumped aside as the ax descended. The second time the Green

Knight merely struck at Sir Gawain, not touching him at all. With the third blow he wounded Sir Gawain in the neck, drawing a great deal of blood. Then Sir Gawain shouted defiance and said that he had fulfilled the covenant. The Green Knight laughed loudly at that and began to praise Sir Gawain's courage.

To Sir Gawain's surprise, he revealed himself as the host of the castle and explained the blows. On the first two blows Sir Gawain escaped injury, because for two days he had faithfully kept the covenant. The third drew blood, however, because Sir Gawain had failed to reveal the gift of the girdle, the property of the host, Sir Bernlak de Hautdesert. Together with Morgain le Fay, King Arthur's half-sister, the Green Knight had planned this whole affair to test the strength and valor of King Arthur's knights. They had devised the disguise of the Green Knight and persuaded Lady de Hautdesert to try tempting Sir Gawain. Sir Gawain had withstood the test of temptation well, his only fault the keeping of the girdle. The host forgave him for his act, however, because it was the love of life itself that had motivated Sir Gawain.

The two knights returned to the castle, and a few days later Sir Gawain journeyed back to King Arthur's court. As he rode he gazed with shame at the girdle which he had procured from the host. It was to remain with Sir Gawain as a reminder of the moment when he yielded and succumbed to the weakness of the flesh.

At King Arthur's castle all the knights and ladies listened to the tale of Sir Gawain and the Green Knight, and then, to show their love for the young knight, they all donned silk girdles. This symbol became a traditional part of the costume of the Knights of the Round Table.

## THE SLEEPWALKERS

*Type of work:* Novel

*Author:* Hermann Broch (1886-1951)

*Type of plot:* Philosophical and social chronicle

*Time of plot:* 1888-1918



Locale: Germany

First published: 1930-1932

*Principal characters:*

JOACHIM VON PASENOW, a young lieutenant

HERR VON PASENOW, his father

BERTRAND, his friend

ESCH, a bookkeeper

FRAU HENTJEN, his wife

HUGUENAU, a businessman

*Critique:*

*The Sleepwalkers* consists of three short novels, *The Romantic*, *The Anarchist*, and *The Realist*, held together loosely by the reappearance of some of the characters. In structure the work is hardly a novel, for the form is incidental. Rather, the narrative is a convenient means to express the author's philosophy. Broch feels that the romantic, the anarchist, and the realistic approaches to life are weak. In a disintegrating society all have serious limitations. Outwardly at least the realistic businessman has the least difficulty; but he is little better than a brute. Similarly, the romantic is weakly ineffectual and the anarchist is unstable, unable to maintain a consistent point of view. *The Sleepwalkers*, difficult as it is, is an important and a rewarding work.

*The Story:*

In 1888, Joachim von Pasenow was a lieutenant in the German Army. Having worn a uniform so long, he looked on it as his natural dress. A uniform hid a man's nakedness; unlike civilian clothes it made a man amount to something. His friend Bertrand had left the army and now wore mufti all the time; it seemed indecent. Joachim felt a little insecure about his honor, too. His brother Helmuth had been killed in a duel, and his father made much of Helmuth's unsullied honor.

Herr von Pasenow came to Berlin to visit Joachim. He was a funny little man, rotund and intent, and his son was a bit ashamed of him. At a casino they met

Ruzena, a Bohemian girl. Von Pasenow stroked her familiarly and gave her money. She accepted the attentions easily, but when the old man joked about marriage she went into the lavatory to cry. Later, perhaps as a kind of penance, Joachim took Ruzena as his mistress.

Bertrand also took a friendly interest in Ruzena and helped her get on the stage. Ruzena, happy with Joachim, began to distrust Bertrand. He let slip the suggestion that she should leave the chorus and go into a notion shop. Joachim had to leave Ruzena at times to visit his family, and these absences strengthened her suspicions. Joachim's father was anxious that he should resign from the army and look after the family estate. He was anxious too for him to marry Elisabeth.

When Bertrand met Elisabeth, he spoke to her eloquently of a love based on renunciation; the innocent girl was upset. Ruzena, convinced that Bertrand was the evil genius separating her from her lover, shot him in the arm. She then left Joachim and went back to work in a café. Joachim, believing also that Bertrand was a bad influence, settled money on Ruzena and proposed to Elisabeth. His deed was a break with his past, for he did not ask Bertrand's advice about the marriage.

Before accepting Joachim, Elisabeth visited Bertrand in the hospital. He declared his love for her but thought her marriage with Joachim was inevitable. For a time after their marriage Joachim

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thought of Elisabeth as an unapproachable madonna. They did not have their first child until a year and a half had passed.

In 1903, when Esch was dismissed from his post as a bookkeeper at a shipping concern in Cologne, Martin, a crippled socialist, somehow learned of his dismissal and told him of a better job in Mannheim. They discussed the matter in Frau Hentjen's restaurant. Esch knew he would have to have a reference. He finally got a good one by threatening to expose the crooked manager under whom he had worked.

In Mannheim he was employed by a large firm owned by Bertrand. He made friends with Korn, a customs inspector, and with Lohberg, a pallid tobacconist. In a short while he went to room with Korn and his sister Erna. Erna was unattractive but wanted desperately to get married, and Korn hoped to acquire a brother-in-law in Esch. Esch at last answered her provocations by going into her bedroom, but Erna reserved her favors until they should be married.

By helping Gernerth, a theatrical manager, with his shipping, Esch received passes to a show and took Korn and Erna with him to the performance. The star attraction was Teltscher, a Hungarian knife thrower, and Ilona, his flashy blonde target. Becoming acquainted with Korn and Esch, the actors visited them at Korn's house. For a while Esch hoped to win Ilona but she showed a preference for Korn; at last she slept with him openly.

Martin, arriving in Mannheim during a strike, was arrested at a workers' meeting. Esch was convinced that Bertrand had hired baiters to trap Martin and that Bertrand should have been imprisoned instead. Feeling restless, he accepted Teltscher's offer to go in with him in the theatrical business. They planned to operate in Cologne. Esch felt a queer responsibility to get Teltscher away from Ilona, because the knife-throwing act endangered Ilona's safety.

Back in Cologne, Esch spent much time with Frau Hentjen and in time overcame her scruples against taking him as her lover. She did not like his new job, for Esch was hiring lady wrestlers. Esch wrote an article protesting against Martin's false imprisonment, but the socialist newspaper refused to print it. During his wandering through the town he stumbled on evidence that Bertrand was a sodomite, but again the paper refused to print his story.

Driven by a vague compulsion, Esch went to see Bertrand. On the way he stopped off to see the Kornes and found Erna engaged to marry Lohberg. Erna had changed; she willingly allowed Esch to sleep with her. Bertrand received Esch kindly but was evasive on the subject of the strike. Bertrand died soon after Esch returned to Cologne.

For a while Esch planned vaguely to go to America. After Frau Hentjen mortgaged her restaurant to provide theatrical capital, she and Esch were married. Eventually they lost their money and Esch took a good job in Luxemburg.

Huguenau, a businessman practical in outlook, deserted from the army. By keeping an open countenance and refusing to skulk, he made his way through Belgium to the Ardennes and thence back into the Moselle district. Since he was an Alsatian knowing both French and German, either side of the Rhine was home to him. In Kur-Trier he spent enough of his carefully hoarded money to set himself up as a hotel keeper.

All about him others were questioning their beliefs during the last months of the war. Hanna, the lawyer's faithful wife, grew more and more virginal during her husband's absence. In Berlin, Marie the Salvation Army girl half-acknowledged a passion for a Talmudic Jew. The wounded in the hospitals had little spirit to live. But Huguenau had no questions, no frustrations; he was intent only on business deals.

He bluffed the military commandant, Major Joachim von Pasenow, into giving

him support, and on the strength of that backing persuaded the local dignitaries to put up capital enough for him to buy control of a newspaper owned by Esch. He made the deal easier by circulating rumors that Esch was subversive. Before long Huguenau was editing the paper and eating Frau Esch's good meals without payment.

Having embraced the Protestant faith, Joachim finally became convinced that Esch was a malcontent and Huguenau a suspicious character. In November, 1918, the workers revolted and took over

the town. Joachim was hurt and carried to the basement of Esch's printing house. Seeing the incident, Huguenau took advantage of the confusion and raped Frau Esch. Then he followed Esch, who was returning to guard duty. He caught up with him and slipped a bayonet into his back.

After the war, Huguenau by letter tricked Frau Esch into returning the borrowed capital he had invested in the paper. While he continued to amass more money, he prudently married a German girl with a good dowry.

## THE SMALL HOUSE AT ALLINGTON

*Type of work:* Novel

*Author:* Anthony Trollope (1815-1882)

*Type of plot:* Domestic romance

*Time of plot:* Mid-nineteenth century

*Locale:* An unnamed county, "Barsetshire," London

*First published:* 1864

### *Principal characters:*

CHRISTOPHER DALE, Squire of Allington

MRS. DALE, his widowed sister-in-law

LILIAN (LILY), her daughter

ISABEL (BELL), another daughter

BERNARD DALE, the squire's nephew and heir

ADOLPHUS CROSBIE, Lily's suitor

JOHN EAMES, another suitor

LADY ALEXANDRINA DE COURCY, a young woman of fashion

DR. CROFTS, in love with Bell

LORD DE GUEST, Eames' benefactor

### *Critique:*

*The Small House at Allington*, fifth of the Barchester chronicles, was Trollope's own favorite of the series, although in the candor of his later years he admitted that Lily Dale was "somewhat of a French prig." In this novel the worldly-wise, conning de Courcys are set in contrast to the honest, sturdy Dales of Allington, thereby adding another panel to the portrait of a complete Victorian society that the modern reader finds in Trollope's imaginary Barsetshire. Her creator's opinion of Lily Dale is perhaps too severe. She is the Victorian heroine, winning but also pathetic, and a perfect model of the type who has her counterpart in almost every novel of the period. Critics have read a

great deal of Trollope's own story as a young man into the character of John Eames.

### *The Story:*

There were two houses at Allington. The Great House was the residence of Squire Christopher Dale, a plain, seemingly dour man whose ancestors had been squires at Allington for generations. In the Small House nearby lived his sister-in-law, Mrs. Dale, and her two daughters, Bell and Lily. Mrs. Dale was the widow of the squire's youngest brother, who, dying young, had left his family in modest circumstances. When the squire had offered his brother's widow the Small House rent



free, she immediately accepted his offer, not for her own sake but for that of her daughters.

The Dales were not the chief family of the neighborhood. Near the town of Guestwick stood Guestwick Manor, home of Lord de Guest and his sister, Lady Julia. Although not intimate, the families had a tie by marriage. Years before another brother of the squire's, Colonel Orlando Dale, had eloped with the earl's sister, Lady Fanny. Not having made a career for himself, the colonel lived with his lady in semi-retirement at Torquay. Bernard Dale, their only son and a captain in the Engineers, was the unmarried squire's heir.

Mrs. Dale was a woman whose pride was as great as her means were small, and her brother-in-law's gruff manners had done little to establish cordial relations between them during her ten years in the Small House. The uncle had been kind to his nieces in his rather ungracious manner, however, so that they enjoyed the social advantages if not the income of wealth. Bell was her uncle's favorite. It was his secret wish that she, as Bernard's wife, would someday be mistress of the Great House. At one time Mrs. Dale had believed that Dr. Crofts, the Guestwick physician, would declare himself; but he had not spoken, and now there seemed little likelihood of a match in that quarter.

One summer Bernard Dale arrived to visit his uncle, bringing with him a London friend, Adolphus Crosbie, a senior clerk in the General Committee Office at Whitehall. At first Crosbie, a handsome, agreeable fellow, made the deeper impression on Bell, and Lily liked to tease her sister by calling him a swell because he was received in the drawing-rooms of countesses and cabinet ministers. Crosbie himself was attracted to Lily. When the squire, more gracious than usual to his nephew's friend, invited him to return in September for the shooting, Crosbie gladly accepted the invitation.

Lily had still another suitor in young John Eames, of Guestwick, a clerk in the

Income Tax office in London. Although he had been hopelessly in love with Lily since boyhood, his meager income of a hundred pounds a year gave him no immediate prospect of marriage. Eames was awkward, callow, susceptible. While professing adoration for Lily, he had against his better judgment become entangled with Amelia Roper, the designing daughter of Mrs. Lupex, his London landlady.

Crosbie returned to Allington in September, and before long neighborhood gossip was confirmed—a marriage had been arranged between Lily Dale and Adolphus Crosbie. This was the news that greeted Eames when he arrived in Guestwick to visit his mother in October. He was made even more wretched by the half-languishing, half-threatening letters he received from Amelia during his stay. Lily's engagement made Squire Dale more anxious than ever to see fulfilled his own plans for Bernard and Bell. Encouraged by his uncle, the young officer proposed, but in such undemonstrative fashion that Bell refused him immediately. Not even the settlement of eight hundred pounds a year promised by the squire tempted her to change her mind.

Having made his choice, Crosbie hoped that the squire would make a financial settlement on Lily. But when he brought up the matter, that gentleman declared he felt under no obligations to provide for his niece's future. Crosbie was disappointed, but he consoled himself with the reflection that he was marrying for love and not for worldly advancement. So matters stood when he received from the Countess de Courcy an invitation to join a house party at Courcy Castle before he returned to London.

The de Courcy's entertained lavishly. One of the party was Lady Julia de Guest, a well-meaning busybody who soon spread the news of Crosbie's engagement. The countess, who had already had some experience in getting daughters engaged and then seeing their engagements broken, said nothing was likely to come of Crosbie's romance at Allington. She was

right. So successful was her campaign to secure the clerk for her own youngest daughter, Lady Alexandrina, that long before the end of his visit Crosbie proposed and was accepted. He had not declared himself to Lady Alexandrina without severe twinges of conscience, it was true; but, after all, an earl's daughter would offer a better position in fashionable London life than would the penniless niece of a country squire. Lady Julia, hearing what had happened, denounced him as a deceiver and a miserable wretch. Crosbie recognized in her scorn the voice of public opinion; he wished that he could blot out his visit to Courcy Castle.

Meanwhile Squire Dale had learned from his nephew of Bell's refusal and had gone to his sister-in-law to enlist her aid in furthering the match. He was greatly put out when she insisted that Bell should be free to choose for herself. A short time later the squire received from Lady Julia a letter telling him of Crosbie's engagement to Lady Alexandrina. Learning that Crosbie had returned to London, the squire followed him there and tried to see the clerk at his club. Conscience-stricken, Crosbie refused to meet the old gentleman but sent a disapproving but obliging friend to talk with the squire. The next day Crosbie wrote to Mrs. Dale and confessed that he had broken his engagement to her daughter.

Shortly before the end of his vacation Eames saved Lord de Guest from being attacked by a bull on his estate. Gratefully, the earl decided to take an interest in the young man's future, and he invited Eames to spend Christmas with him at Guestwick Manor.

The two months before Christmas passed with heavy slowness at Allington. Mrs. Dale could only hope that time would heal Lily's hurt. The squire felt that there should be some redress for the slight to his niece. Lord de Guest, meeting Eames in London, realized the true state of that young man's feeling for Lily when Eames threatened physical punishment for Crosbie's deed. Crosbie, meanwhile, was

deep in financial arrangements for his marriage. Under the fostering hand of Mortimer Gazebee, his future brother-in-law and a guardian of the de Courcy interests, he settled most of his income on Lady Alexandrina.

Crosbie went to Courcy Castle for Christmas, Eames, still involved with Amelia Roper, to Guestwick Manor. At a dinner the earl announced his intention of settling some money on Lily and Eames if they married. He asked the squire to do the same, but Lily's uncle refused to commit himself. Returning to London on the same train with Crosbie, Eames was unable to restrain himself when they met on the station platform. He thoroughly trounced Lily's faithless suitor.

Bernard, renewing his proposals to Bell, argued their uncle's wishes in the matter, but Bell told him, as kindly as possible, that she could follow no wishes but her own. Stubborn in his desires, the squire became angry with his nephew and niece, and he decided to be angry with his sister-in-law as well if she refused to reason with her daughter. After heated words had been exchanged, Mrs. Dale decided that it might be better for all concerned if she and her daughters moved away from the Small House.

A short time later Lily became ill with scarlatina, and Dr. Crofts was called in. He came daily, ostensibly to see his patient, but actually to be near Bell. In the meantime Mrs. Dale was preparing to move into a small cottage in Guestwick. During Lily's illness Dr. Crofts declared his love to Bell. Taking her evasive answer for a refusal, he drove away in dejection. Lily, aware of Bell's true feelings, urged him to ask her sister again. Crosbie and Lady Alexandrina were married in London in February.

After Lily's illness Lady Julia invited Mrs. Dale and her daughters to spend a week at Guestwick Manor. Eames was asked at the same time. But Lily saw through the scheme for bringing her and Eames together, especially after she learned that Squire Dale was to make

another of the party, and she declined the invitation. The squire was so kind in his concern for Lily that Mrs. Dale began to regret her decision to move into the village. In the midst of her perplexities Dr. Crofts came to tell her that Bell had accepted him. Mrs. Dale was pleased. That night, while the doctor sat with the Dales beside the fire, as if they were already one family, the anxious mother was almost able to believe that happiness had returned to the Small House.

Eames, manfully escaping from the toils of Amelia Roper, arrived at Guestwick Manor. He had recently been made private secretary to the great Sir Raffle Buffle, largely through the earl's influence, and he was grateful. Since Lily had not gone to the manor, it had been decided that the squire and Bell should dine with the de Guests. On the next day Eames was to call at Allington and declare himself to Lily. To his dismay, however, she would not have him. When, after his departure,

Mrs. Dale added her entreaties to his, Lily remained firm. She was, she declared, like her mother—widowed. And so matters had to stand.

But Mrs. Dale did not leave the Small House after all, for their family troubles had brought her and the squire closer together, and he announced his intention of settling three thousand pounds on each of his nieces. When Bell married Dr. Crofts in June, he threw open the Great House for the wedding. Bernard and Eames did not attend.

Crosbie's wedded life lasted only a few months. Lady Alexandrina, bored with the humdrum of a government clerk's life, went off to join her mother at Baden-Baden. Too late Crosbie discovered that the settlements he had made on his wife left him a poor man, and he went into cheap lodgings—happy at any price, however, to be free of her nagging and her aristocratic relatives.

## THE SNAKE PIT

*Type of work:* Novel

*Author:* Sigrid Undset (1882-1949)

*Type of plot:* Historical chronicle

*Time of plot:* Late thirteenth, early fourteenth centuries

*Locale:* Norway

*First published:* 1925

### *Principal characters:*

OLAV AUDUNSSON, master of Hestviken

INGUNN STEINFINNSDATTER, his wife

CECILIA, their daughter

EIRIK, Ingunn's son by Teit

OLAV HALF-PRIEST, Olav's kinsman

TORHILD BJÖRNSDATTER, housekeeper at Hestviken

### *Critique:*

*The Snake Pit* is the most hopeless and despairing of the four novels which make up *The Master of Hestviken*. Here Olav Audunsson and his wife Ingunn have passed the period of youthful passion, outlawry, and violence which gave *The Axe* its tragic poignancy. There is little warmth or color to brighten the years of Ingunn's illness and Olav's struggle with his con-

science. Medieval man looked up to heaven or down to hell; earth was only a testing ground for the bliss or punishment of the future life. Olav, burdened by a sin which he cannot confess, is one of the doomed. In his person the writer unfolds a story of man's inner life and reflects the manners and morals of his age.

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## *The Story:*

After Olav Audunsson received his wife Ingunn from her kin, he returned with her to Hestviken to claim his inheritance. Lime trees were in blossom, and their scent brought back to him childhood memories of the manor which had not been his home since he was seven. Hestviken, on a ridge above Oslo fjord, had been a place of chieftains. One of the heirlooms of Viking days was a wood carving showing legendary Gunnar surrounded by vipers in the pit where Atle threw him.

While Olav was growing up as Steinfinn's foster son at Frettastein and during his years of warring and outlawry, an aged kinsman lived at Hestviken. Old Olav, called Half-Priest because he had studied for the Church before an accident crippled him, was more clerk than franklin. Under his stewardship the manor had not prospered, and young Olav had less wealth than he expected. Still, Hestviken was a rich homestead, and so he cheerfully set about repairing the houses, increasing his herds, and outfitting boats to trade by sea. Besides, he liked Olav Half-Priest and spent many evenings listening to stories of his ancestors and their deeds in the old days.

Olav Half-Priest had known four generations of the Hestviken men, and his greatest wish, as he often told Ingunn, was to see her son and Olav's before his death. But the child Ingunn bore the summer the old man died lived only a few seconds. In the next four years she had three more children, all stillborn. During part of that time Olav was away on raids against the Danes, but when he was at home there was little cheer between them. Ingunn was fretful and sick, resentful of Signe and Una, Olav's distant cousins, impatient with her maids. Olav knew that she was thinking of the healthy son she had had by Teit, the Icelander he had killed to hide her shame, but there was no mention of the boy between them.

Olav's crime weighed heavily upon his own spirit. If he had proclaimed it at the

time men would have found justice in Teit's slaying; his silence had made his deed secret murder. Unable to confess his guilt without bringing shame to Ingunn, whom he loved, he knew that he must live unshriven for his sin. Perhaps, he thought, the dead children were part of the chastisement he must suffer. He was always tender toward the useless wife whose misfortune he had taken by violence upon himself.

When Ingunn became really ill, Olav hired Torhild Björnsdatter whose mother had been a serving-woman at Hestviken, to keep his house for him. Afterward the manor was in better order, and for a time Ingunn's health improved, so that one spring she traveled to see Tora, her widowed sister, at Frettastein. While there, she went to see little Eirik, her son, at his foster mother's house. He was half-frightened of the richly dressed woman who gave him gifts and held him so tightly. On her return to Hestviken, Olav asked her if she longed greatly for the boy. She said that Eirik had been afraid of her.

Ingunn's brother Jon died and Olav rode north to collect her share of his goods. When he returned, he brought Eirik with him. In the neighborhood he let it be known that the boy was his child and Ingunn's, born during his outlaw years and for that reason given to foster parents in the Upplands. When Eirik, like Olav, followed him about, Ingunn sometimes grew fretful because the boy preferred her husband's company to her own. Then Olav, for the sake of peace, treated the child coldly. Often it seemed that he was never to have ease because of the Icelander's brat.

After Ingunn gave birth to a son, Audun, Olav realized how foolish his act had been, for in claiming Eirik he had defrauded his lawful son of his birthright. He became sharper in his manner toward Eirik, scolded him for childish lies he told, and to his own shame beat him

for his boasting and loud ways. Sickly Audun died the next winter.

One year Arnvid Finnsson came to Hestviken, Ingunn's cousin and their true friend in the days of Olav's outlawry. Arnvid said that he had given his manor to his oldest son; he himself was to enter the order of the Preaching Friars. To him Olav told the story of the guilt weighing so heavily upon him, saying it was as if God's wrath pursued him and gave him no peace, night or day. Arnvid, kind and good man though he was, could say little to comfort his friend.

Ingunn gave birth to her last child, a fair daughter christened Cecilia. From that time the mother seldom left her bed. Years before she had lost the power of her limbs during an illness, and now her old sickness took her again. Sometimes Olav looked at her, pale and wasted, and wondered how the sick woman could have been the beautiful girl he had known years before. Yet he was not completely unhappy in their last years together. He looked after Ingunn with patience and pity for the sad life she had lived. Thinking she might become better if he were to make atonement for the slaying of Teit, he spoke to her one day of the matter, but she begged him to keep silent for her sake. Word came that Arnvid had died at Hamar. Olav felt that the only friend left from his youth was Ingunn, once so fair that he had killed two men for her sake.

The two had lived so much to themselves at Hestviken that they had never been popular with their neighbors. For

that reason there was much gossip when it became known that Olav had fathered a child on his housekeeper. Feeling that his new sin went back to the old one from which he could never be free, and anxious to make amends to Torhild for the wrong, he gave her the farm at Auken for her own. Ingunn, who had always been jealous of Torhild's strong, healthy body, said nothing. Eirik showed in every way his dislike for the stern, aloof man he called father.

Torhild's child was a boy, Björn. On the day Torhild went to Auken, Ingunn sent to her and asked to see him, a lusty child as fair as her own Cecilia. Afterward Eirik spat after Torhild and cursed her son. Ingunn begged him never to speak so of any woman's child.

Olav was at the Oslo fair when a servant brought word that Ingunn was dying. Memories of the past, remorse, and the conviction that God would be merciful if he would only confess his guilt plagued him as he rode homeward to be at her side. After her death he was minded to do as he had planned on that night ride, confess and welcome his punishment, whether holy pilgrimage or headsman's ax. But he could not, he realized at last, because of Eirik and Cecilia. Never could he abandon them to a kinsman's care or shame them by letting the world know their mother had been wanton.

Sometimes, in the slow, sleepless nights, he felt that he was Gunnar in the snake pit on the old carving—his hidden sin was the viper that had pierced his heart.

## THE SON AVENGER

*Type of work:* Novel

*Author:* Sigrid Undset (1882-1949)

*Type of plot:* Historical chronicle

*Time of plot:* Fourteenth century

*Locale:* Norway

*First published:* 1927

*Principal characters:*

OLAV AUDUNSSON, master of Hestviken

EIRIK, his heir

CECILIA, Olav's daughter

JÖRUND RYPA, her first husband  
ASLAK GUNNARSSON, her second husband  
BOTHILD ASGERSDATTER, Olav's foster daughter  
GUNHILD BERSESDATTER, loved by Eirik  
ELDRID BERSESDATTER, whom he married

### Critique:

*The Son Avenger* gathers together the many threads of Olav Audunsson's story and brings to an inevitable and tragic close the second of Sigrid Undset's long novels dealing with Norse life in the Middle Ages. Some critics have complained that *The Master of Hestviken* lacks the human warmth of *Kristin Lavransdatter*. This judgment is true for an obvious reason: Olav's sin is greater than Kristin's, his remorse is more terrible, his confession is denied him when he dies speechless at the end. Like *Kristin Lavransdatter*, *The Master of Hestviken* is a great work of the historical imagination and of Christian morality. The novel lives in its gradual, richly detailed evocation of the past and in the writer's ability to create men and women who are true to the hopes, passions, and sufferings of humanity of any time or place.

### The Story:

When young Aslak Gunnarsson came to Hestviken with the tale that he had slain a man, Olav Audunsson was not minded to shelter an outlaw. But he and Aslak had fought side by side in Duke Eirik's war, and he remembered his own outlawry in his younger days. So Aslak stayed at Hestviken that winter.

Cecilia Olavsdatter and Bothild, her foster sister, found Aslak such pleasant company that at last Olav began to believe that the dalesman and his daughter were friendlier than was needful. He was not sorry when he heard that Aslak's family had paid atonement for the killing and the time came for his guest to return home. When Aslak begged to return with his kinsmen and ask for Cecilia's hand, Olav

spoke kindly but gave him no hope for his suit.

Late in the summer Eirik came home, bringing with him Jörund Rypa, his friend. Olav had no great liking for Jörund because of an act of boyish disloyalty to Eirik years before, but the young squire's pleasant manners and courteous speech made Olav feel that perhaps he had been mistaken in his judgment. When Jörund rode back to his family's manor at Gunnarsby, it was understood that his brothers would soon return to declare his suit for Cecilia.

Eirik, meanwhile, had become lustfully attracted to Bothild and, to her distress, wooed her with boorish rudeness. One night they went on an errand to Rundmyr farm. On the way back she tried to evade him, fell, and began to vomit blood. Then Eirik learned for the first time that she was ill with the wasting sickness. Remorseful, he left Hestviken. Bothild died shortly before Yule. Early in the new year Eirik returned, determined to make amends by asking Bothild's hand in marriage. Filled with feelings of guilt for her death, he suddenly decided to become a monk.

Olav was well pleased with Eirik's decision. For years he had brooded because a false heir, Ingunn's son by Teit, would inherit after him. Perhaps, he thought, God was protecting Cecilia's rights. Also, his unconfessed guilt in the secret murder of Teit had weighed upon him for years; now there might be a time when he could make contrition by confessing the father's slaying to the son. Then, if Eirik accepted him, all might be well.

The news of Eirik's intention speeded



Jörund's wooing, for Cecilia would be a rich heiress, and before long she journeyed to Gunnarsby for her wedding feast. Olav, seeing the great manor Jörund shared with his brothers, was well satisfied with her marriage.

But Eirik made a poor novice after all, so that the convent brothers sent him home. Meanwhile Cecilia had not been happy among the brawling Rypas at Gunnarsby. Shortly before the birth of her second child she and Jörund begged to be allowed to live at Hestviken. Jörund proved a poor son-in-law and husbandman. When Olav sent Eirik to collect some debts in Oslo, Jörund went with him and fell into old habits of dicing and drinking. Before they returned, he borrowed Eirik's purse containing Olav's silver and later claimed that he had used the money to pay a pressing debt. Olav seldom spoke to his son-in-law after that. Later Eirik heard that Jörund was often at the house of thieves and gamblers Liv and Arnketil kept at Rundmyr.

Eirik spent most of his time at Saltviken, an old farm he was reclaiming for himself. Pleased at last by his steady ways, Olav felt that the time had come for Eirik to marry. Gunhild, daughter of Berse of Eiken, was the girl decided upon, and Olav's distant kinsmen were asked to forward the suit. About that time Gunhild's uncle, rich Guttorm of Draumtop, was robbed of much silver when thieves attacked him and his wife while they were returning from a wedding feast. From the story Gunhild had told him, Eirik recognized some of the silver when he and Cecilia came upon it by chance in Jörund's chest. Jörund said that he had bought it from some travelers near Rundmyr. Doubting the story, Eirik buried the silver in a field. Later he would pretend to find it and return it to Guttorm.

All worked out as he had planned. Then the authorities captured some robbers who knew of Jörund's part in the affair, and Berse refused to marry his daughter into a family whose kinsman had received stolen goods.

Gunhild had an older sister, Eldrid, who had caused great scandal and who lived by herself at Ness. When Berse planned to wed Gunhild to an older man, the girl sent Eirik a message asking him to meet her at her sister's house. Eirik went there, but Gunhild, her plan discovered, never arrived. Eirik felt that he was a man whose efforts always came to nothing. Eldrid was kind. He married her and went to live at Ness.

Olav, weary of everything and feeling that it was his own sin which had brought sorrow and disgrace to his house, moved to Saltviken. Word reached him that Björn, his son by Torhild Björnsdatter, had married the daughter of an old friend, and he went to see the boy and his bride in Oslo. They were young, he thought, happy, and lucky. Björn was the son he could never claim, and so family troubles would never touch him.

When Cecilia could stand Jörund's drunken brutalities no longer, she rode to Ness and begged Eirik to go back with her to Hestviken. Jörund, he found, was like a madman. Leaving a house-carl to guard him, Eirik went to Saltviken for his father. The next morning, on their return, they found Jörund stabbed in his bed.

Old Olav, convinced that Cecilia had killed her husband, saw his own secret murder repeated in his daughter's deed. Horrified and sorrowful, he went to Oslo and in the convent there told his story to a monk he knew, the son of his old friend, Arnvid Finnsson. The monk gave him a day to prepare for his confession. Early the next morning Eirik arrived from Hestviken with news that Arnketil had killed Jörund to avenge the ruin of a daughter. Overcome, Olav suffered a stroke which left him partially paralyzed and speechless. Arnketil's body was found a long time later in a swamp; there were whispers that Eirik had shielded the slayer, but nothing came of that gossip.

After Cecilia had been a widow for more than a year, she married Aslak Gunnarsson, who had been her first choice. Old Olav, his mind filled with memories

of Ingunn and their younger days, dragged his crippled body about the manor. At last he died, his sin still unconfessed.

Eirik and Eldrid went into holy orders, she to the convent in Gimsøy, he to the Minorite convent in Oslo. Cecilia and

Aslak inherited Hestviken and prospered, so that Olav's grandchildren were all well provided for. When they visited him in the convent, Eirik never tired of telling them about their grandfather's manly and upright life. Eirik himself died when he was threescore years old.

## THE SONG OF THE LARK

*Type of work:* Novel

*Author:* Willa Cather (1876-1947)

*Type of plot:* Impressionistic realism

*Time of plot:* Late nineteenth, early twentieth centuries

*Locale:* Colorado, Chicago, New York

*First published:* 1915

### *Principal characters:*

THEA KRONBORG, a young singer

DR. HOWARD ARCHIE, her friend and adviser

PROFESSOR WUNSCH, a music teacher

ANDOR HARSANYI, a concert pianist

FREDERICK OTTENBURG, a wealthy art patron

TILLY KRONBORG, Thea's aunt

### *Critique:*

The West, the past—one is the physical background of Willa Cather's writing, the other its spiritual climate. Against her chosen backgrounds she projected her stories of pioneers and artists, men and women of simple passions and creative energies. The very nature of her material determined her own values as an artist: to find in the people of her creation those realities of the spirit which have been almost overwhelmed in the complexity and confusion of the present. *The Song of the Lark*, which carries Thea Kronborg from an obscure Colorado town to the concert and opera stage, is a novel rich and sustaining in homely realism. The character of Thea was drawn in part from the late Olive Fremstad, but there is much of Miss Cather's own story in the experiences of her heroine. Like Thea, she made common things and disciplined effort the shaping influences of her art. The story of the artist in America is usually sentimentalized or idealized. This novel is a notable exception.

### *The Story:*

Thea Kronborg was the daughter of the Swedish Methodist pastor in the small town of Moonstone, Colorado. A tall, fair girl with grave, candid eyes, her shy awkwardness hid restless depths of thought and feeling. Although she grew up in a lively household of brothers and sisters, she had no real friends among children her own age. Of her family, only her aunt, Tilly Kronborg, seemed to understand her. But Tilly was so ridiculous in her speech and actions that neighbors only laughed when she told them that the day was coming when Thea would make Moonstone sit up and take notice.

One of her few friends was Dr. Howard Archie, the town physician, who, when she was eleven, saved Thea's life during an attack of pneumonia. He was unhappily married to a mean-spirited woman who wanted only three things in life: to have her cigar-smoking husband away from home as much as possible, to keep her house closed against dust, and to live on food from cans. Having no children of

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his own, Dr. Archie loved Thea in a fatherly way, and he often wondered what would become of a girl so passionate and determined.

Another friend of her childhood was gruff, disreputable old Professor Wunsch, her music teacher. A drunkard, but at one time a talented pianist, he had drifted casually into Moonstone, and Fritz Kohler, the German tailor, had pitied him and given him a home. The two old men, both with memories of their younger years in Europe, became cronies. Fiercely resenting demands of family and school upon her time, he gave Thea her first glimpse of artistic endeavor, just as the Kohler house gave her a knowledge of true old-world simplicity and friendliness. Wunsch, unable to understand Thea's stubborn reserve, compared her to the yellow prickly pear blossoms of the desert.

Through these friends she also knew Spanish Johnny from the Mexican settlement on the outskirts of town. He was another wanderer and drunkard, who always came back to Moonstone and his patient wife to recover from his debauches. The neighbors were scandalized when the minister's daughter went with the doctor and Wunsch to hear Spanish Johnny sing Mexican folk songs. Mrs. Kronborg, wiser than her husband, quietly allowed Thea to go her own way.

Still another man who took great interest in Thea was Ray Kennedy, a railroad conductor on the Denver run. He was waiting until she grew up; then he intended to marry her. In his way he was the most protective of all.

Thea was fifteen when old Wunsch, in a drunken frenzy, smashed the furniture in the Kohler house and left town. After his departure Thea took over his pupils. A year later Ray Kennedy, injured in a wreck, died, leaving Thea six hundred dollars in insurance. Dr. Archie advised her to take the money and study music for a winter in Chicago. After much discussion the Kronborgs agreed, if the doctor would take her there and get her settled.

In Chicago, living in cheap rooms and

earning extra money by singing in a church choir, Thea was homesick for the sand dunes and deep, silent snows of Moonstone. She hated the city, but she worked hard for Andor Harsanyi, under whom she studied. Like Wunsch, the brilliant young musician was baffled by qualities of Thea's imagination and will. He was almost in despair over her when he discovered that her real talent was in voice. Relieved yet sorry, he told her that she would never make a great pianist. She might, however, become a great singer.

The next summer Thea went back to Moonstone. There she disturbed her family by refusing to sing at the funeral of Maggie Evans, a neighbor. Persuaded by her mother, she finally consented. Later she shocked the town and disgusted her brothers and sisters by going to a party in the Mexican village and singing with Spanish Johnny and his friends.

Returning to Chicago, she studied under Madison Bowers, a teacher whom she both admired and disliked. At his studio she met for the first time Fred Ottenburg, son of a rich brewer and an amateur musician. Bowers was cynically amused that the wealthy young man was attracted to the strange girl from the West. Through Ottenburg's influence Thea was given singing engagements at the parties of his fashionable friends.

That winter Thea caught a severe cold. Her convalescence was slow, and she felt weak and dispirited. Ottenburg, concerned for her welfare, urged her to go away for a rest at his father's ranch in Arizona. There Thea discovered a West different from the crude, vulgar Moonstone she had known. Prowling among the cliff-dwellers' ruins in Panther Canyon, she felt herself part of an older West, a land closer to the everyday simplicities of sun, wind, and water. Thoughts of those primitive people aroused her own half-awakened nature; the desert country, ancient but filled with relics of human endeavor, gave her a realization of art as form given to hope and experience.

Rested, and grateful to Ottenburg, she



accepted his proposal of marriage when he arrived at the ranch. On the way to Mexico, however, she learned that he already had a neurotic, invalid wife. Hurt and shocked, she refused his offers of assistance, borrowed money from Dr. Archie, and went to Germany for further study.

Years passed. By that time Dr. Archie was a widower, his wife having been killed when some cleaning fluid exploded, and he had moved to Denver to take charge of some mining investments which had prospered. From time to time reports reached him of Thea's progress abroad, and he was pleased when Ottenburg brought word that she had sung Elisabeth at the Dresden Opera. He alone understood why Thea, at a critical point in her

career, had been unable to return to Moonstone for her mother's funeral.

He was in New York on that great night when the sudden illness of a famous singer gave Thea her chance to sing Sieglinde in *Die Walküre* at the Metropolitan Opera House. He and Ottenburg, whom Thea had forgiven, heard the performance together, both pleased and proud because they were the two men who had meant most in her career.

By 1909 Tilly was the last Kronborg in Moonstone. She never tired of boasting to her neighbors about Thea's successes and her marriage to wealthy Frederick Ottenburg after his wife's death. Best of all, she liked to remind the townspeople that Thea had once sung in Moonstone, at Maggie Evans' funeral.

## SONG OF THE WORLD

*Type of work:* Novel

*Author:* Jean Giono (1895- )

*Type of plot:* Impressionistic romance

*Time of plot:* Early twentieth century

*Locale:* Basses-Alpes region, France

*First published:* 1934

### *Principal characters:*

ANTONIO, a man of the river

SAILOR, a woodcutter

JUNIE, his wife

DANIS, their son

MAUDRU, a wealthy ox-tamer

GINA, his daughter

CLARA, a blind woman

JÉRÔME, called Monsieur Toussaint, Junie's brother

### *Critique:*

Jean Giono exhibits a talent that is remarkable in the field of contemporary fiction. His novels achieve a quality of timelessness because in most of his work he deliberately ignores the discoveries of modern science and men's mechanical inventions. Instead, he presents in his books pictures of semi-primitive and pastoral life such as survived until a decade or two ago in his remote region of France. Giono's feeling for nature is deep-

ly mystical, and he attempts to bridge the worlds of inner and outer reality by the use of poetic images and metaphors. His style is vigorous and sensuous. Nowhere does he show himself a lyric novelist of the soil better than he does in *Song of the World*, a novel which is both an exciting adventure story and a paean in praise of nature and the simple, rustic life.

SONG OF THE WORLD by Jean Giono. Translated by Henri Fluchère and Geoffrey Myers. By permission of the publishers, The Viking Press, Inc. Copyright, 1934, by Librairie Gallimard, 1937, by The Viking Press, Inc.

### *The Story:*

For years the man called Sailor had lived with his wife Junie and their twin sons in a woodcutter's camp in the forest beyond Christol's Pass. Shortly after one of the twins had been killed by a landslide in a clay pit, leaving a widow and a child, the other red-haired twin went north into the Rebeillard country to cut fir trees and raft them down the river. When he failed to return, two months later, Junie became alarmed and sent her husband to ask help of Antonio, who lived on the isle of jays.

Antonio was a fisherman, a fierce, hardy, yet strangely compassionate fellow, wise in the ways of streams and the weather. He carried three scars on his body, a knife wound, a man's bite, and the slash of a billhook, for he was as reckless in a fight as he was daring in making love to the maidens and wives of the river villages. Men called him Golden-mouth. He promised to help Sailor search the river and creeks for some sign of Danis, the red-haired twin.

The men started early the next morning, Antonio on one side of the stream, Sailor on the other. Both were armed, for the Rebeillard region was wild country beyond the gorges. There Maudru, the ox-tamer, kept his great herds, and his word was the only law. The wind blowing from the north was chill with frost as the two men worked their way up the river. Although they found no sign of Danis or his logs, they saw some of Maudru's drovers and heard their horns, which seemed to signal the coming of strangers into the district. Antonio wondered why Maudru's men were on watch.

At nightfall he swam across the river to join Sailor. While they sat by a fire which they had built to warm themselves and cook their food, they heard the moaning of a creature in pain. Investigating, they found a young woman suffering in childbirth. Following the directions of a drover who had been spying on their fire, they carried her and her newborn child to the house of a peasant woman

called the mother of the road. The next morning Antonio learned that the unmarried woman he had saved was named Clara and that she was blind. When he saw her for the first time in the daylight he loved her. That day, over the protests of Maudru's men, he killed a wild boar to provide meat for the house. Four drovers came to the house at twilight. They had been sent to the fields near the river gorges to keep two travelers from leaving the country. Because Antonio and Sailor had come into the district, the watchers were uneasy. While Antonio and Sailor waited to see whether the drovers would make a fight of the matter, signal beacons flashed on the northern hills. From what was said Antonio realized that the red-haired twin, for whom the whole country was searching, had been sighted or captured.

Antonio asked the mother of the road to keep the blind woman for him while he and Sailor traveled on toward Villevielle, where they hoped to have some word of Danis' doings from Junie's brother Jérôme, the almanac-vendor and healer. On the way they overtook a cart carrying Médéric, Maudru's nephew, wounded. Danis had shot him. Antonio learned, and the young herder was likely to die. For that reason beacons had burned on the hills. A drover told the story. Years before Gina, Maudru's sister, had run away from her brother's farm at Puberclaire with twenty-three of his drovers and had taken the Maladrerie estate as her own. There she ruled her fields and her bed and bred her sons as she did her bulls. Médéric was the last of her children. Maudru married and had a daughter, Gina. It had been planned that the cousins should marry, but Danis had shot old Gina's son and carried off her namesake. While Maudru's men were searching for the fugitives, the wounded man was being carried to Puberclaire to die.

Giving as their reason a wish to visit the healer of Villevielle, Antonio and

Sailor entered the old medieval town and found the house of Jérôme, a hunchback whom the Rebeillard folk called Monsieur Toussaint. Danis and young Gina were hiding in his house. The twin had cut his trees and hidden the raft in Villevielle creek; it was still there. Then he had stolen Gina, but before they could escape down the river Maudru had sent out an alarm. Now his men watched the river and every hamlet and road. The lovers were trapped.

Winter came early in the Rebeillard country. After the first snows Jérôme sent a messenger to tell Junie that Danis and Sailor still lived. Since they were unknown in the town Antonio and Sailor visited the wineshops from time to time and heard the news. Gina grew fretful. Sometimes she treated Danis with great tenderness; sometimes she mocked him because he was not stronger and more clever than her father, or complained because they lived like cuckoos in another's house. In spite of Jérôme's efforts Médéric died. Antonio went to the burial at Maladrerie and met Maudru, a powerful, slow-spoken man. One day Danis went out on skis to inspect his raft and was almost captured. A short time later three of Maudru's men, pretending to be sick, came to Jérôme's house. The inmates realized then that the fugitives had been located. When he ventured out thereafter, Antonio went and came through passages connecting the cellars of the old houses.

One day, when there was a touch of spring in the air, Antonio and Sailor went out through the cellars and drank at an inn. Both became drunk. Antonio

pursued a woman whom he mistook for Clara and left Sailor alone. To Sailor, confused by the brandy he had drunk, it seemed that he was young again and about to embark on a long sea voyage. Forgetting to be cautious, he never heard the two drovers who crept up behind him and stabbed him in the back.

Antonio, returning home, discovered that Clara had arrived with Jérôme's messenger. Her child had died and she no longer wished to be alone. In his joy at seeing her Antonio forgot Sailor completely, until Jérôme became alarmed by his absence. Then, with Clara's sense of hearing to tell them where danger might lurk in the darkened streets, Antonio and the healer searched for the old man. When they found him, they carried his body back to the house and called Danis to look at his dead father.

Danis was enraged. That night he and Antonio went to Puberclaire and fired Maudru's barns and house. Many of his prize bulls and tame oxen died in the blaze as the great bull farm was destroyed.

The light of the burning drew off Maudru's watchers, and under cover of the confusion Danis, Gina, Clara, and Antonio started off down the flooded stream on the log raft. Below the gorges they saw green on the trees; spring had arrived. Danis was planning the house he would build for Gina. Antonio thought of his life with Clara on the isle of jays. None of the travelers saw Maudru, alone on horseback, as he watched from a high peak the raft passing below him and out of sight toward the south.

## SOTILEZA

*Type of work:* Novel

*Author:* José María de Pereda (1833-1906)

*Type of plot:* Regional realism

*Time of plot:* 1880

*Locale:* Santander, Spain

*First published:* 1884

*Principal characters:*

SILDA (SOTILEZA), an orphan girl

MECHELÍN, her foster father, a crippled fisherman



MOCEJÓN, her guardian  
 CLETO, Mocejón's son  
 CARPIA, his daughter  
 MUERGO, an orphan, Mechelín's ward  
 CAPTAIN PEDRO BITADURA, of the S. S. *Montañesa*  
 ANDRÉS, his son  
 VENANCIO LIENCRES, a merchant  
 LUISA, his daughter  
 TOLÍN, his son  
 PADRE APOLINAR, a priest

### *Critique.*

José María de Pereda, outstanding among Spanish realists, was the chronicler of the mountainous and coastal region in the north of Spain. A conservative with aristocratic prejudices, he hated the middle class but admired the virtues of the miserable lower classes. His fisher-girl heroine has the finer feelings of a great lady, while the upper-class Luisa is snobbish and ill-bred. The other characters are well portrayed. Vivid descriptions and realistic details of the fishermen's lives make this one of the great sea stories of Spanish literature.

### *The Story:*

Among the ragged youngsters being taught the catechism by Padre Apolinar was a tough ten-year-old called Muergo, or Clam. He lived with Mechelín, a fisherman crippled after years of exposure to the sea. Muergo had for his playmate a barefoot orphan girl named Silda, Mocejón's ward. One day after school the children and the old fisherman went to the waterfront to await the coming of the steamship *Montañesa*, arriving from Cuba under Captain Bitadura. The captain's young son Andrés was there also, along with Cleto, Mocejón's son, and Colo, who was studying for the priesthood.

Silda was badly treated by Mocejón and Carpia, his nineteen-year-old daughter, and at Andrés' request Padre Apolinar transferred her to Mechelín's tenement apartment. There she learned to keep herself neat, even washing her face once a week, until her admiring foster father said she was as dainty as the lead-

er on his fishing line and because of the likeness nicknamed her Sotileza.

Andrés wanted to study navigation, but his mother, fearing that the sea would destroy him as it had so many others, apprenticed him to Venancio Liencres, to learn bookkeeping. Luisa, Liencres' daughter, embarrassed Andrés by her admiration for the young man.

Sotileza was not beautiful, but as she grew older she became exciting to men. Although she treated her admirers coldly, she kept a warm affection for ugly Muergo and tried to make him save his money for clothes instead of spending it on drink. She paid no attention to Cleto until the day he came home laden with fishing gear and bumped her out of his way on the stairs, making her nose bleed. She got her revenge by flirting with him. His parents were disturbed; they wanted to have nothing to do with a penniless orphan.

Mechelín was torn between his dislike for Mocejón's son and his desire to assure Sotileza's future by marriage to a young man as hard-working as Cleto was. Andrés also liked Sotileza, though without serious intentions. When his sympathy for crippled Mechelín made him persuade his father to help the fisherman get a small boat of his own, spiteful Carpia spread the gossip that Andrés was trying to buy Sotileza. Half believing the report, Cleto begged the priest to intercede with Mocejón for permission to marry the girl.

One day Sotileza decided to accompany the others in Mechelín's boat.

When they went ashore to eat their lunch, Muergo fell asleep. Andrés put his arm around Sotileza and tried to make love to her. She repulsed him.

That night, as Andrés was on his way to the theater with the Liencres family, Luisa criticized the girl she had seen in his company. Reminded of Sotileza, he sneaked away to see her and apologize for his behavior. She forgave him but said that she would never have given in, since honor was all she could offer her foster parents in return for their care. Carpia, having seen him leaving, whispered around that Andrés was seeing Sotileza when she was alone in her apartment.

Rumors that men were to be drafted to serve three years in the Spanish navy hastened many marriages in Santander, and many couples appeared before Padre Apolinar. Cleto courted Sotileza, but she gave no sign of her feelings toward him. The priest carried Cleto's request to Mocejón and his wife.

In the meantime the lower town had challenged the upper town to a regatta, to be held late in August. Sotileza went with Muergo, who was so dressed up that she was amazed. When she tried to comb his ruffled hair with her fingers, he seized her, and she escaped only by picking up a stick and beating him with it. She forgave him, however, and helped him to brush his rumpled suit before they went to the boat races.

At the regatta she cheered the sixteen oarsmen of Cleto's red-striped boat, which won by covering the six miles in twenty-five minutes. That evening, while the fishermen celebrated, everyone took her marriage to Cleto for granted.

Later that night Andrés went to her home and proposed marriage. Sotileza said that she could never accept him. While they argued, Carpia locked them in and then slipped the key under the door before she summoned all the people in the tenement. When Sotileza opened the door, she found the hall full of witnesses. She denounced Carpia's

scheme so fiercely that the others were convinced of her innocence, especially after several confessed that they had seen Mocejón's daughter locking the door.

Andrés went home and told his family what had happened. Because he had promised never to see the girl again, his angry father drove him from the house. Captain Bitadura then went to see Mechelín in order to learn the truth. Sotileza assured the captain that she had no intention of marrying his son.

Andrés' mother visited Liencres to discuss a marriage between Luisa and her son. At the same time Luisa asked her brother Tolín to suggest to Andrés that the young clerk give up Sotileza and marry her. When Tolín tried to refuse, Luisa threatened to find Andrés and speak for herself.

Meanwhile Andrés, angry over what had happened, learned from his friend Reñales that the fishermen were going out early the next morning, to make up for days of fog which had kept them ashore. Andrés offered to go along when the boats put out immediately after mass. In one of the other boats was Muergo, making his last trip before being drafted. He was too drunk to know what was happening.

The day was beautiful. The fishermen passed schools of sardines as they went out farther and farther, hunting hake. They came upon thousands of fish and everyone, including Andrés, began to pull them into the boats. In their excitement the fishermen failed to notice a gathering storm. It struck, scattering the fishing fleet. High waves battered the boats. The corpse of Muergo floated by. Reñales, trying to seize the body, was knocked unconscious against the gunwale of his boat. No one in the boat expected to survive, even though they worked valiantly against the power of wind and waves. At last they neared the shore, only to realize that they would be compelled to steer between the narrow walls of the breakwater, a feat none had attempted except Reñales, who lay too

bruised and weak to be of any use.

In desperation Andrés finally took the big oar and with injured Reñales to direct him brought the boat in safely. Captain Bitadura, who was watching from a point nearby, cheered for his son.

Muergo was dead; there would be no

naval service for him. Cleto, called up, delayed his departure for his wedding ceremony to Sotileza, who had accepted him at last. When the sailors from Santander marched away, Luisa and Andrés watched them from her balcony as they passed.

## SOUTH WIND

*Type of work:* Novel

*Author:* Norman Douglas (1868-1952)

*Type of plot:* Social satire

*Time of plot:* Early twentieth century

*Locale:* Island of Nepenthe

*First published:* 1917

### *Principal characters:*

BISHOP HEARD OF BAMPOPO, an Anglican clergyman

MRS. MEADOWS, his cousin

DON FRANCESCO, a Catholic priest

MR. VAN KOPPEN, an American millionaire

FREDDY PARKER, proprietor of a drinking club

MR. KEITH, a hedonist

MR. EAMES, an elderly scholar

COUNT CALOVEGLIA, an antiquarian

DENIS PHIPPS, a student

RETLOW, ALIAS MUHLEN, a blackguard

### *Critique:*

Whether the imaginary island of Nepenthe is also the very real island of Capri remains a topic of dispute. The matter is unimportant, however; Norman Douglas was writing sly and humorous fiction, not a guidebook. *South Wind* is a collection of character sketches and incidents dealing with a most unusual and amusing group of people who are all affected by the mellow climate of Nepenthe and the warm sirocco winds which blow from the south. The reader is introduced to the inhabitants through a visitor, Bishop Heard, who serves as an observer and interpreter of the people and their problems. Along with the several plots which carry the action, Douglas tells much of the imaginary yet somehow real history of the island. The novel, blandly sophisticated in tone, abounds in touches of absurdity and satire.

### *The Story:*

Bishop Heard went to Nepenthe to meet his cousin, Mrs. Meadows. Her second husband having been unable to leave his post in India, the bishop was to escort Mrs. Meadows and her child to England. The bishop himself was returning from ecclesiastical labors in Bampopo, Africa.

The bishop was introduced to Nepenthe society by Don Francesco, a priest he had met on the boat. The social leader was the American-born Duchess of San Martino, who was about to join the Church through Don Francesco's influence. Other figures were Mr. Keith, a wealthy hedonist; Denis Phipps, a frustrated college student; Mr. Eames, a faithful compiler of material for an annotated edition of a forgotten work on the *Antiquities* of Nepenthe; Count Caloveglia, an antiquarian interested in the



Golden Age of Greece, and Freddy Parker, proprietor of a drinking club which served a strange brand of whiskey bottled by his stepsister.

There was also much talk of some religious fanatics, disciples of an unwashed Russian mystic named Bazhakuloff. Because of a virile apostle named Peter, the group was favored by Madame Steynlin and had access to her villa by the sea. One of the few Englishwomen on the island was Miss Wilberforce, who frequently drank to excess and undressed in the streets at odd times of the day and night. Fortunately, the bishop had developed a tolerant point of view while living among African natives, and he was able to accept these strange characters as he found them.

Except for a festival in honor of Saint Dodekanus and a call on his cousin, who did not seem pleased to see him, the first days of the bishop's stay were uneventful. Then one of the old springs on the island suddenly dried up and the natives reported several unusual births. Next Mr. Parker's stepsister was bitten by a strange insect. She died swiftly and would have been as swiftly buried if the volcano had not erupted at the same time.

Mr. Parker, watching ashes falling over the city, was saddened both by his stepsister's death and by news that a cabinet minister of Nicaragua had been removed from office. Since the minister had made Parker the Nicaraguan finance commissioner for southeastern Europe, the proprietor feared that he was about to lose his pretentious but empty title. Hoping that the Vatican would intercede for him if he were to become a Catholic, he consulted the parish priest and suggested a procession in honor of the island's patron saint to bring an end to the eruption. The priest was delighted to hear such a pious suggestion from a non-Catholic, and before long the holy procession was winding through the ashy streets. Miraculously enough, the ashes stopped falling and rain which followed

washed away all traces of nature's upheaval.

The eruption ended, life went on as usual. Several parties were given for Mr. Van Koppen, an American millionaire who visited the island every year. At these parties the bishop heard more about the life of the colony. He talked with Denis and learned about his problems. He heard with amusement of Van Koppen's promise to contribute liberally toward a clinic for Miss Wilberforce, if Mr. Keith would give a like sum. Van Koppen knew that Keith, believing that people should be allowed to do what they liked with their lives, would never part with the amount he had promised.

One day the bishop, visiting Count Caloveglia, found him about to sell the American a small bronze statue of wonderful antique Greek workmanship. To authenticate the statue, which had been unearthed on the count's property, Van Koppen had called in an English art expert. Although the expert declared the piece a real masterpiece and a rare find, Van Koppen knew that the work was a fake. He was willing to pay the price, however, as a compliment to the count's ability to deceive the expert.

The next day the bishop went for a walk along the cliffs with Denis, who was still perturbed about his problem of where to go and what to do. While they rested, the bishop saw that they were in sight of his cousin's villa. As he watched, he saw Mrs. Meadows come out of her house and walk along the cliff with a man who had called himself Muhlen when the bishop met him on the boat. Later he had heard that the man was a blackmailer whose real name was Retlow. He wondered what his cousin was doing with such a person. Suddenly the man disappeared and Mrs. Meadows walked briskly back to her house. The bishop had just watched a murder.

Suddenly he remembered where he had heard the name Retlow before; it had been the name of his cousin's first

husband. Doubtless he had been blackmailing her. So far as the bishop could see, she had been justified in killing him. He remembered that on the boat Retlow had said a particularly annoying child ought to be thrown overboard. The bishop decided that Retlow's own end was consistent with his ideas.

Unfortunately, a gold piece which had belonged to Retlow came to light in the possession of a native boy. When the boy was accused of murder, the case became a battle of rival factions. The boy was a cousin of the village priest and Signor Malipizzo, the magistrate, was a Freemason who hoped to discredit the Church through that relationship. To defend the boy, the priest called in the Commendatore Morena, a lawyer who had risen to fame and power through his membership in the Black Hand.

At the trial the boy was judged innocent, chiefly because of Morena's eloquence. He first called the jurors' attention to the crime they would commit if

they removed the boy from his mother, a relationship which had been important to so many famous men. Then, learning that the boy was an orphan, he shifted his argument to show what an injustice they would commit if they convicted an innocent boy. The accused went free. Under the circumstances the bishop resolved to say nothing of Mrs. Meadows' guilt. She seemed a different woman, now that her fears of blackmail had been removed, and nobody had suffered from the murder but Retlow, who deserved his fate.

Denis finally became angry at Mr. Keith's drunken meddling, and he told the old hedonist to shut up. It was the first time Denis had ever made a decision for himself and carried it through. His visit to Nepenthe had started him on the road to manhood.

On the whole, reflected the bishop, most matters affecting the people of Nepenthe turned out well in the end.

## THE SPANISH TRAGEDY

*Type of work:* Drama

*Author:* Thomas Kyd (1558?-1594)

*Type of plot:* Tragedy of revenge

*Time of plot:* Sixteenth century

*Locale:* The Spanish and Portuguese courts

*First presented:* c. 1586

### *Principal characters:*

GHOST OF DON ANDREA, a murdered Spanish nobleman

BALTHAZAR, Prince of Portugal

LORENZO, a Spanish nobleman

BEL-IMPERIA, fiancée of Don Andrea before his death

HIERONIMO, a Spanish general

HORATIO, Andrea's friend and Hieronimo's son

ALEXANDRO, and

VILLUPO, Portuguese noblemen

### *Critique:*

*The Spanish Tragedy*, one of the most popular English plays of the sixteenth century, marked a change from the earlier, stilted English drama. Kyd built his plot on a foundation of three conventional devices found in the Roman tragedies of Seneca. One was a ghost; the second was revenge for a murdered relative, and the

third was a liberal use of bombast and soliloquy in the dialogue. To these he added queer and amazing characters with strange psychological twists: madmen, murderers, suicides. He also employed a play within the play, public hangings, and other items new to English drama. As a pioneer playwright, Kyd, in this play,

pointed the way to the lurid, bloodthirsty revenge plays of the Jacobean and Caroline stage. The popularity of *The Spanish Tragedy* can be partly seen in the fact that it is known to have gone through at least ten editions by 1634.

#### *The Story:*

Don Andrea, a Spanish nobleman, was killed in battle with the Portuguese. When his soul descended to the underworld, Pluto sent it with the Spirit of Revenge to learn what had happened after his death.

At the Spanish court Andrea heard that the Portuguese had been defeated in war and that Balthazar, Prince of Portugal, had been taken prisoner. Balthazar, he learned, was the man who had killed him. A quarrel had developed between Lorenzo and Horatio, each claiming the honor of capturing Balthazar.

Meanwhile, at the Portuguese court, Villupo told the viceroy that his son Balthazar was dead, having been killed by traitorous Alexandro. Alexandro was then sentenced to death.

Balthazar, while a prisoner, fell in love with Bel-Imperia, as did Horatio. Bel-Imperia, who had been the fiancée of dead Andrea, fell in love with Horatio. At this time plans were proposed for a treaty of peace between Spain and Portugal. These events were all distasteful to Andrea's Ghost. He was comforted, however, by Revenge's promise that grim fate would overtake all concerned.

Balthazar, aided by Lorenzo, planned to win the love of Bel-Imperia. Lorenzo sent a servant to spy on Bel-Imperia and to discover whom she loved. When he returned to tell his master that Bel-Imperia was in love with Horatio, Lorenzo and Balthazar plotted Horatio's death.

But the King of Spain planned to make diplomatic use of Bel-Imperia by marrying her, his niece, to Portuguese Prince Balthazar, thus cementing the friendship of the two countries. The king warned her that she must do his will.

One night, when Bel-Imperia and

Horatio met in the garden, Horatio was set upon by Balthazar and Lorenzo and hanged. After his death Bel-Imperia was taken away by Lorenzo and Balthazar. When the body was discovered, Hieronimo, Horatio's father, went mad, as did his wife. Seeing all, Andrea's Ghost became even more bitter. The Spirit of Revenge told him to be patient.

The ambassador to Spain, returning to the Portuguese court, arrived in time to prevent the death of Alexandro, for he brought word that Balthazar still lived. Villupo, who had plotted Alexandro's death in hopes of preferment, was sentenced to die.

In Spain, Hieronimo, partly recovered from his madness, plotted to avenge his son's murder. Afraid of Hieronimo, Lorenzo and Balthazar planned to murder one of their accomplices, lest he give away their secrets. They had him slain by another of their accomplices. When the murderer was arrested and sentenced to hang, they told him he would be saved with a pardon. The man went to his death in silence, or so Lorenzo and Balthazar believed. Before his execution, however, he had written a confession in which he told the true story of Horatio's death, and he had sent the document to Hieronimo.

Meanwhile Lorenzo and Balthazar had imprisoned Bel-Imperia in hopes of forcing her to marry Balthazar. She, bewildered by all that had happened, finally believed Lorenzo's statement that she would only suffer her father's and the king's anger if she failed to marry Balthazar willingly.

Balthazar and Lorenzo enlisted Hieronimo's aid in presenting an entertainment for the Spanish court and the Portuguese viceroy, who had arrived to swear fealty to the King of Spain. Hieronimo suggested that they do a play that he had written and silenced their protestations with the observation that even Nero had not considered it beneath his dignity to act in a play. The play, he told them, was to be a tragedy befitting royal actors and on-lookers.



In the meantime Hieronimo's mad wife, still lamenting the death of her son, cut down the arbor where he was hanged by his assailants, and stabbed herself. Hers was the fourth death in the action watched by Andrea's Ghost and the Spirit of Revenge.

That evening the royal party gathered for the play which Hieronimo and the others were to present. When the party entered, Hieronimo insisted that they all enter a gallery, lock the door, and throw the key down to him. The king, thinking nothing amiss, agreed to do so. Thus the stage was set for Hieronimo to avenge the murder of his son.

In the play Balthazar played the Emperor Soliman, Lorenzo played a bashaw, and Bel-Imperia played a Christian girl captured and given to Soliman. While Soliman and the bashaw argued over the girl, a third character, acted by Hieronimo, entered and killed the bashaw, and the captured Christian girl killed the stage

emperor. Then, stopping the applause for the fine performance, Hieronimo introduced the body of his dead son and assured the audience that the deaths they had watched were real. Then he ran to hang himself before the royal party could break out of the locked gallery.

Overtaken by courtiers before he could kill himself, he bit out his own tongue to prevent a confession. Told to confess in writing, he gestured for a knife to sharpen the pen. With that weapon he stabbed the king's brother and himself, thus bringing the number of deaths to eight.

At the end, Andrea's Ghost, which had been watching all the while, announced to the Spirit of Revenge that he was satisfied; all his enemies had received their just deserts. Revenge told him that they would return to the underworld, where Andrea could watch his enemies in their torment and consort happily with his friends.

## STEPPENWOLF

*Type of work:* Novel

*Author:* Hermann Hesse (1877- )

*Type of plot:* Psychological romance

*Time of plot:* The 1920's

*Locale:* Germany

*First published:* 1927

*Principal characters:*

HARRY HALLER, the *steppenwolf*

HERMINE, a friend

PABLO, a saxophonist

MARIA, a *demi-mondaine*

### *Critique:*

*Steppenwolf* is an important work by an important German novelist and poet who won the Nobel prize in 1946. This novel is an unusual combination of smooth, compelling narrative and deep insight into the conflict between nature and spirit. In a way, this conflict is an allegory of Germany, buffeted and anchorless, after her defeat in 1918. In Haller, Hesse has given us an under-

standing of the German renaissance which was aborted into Nazism. In a larger way the conflict is that of the roaring twenties when the lost generation sought a path out of the maze. The solution is as inevitable as it is unappealing.

### *The Story:*

The aunt, who kept a spotless bourgeois house, was attracted to Harry

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STEPPENWOLF by Hermann Hesse. Translated by Basil Creighton. By permission of the publishers, Henry Holt & Co., Inc. Copyright, 1929, by Henry Holt & Co., Inc.

Haller, the new lodger who had rented her attic. Her nephew, however, was suspicious of Haller. His suspicions were first aroused when the lodger asked them not to report his domicile to the police; he explained that he had a repugnance for official contacts. His room was always in disorder; cigar ends and ashes, wine and brandy, pictures and books littered the apartment.

Haller was about fifty, sometimes in poor health and addicted to pain killers. He arose very late and became active only at night. He was invariably polite, but remote. Once the nephew found him sitting on the stairs near a landing. Haller explained that the landing, redolent of wax and turpentine and decorated with washed plants, seemed to him the epitome of bourgeois order. Occasionally a pretty girl came to see Haller for a short time; her final visit ended in a bitter quarrel.

One day Haller disappeared, after meticulously paying his accounts. He left behind a manuscript, written during his stay, which told the story of a steppenwolf. The nephew, sure that Haller was not dead, made the account public.

Haller, nearing fifty, had suffered a series of blows. His wife, becoming mad, chased him from the house. His profession was closed to him. Living a solitary life, he became a divided personality. On the one side he was a neat, calm bourgeois; on the other, he was a wolf from the steppes. When he acted politely and genteelly, the gaunt world mocked his respectability. When he snarled and withdrew from society, his bourgeois self was shocked. It seemed that he was a true steppenwolf.

On a solitary night ramble, he thought he saw an electric sign over a Gothic door in an old wall. The words, which he could barely make out, told of a magic show only for madmen. A little later he saw a peddler with a similar sign. Eagerly he bought from a hawker a treatise on the steppenwolf which he avidly read.

The treatise explained the popular con-

cept of a steppenwolf, half-wolf and half-man through mischance or spell. But this concept was oversimplified. Every one was composed not of two selves, but of many selves. The great bulk of the populace was held to one self through the rigid patterns of the sheep-like bourgeoisie; but here and there a few men, ostensibly complying, were not really part of the pattern. They acted like the lone wolf. They were the leaders in all fields.

Meditating on this philosophy, Haller understood his own nature a little more clearly, but he could scarcely think of himself as containing many selves.

An old acquaintance, a professor, met him and insisted on inviting him to dinner. The occasion was not a happy one. The professor and his wife were naïvely jingoistic and approved a vicious newspaper attack on a Haller who had written that perhaps the Germans shared the war guilt of 1914 to 1918. The professor, of course, did not realize that the writer was his guest, for Haller was a common name. Then Haller ridiculed a pompous painting of Goethe which was greatly prized by the professor's wife.

Feeling the wolf in him dominant, he dropped in at the Black Eagle Tavern, where merriment reigned riotous. At the bar he encountered a young girl who was sympathetic. He told her his long tale of woe: the professor's dinner; his mad wife; Erica, whom he saw only every few months and with whom he quarreled. The girl, who refused to give her name, good-naturedly ridiculed his pre-occupations with Mozart and Indian myths when he did not even know how to dance. She seemed almost motherly in her concern for him; and when he confessed he was afraid to go back to his lodging, she sent him upstairs to sleep. Before they parted, Haller made a dinner date with her.

At their next meeting the girl, who gave her name as Hermine, set out to make Haller a different person. She would help him for friendship's sake, so that in the end Haller would love her

enough to kill her. Haller himself had thought of death; in fact, he was seriously contemplating suicide on his fiftieth birthday. Perhaps that was why he thought so little of Hermine's strange plan.

Hermine began her campaign. First she took him shopping for a gramophone, and in his cluttered room he took dancing lessons. Although he was stiff, he learned the steps of the foxtrot. Then she took him to a tavern to dance. At her urging he asked the most beautiful girl there, Maria, to be his partner. To his amazement, she accepted, and they danced well together. Hermine complimented him on his progress.

Late one night, as Haller returned quietly to his bedroom, he found Maria in his bed. Thinking himself too old for her, Haller was hesitant; but Maria was so sympathetic that he lost his reluctance. He met Maria frequently in another room he rented nearby. Haller was grateful to Hermine, who had arranged it all. She kept track of his progress in love. After some time Haller realized that only through a lesbian relation could Hermine have known Maria's technique so well.

Another new acquaintance was Pablo, a gentle, accommodating saxophonist. He agreed readily with Haller's criticisms of modern jazz and his preference for Mozart. But music, to Pablo, was not something to criticize; it was something to enjoy, and dancers enjoyed his music. Part of Pablo's great popularity came from his ability to provide drugs for jaded prostitutes. One night Pablo invited Haller

and Maria to his room and proposed a love episode for three. Haller refused abruptly, but Maria would have liked to accept.

Hermine several times hinted that she was more unhappy than Haller. He was learning other sides of life, but she knew only a life of pleasure and the senses. She was hoping that Haller would come to love her, because at the coming masquerade ball she would give her last command.

At the big dance, Hermine was dressed as a man, reminding Haller of his friend Hermann. They danced with many different women. When Hermine finally changed to women's clothes, Haller knew he loved her.

After the ball Pablo took them up to his peep show. There in a hall of mirrors Haller saw his many selves and in the various booths he lived his many lives. In one booth he killed automobile drivers recklessly. In another he met all the girls he had ever loved. Toward the end he was with Mozart, a laughing, reckless Mozart who played Handel on a radio.

The whirling came to an end. In the last booth he saw Hermine and Pablo naked on a rug. They were asleep, satiated with love. Haller stabbed Hermine under the breast. In the court Mozart was his friend and comforted him when the judges sentenced him to eternal life; he was to be laughed out of court. Mozart turned into Pablo, who picked up Hermine's body, shrank it to figurine size, and put it in his pocket.

## STONE DESERT

*Type of work:* Novel

*Author:* Hugo Wast (Gustavo Martínez Zuviría, 1883- )

*Type of plot:* Regional romance

*Time of plot:* Early twentieth century

*Locale:* The rocky tablelands of northern Argentina

*First published:* 1925

*Principal characters:*

DON PEDRO PABLO (PEPABLO) ONTIVEROS, an Argentine landowner

MIDAS ONTIVEROS, his nephew

MARCELA, daughter of Midas



AQUILES, and  
HECTOR, her brothers  
ALFONSO PUENTES, son of a neighboring farmer  
ROQUE CARPIO, a gaucho murderer and outlaw  
FROILÁN PALACIOS, an overseer  
DOÑA SILVESTRE, his wife

### Critique:

*Stone Desert—Desierta de Piedra* in the original—has been for Latin-American readers a favorite among the thirty-two titles written by this most prolific of Argentine novelists. Afraid that his origins in Cordoba might handicap his sales, Martínez Zuviría hid his identity under a pen name when he published his first novel in 1911. Since that time his books, written under the name of Hugo Wast, have sold almost two million copies, with three hundred editions in Spanish and seventy others in translation. In *Stone Desert*, Marcela speaks for the writer when she voices her opinion that a return to nature is the best cure for decadent city life. The novel also expresses the author's belief that the hope for Argentina lies in the toil of hard-working immigrants, combined with a change in the attitude of the country's easygoing, wasteful citizens.

### The Story:

One foggy April morning a weary gaucho stopped at the house of Doña Silvestre and her husband, Froilán Palacios, an overseer on a ranch owned by old Pedro Pablo Ontiveros. The traveler's pallid face showed that he had recently been in prison. After receiving meat and bread, he betrayed his familiarity with the region around Real de San Eloy by starting out for the town of Canteros over a trail unknown to most of the natives.

Early the next morning, near the main ranch house on the Ontiveros estate, he found a girl's bare footprints in the sand by the river. A short time later a boy appeared. He was Aquiles, a great-nephew of old Pepablo, as everyone called Don

Pedro. The boy said that the tracks had been made by his sister Marcela. The traveler introduced himself as Juan-without-a-Country, but when he stopped at the tavern in Canteros, old Pepablo recognized him as Roque Carpio, a gaucho exiled to the Argentine penal colony at Ushuaia for killing his unfaithful wife twenty-five years before.

With old Pepablo was his nephew Midas. A failure in Buenos Aires, he had brought his daughter Marcela, his sons Aquiles and Hector, and his mother-in-law, Doña Claudia, to live on Pepablo's run-down ranch. Marcela wished to restore the property with the help of Leopolda, the mannish wife of Overseer Difunto. Pepablo scoffed at her plan. Hard work was for *gringos* like his Spanish neighbor, Isidro Puentes, ambitious owner of a farm which had once belonged to Roque Carpio.

The old man did admire Marcela, however, and gradually turned the ranch over to her management. While searching for missing cattle, she had left the footprints seen by Roque. She found her cows in Puentes' barley field. The *gringo*, hoping to arrange a match between her and his son Alfonso, had let the starving animals graze. Marcela scorned Alfonso, partly because the neatness of Puentes' farm, in contrast with Pepablo's establishment, hurt her pride. Once, however, she asked his help when she ran a thorn into her arm.

Increasing drought brought death to Pepablo's cattle. Aquiles and Hector tried to bring rain by staking out a toad in the patio. A storm came, washing out Puentes' barley fields. Pepablo was delight-

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ed. When the *gringo* took advantage of the rainwater to drown burrowing hares that had been ruining his fields, Marcela wanted to follow his example. But Pepablo was too proud to imitate a *gringo*. Besides, the hares provided food for his dogs.

Marcela then suggested that they round up the remaining cattle and drive them to higher pastures. Pepablo promised her half the calves that could be saved. The score of neighbors she invited to the roundup spent the night at the house of Froilán Palacios at Real de San Eloy. Roque Carpio joined them for a cup of *mate* before he went home through a howling storm, leaving Marcela convinced that city-dwellers were weak in contrast to rugged country people. A conversation she overheard later made her suspect that Roque was stealing and branding cattle.

Snow fell. Marcela hired Don Tertulio, a bonesetter and local treasure seeker, to make some repairs at the ranch house. At the feast of San Pedro and San Pablo, Pepablo was to carry the cross in the religious procession. When Marcela discovered that rats had eaten his best shoes, she got him a new pair. They were so stiff that Pepablo slipped them off during dinner and the dogs gnawed them.

Midas, meanwhile, had been busy with a scheme to make church candles from beeswax. Failing in that venture, he threatened to take his family back to Buenos Aires. As a bribe Pepablo unearthed some money he had hoarded and set his nephew up as an antique dealer. That project also failed. Midas' next plan was to cut down the algarrobo trees which were Pepablo's especial pride and sell the timber. By cajolery and threats he secured the old man's permission to fell the trees, but the sound of the woodsmen's axes was more than Pepablo could stand. He died, leaving the house and the trees to Midas, the rest of his property to Marcela.

Midas promptly sold his share to Puentes and moved his family to the over-

seer's house at Real de San Eloy. Marcela hoped that life on that rugged tableland would purge their blood of city-created decadence. After discharging Froilán, whom she suspected of conniving with Roque, she herself ran the ranch.

Froilán, with Doña Silvestre and their daughter Monica, opened a tavern and store. Roque and Midas were among his customers, and Midas discussed his grandiose schemes with the outlaw. He once asked Roque, jokingly, why he did not carry some girl away to one of his mountain caves.

The question turned Roque's thoughts to a plan to win Marcela. He killed a cow, making the death seem like the work of a mountain lion, so that Marcela would organize a lion hunt. But his plan to steal her away at that time was frustrated by the arrival of Melitón Bazán, a famous hunter who stirred Roque to rivalry by his claim that he carried only two cartridges because he never saw more than two lions at a time. During the hunt Roque and Melitón each killed a lion. Alfonso Puentes shot Roque's dog in order to protect three cubs Marcela wanted. Only Marcela's quick defense saved the young man from the gaucho's fury. Roque left, angry.

After a week of sulking Roque bribed Froilán to keep Midas late at the tavern, so that Marcela would be left unprotected. Awakened by the noise of Roque's arrival, she called Doña Claudia. When they saw the outer door opening, they threw themselves against it. Even the small boys helped. The intruder thrust a foot inside, but Marcela managed to wedge the bar tightly, trapping him. Roque argued at first; then he threatened her. With a pair of scissors, the only weapon she could find, she kept jabbing at his leg through his boot until he collapsed from loss of blood. Returning, Midas found the outlaw dead. None mourned him except Monica, with whom he had flirted.

Because of litigations in the district, Puentes could not take possession of

Midas' property, and he returned it in exchange for the right to build an irrigation ditch for his alfalfa fields. Marcela, unwilling to stay at bloodstained Real de San Eloy, left the place in care of a new overseer and returned to repair Pepablo's house, more dilapidated than ever since Don Tertulio had pierced the walls while looking for hidden treasure. By the time the fig trees were in leaf she had made the old ranch house comfortable and attractive.

One day she encountered Alfonso again. With her ideas about Roque and his wild life clear to her at last, and with her false pride and irritation gone after her discovery that she could run a farm as efficiently as any foreigner, she began to realize the good qualities of the young *gringo*. Again she had a thorn in her hand, and once more she asked his help in removing it. This time she was quite happy when he kissed her.

## THE STORY OF BURNT NJAL

*Type of work:* Saga

*Author:* Unknown

*Type of plot:* Adventure romance

*Time of plot:* Tenth century

*Locale:* Iceland

*First transcribed:* Thirteenth-century manuscript

*Principal characters:*

NJAL, a man of law

BERGTHORA, his wife

GUNNAR, Njal's friend

HALLGERDA, Gunnar's wife

FLOSI, Njal's enemy

### *Critique:*

*The Story of Burnt Njal* is the most elaborate and probably the best known of the thirty-odd Icelandic sagas which have come down to us from the heroic age of the Vikings. These works belong to primitive literature, and they deal with the simple, deep passions and forthright, flaring violence of a primitive people. The sagas are never dull reading. The action is always swift and varied, the characters are real, and the style is clear and terse. Lawman Njal and his neighbors are more than figures in a tale of violence and intrigue; they stand also for a people, a society, and an age.

### *The Story:*

In those days Harold Grayfell ruled in Norway. Hrut Heriolfsson had come out of Iceland to claim an inheritance, and he sat on the high seat of Gunnhilda, the king's mother. He was handsome and strong. He found favor with the king as

well, so that he claimed his inheritance and got a great store of rich goods while sea-roving. Then he sailed back to Iceland, but not before Gunnhilda put a spell on him that he might never have pleasure living with the woman he had set his heart on.

Soon after Hrut married Unna, Fiddle Mord's daughter. Things did not go smoothly between Hrut and Unna and she soon left him. When Mord asked at the Thing for her goods to be returned, Hrut offered to fight him instead. Mord refused and got great shame by his suit.

Hrut's brother Hauskuld had a fair daughter, Hallgerda, but she was hard-hearted. She married Thorwald Oswifsson and he was killed by Thiofolf, her foster father. Then she married Glum, son of Olof the Hall, and he was murdered. Then she sent Thiofolf to Hrut to tell of Glum's death and Hrut struck him dead.

Fiddle Mord died and Unna ran



through her goods. Then she asked her kinsman Gunnar Hamondsson to get back her goods from Hrut. Gunnar was the best skilled in arms of all men. His brother's name was Kolskegg.

Njal was Gunnar's friend. They swore nothing should come between them. Njal was so great a lawyer that his match was not to be found. Bergthora was his wife.

Gunnar asked Njal how to get Unna's goods and Njal advised him to trick Hrut into summoning himself to the Thing where the suit would be tried. There Gunnar challenged Hrut to single combat, but Hauskuld made Hrut pay the money. There was much ill feeling.

Gunnar and Kolskegg went sea-roving and came back with much goods. They rode to the Thing and there Gunnar saw Hallgerda and asked for her. Njal foretold ill from this but went to the wedding.

At the wedding Thrain Sigfusson put away his shrewish wife and asked for Thorgerda, Hallgerda's daughter. So there were two weddings.

Each year Gunnar and Njal had feasts for friendship's sake. Njal had it the year Bergthora insulted Hallgerda and Hallgerda asked Gunnar to avenge her. Gunnar refused and took her home. Then Hallgerda had Bergthora's thrall killed. Gunnar paid atonement to Njal. Bergthora retaliated and Njal paid for that death. The women urged their men on until Njal's sons were involved, but Gunnar and Njal kept their friendship.

When Otkell Skarfsson tricked Gunnar into buying a deceitful thrall, Hallgerda sent him to burn Otkell's storehouse. Gunnar offered atonement but refused Otkell friendship. Then Otkell gave Gunnar a hurt and Gunnar killed Otkell. This was the beginning of Gunnar's manslayings. Njal warned him not to kill more than one man in the same stock or he would get his death.

Then Starkad, son of Bork the Waxy-toothed Blade, challenged Gunnar to a horse fight. Thorgeir Otkellsson was hurt and wanted to be revenged against Gunnar. Starkad, his son Thorgeir, and Thor-

geir Otkellsson tried to ambush Gunnar, and Thorgeir Otkellsson was killed. This was the second man slain in the same stock. Thorgeir Starkadsson swore vengeance. At the Thing the atonement was that Gunnar and Kolskegg were to go away within three years or be slain by the kinsmen of those they had killed.

They made plans to go abroad, but as they rode away Gunnar's horse threw him with his face turned toward home. When he decided not to go, Kolskegg went alone. Gunnar was outlawed. Njal warned him that Geir the Priest was getting up a band to slay him, and Gunnar asked Njal to see after his son Hogni.

When Geir the Priest and his men came to Gunnar's house, they killed his bound Sam. Sam howled loudly before he died, so that Gunnar was prepared. Gunnar put up a long fight and killed two men and wounded sixteen before his enemies pulled the roof off his house to get at him.

They built a cairn over Gunnar. Skarphedinn Njalsson and Hogni Gunnarsson saw the cairn open, and Gunnar with a merry face sang a song before the cairn closed again. Then Skarphedinn and Hogni killed Starkad and Thorgeir Starkadsson and avenged Gunnar.

Njal's sons then went abroad and wrongs piled up between them and Thrain Sigfusson in the Orkneys. Kari Solmundsson was with them. When they came back, Skarphedinn killed Thrain. Kettle of the Mark was Thrain's brother but Njal's son-in-law, and so Kettle and Njal made atonement. Njal took Hauskuld Thrainsson as his foster son. Kari asked for and got Njal's daughter Helge to wife.

Then Flosi Thordsson became involved in the feud. He was tall and bold.

There was a change of rulers in Norway. Olaf Tryggvissun made a change of faith and sent Thangbrand to Iceland to preach Christianity. He did that by challenging any man who spoke against the new faith. At the Thing Thorgeir of Lightwater challenged the men for the new law and they all made pledges. Then

Njal went to Flosi to ask his daughter Hildigunna for his foster son Hauskuld. She said she would not be wedded unless they would get Hauskuld a priesthood.

Njal tried to get a priesthood for Hauskuld, but no one would sell his. At the Thing that summer, when no one could get his suit settled, Njal said it would be wiser to have a Fifth Court to take over those suits that could not be finished in the Quarter Courts. And so Skapti Thorodsson brought the Fifth Court into law. Then Njal begged a new priesthood for Hauskuld, and Hildigunna and Hauskuld were married.

Soon after Lyting, Thrain's sister's husband, took offense at Hauskuld, Njal's baseborn son, and killed him. Rodny, Hauskuld's mother laid it upon Skarphedinn to avenge that death. Skarphedinn and his brothers went after Lyting and his brothers. When Njal's foster son Hauskuld made atonement for the slaying, Aumund, Hauskuld Njalsson's baseborn and blind son, came to Lyting at the Thing and demanded his share. Lyting refused. When Aumund came to the door, he turned short around and his eyes were opened. Then he ran straight to Lyting and killed him with an ax. Aumund turned to go out again and his eyes were sealed. Njal made the atonement.

Mord Valgardsson planned to talebear before Njal's sons so that they would kill Hauskuld the Priest. A coolness sprang up between Njal's sons and Hauskuld. Finally, Mord with them, Njal's sons slew Hauskuld. Njal said the next deaths would be his and those of his wife and sons.

Hauskuld's death brought his father-in-law Flosi Thordsson much grief and wrath. He gathered together a great band. Skarphedinn sought help, and they all went to the Thing. There the atonement fell through. Flosi gathered his men for an attack with fire and sword on Njal's sons.

Njal gathered all his sons in the house and Flosi's band tried to master them

with weapons. When the attackers had got great manscathe with many wounded, Flosi took fire and made great piles before the doors. He called the women out, and Helgi Njalsson tried to escape with them but was killed. Bergthora stayed indoors with Njal and Kari's son Thord. The three lay down on the bed with an oxhide over them. Then the fires burned hot and timbers began to fall. Kari ran along the crossbeams and beat his way out with a burning bench. He was hidden by the smoke as he ran away. Skarphedinn tried to follow but was pinned to the wall, and Grim fell dead in the fire. After Flosi's men were sure Skarphedinn was dead, they heard him sing a song. When men came to find them, Njal and Thord and Bergthora were not burned, but the oxhide was shriveled.

Flosi dreamed that many men would die. Kari set about getting his men together. They all went to the Thing. All who wished to avenge the burning shouted their war cries. Many men were killed before an atonement was reached. Since Kari would not have that atonement cover the burning, there was another award for that. The payment covered all but Thord Karisson. Flosi and his men were to go abroad.

Thorgeir Craggeir, a kinsman, went along with Kari. They came upon some of Flosi's men and killed them. Then Flosi made an atonement with Thorgeir, so that Kari would be left alone. Kari said he would take it ill if Thorgeir did not make his peace. He agreed that the burning was avenged but not his son's death.

Then Kari went to the Orkneys and killed more men who had sailed out of Iceland until he had slain fifteen. His wife died while he was sea-roving.

Then Kari and Flosi made separate pilgrimages south for absolution. When they came home, Kari went straight to Flosi's house. Flosi sprang up and kissed Kari. Then they were fully atoned, and Flosi gave to Kari his brother's daughter Hildigunna. They dwelt there a long time.

## STRANGE INTERLUDE

Type of work: Drama  
Author: Eugene O'Neill (1888-1953)  
Type of plot: Psychological realism  
Time of plot: The 1920's  
Locale: New England and New York  
First presented: 1928

### Principal characters:

NINA LEEDS, a neurotic woman  
PROFESSOR HENRY LEEDS, her father  
SAM EVANS, her husband  
MRS. AMOS EVANS, his mother  
GORDON EVANS, Nina's son  
EDMUND DARRELL, a doctor, Nina's lover  
CHARLES MARSDEN, a novelist  
MADELINE ARNOLD, in love with Gordon

### Critique:

*Strange Interlude* is a frankly experimental drama in which Eugene O'Neill attempts to bring to the stage the stream of consciousness technique of the modern novel. By means of technical devices such as the soliloquy and the aside he allows his characters to reveal to the theater audience their inner thoughts and feelings. These devices, artificial in themselves, contribute, nevertheless, to the plastic and imaginative freedom of the play. The writer's concern for the inward or sub-conscious mentality of his people reflects the widespread interest of the 1920's in Freudian imagery and theory.

### The Story:

If Nina Leeds had married her first love, Gordon Shaw, her whole life might have been different. But Gordon went off to the war in France, and when his plane burst into flames and crashed near Sedan, he left Nina with nothing to show for her life.

Before he went away Gordon had urged Nina to marry him, but her father had objected. Now Gordon was dead, and Nina had not even the memory of one night alone with him. As a consequence she threw herself indiscriminately into affairs with one soldier after another, those who like Gordon were going out to

die, because she thought she could give to others what Gordon had been denied. But promiscuity failed to ease her own sorrow, and she returned to her father's house an embittered and lonely woman. She was particularly bitter toward her father, a professor in the university, for she rightly suspected that it was her father's jealousy, his irrational desire to keep her with him, which had been responsible for his opposition to her marriage with Gordon.

Nina had an admirer in Charles Marsden, the novelist, an old friend of her father. Marsden had known Nina since she was a little girl and he had often thought of marrying her. But since he was attached to his aging mother, who did not entirely approve of Nina, he never got around to proposing. Her half-serious, half-mocking fondness for him annoyed Marsden; it was a reminder of his own failure to come to grips with life.

Nina had another admirer of quite a different nature in Dr. Edmund Darrell, an ambitious young physician who had taken an interest in Nina's case when she was a nurse in the hospital of which he was a staff member. Although he found her attractive, Darrell had no intention of endangering his career by an involvement with a neurotic woman. Nevertheless he did realize that she needed help, and he

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concluded that a husband and a child would be the logical solution for her difficulties. His choice was Sam Evans, scion of a well-to-do family, who was already in love with Nina.

In the meantime Professor Leeds, Nina's father, had died, and she turned almost automatically to Marsden as a kind of surrogate. When Marsden, taking his cue from Darrell, suggested Evans as a possible husband, Nina drowsily assented. Sam Evans married Nina realizing that she was not in love with him, but he lived in the hope that a child would bring them closer together. About seven months after she came to live on the Evans homestead in northern New York State, Nina found herself pregnant, but when she confided her condition to her mother-in-law, Mrs. Evans found it necessary to reveal several family secrets which she had kept hidden even from her own son.

One was that Sam's aunt, hopelessly insane, lived on the top floor of the old house, and the other was that Sam's grandmother and her father before her had both died in an asylum. Overwhelmed by the situation in which she found herself, Nina could think of no way out except to get rid of her child through an operation and to leave Sam. Mrs. Evans protested, pointing out that Sam needed her, that he needed the confidence a child would give him, even if this child were not his own.

Pondering this idea, Nina encountered Darrell, who had just returned from Europe, and revealed to him the true circumstances of her marriage. Darrell, realizing that he was partly responsible for her predicament, considered the situation. At last he and Nina decided that it would be best for Nina to have a child, with Darrell himself as the father.

This plan worked out very well so far as Sam Evans was concerned. When he learned that his wife was to have a child, he was delighted. But, unfortunately, Nina and Darrell were unable to go on as dispassionately as they had planned. Nina fell in love with the real father of her

child, and in spite of the risk to his career Darrell could not tear himself free of Nina.

Fatherhood made a startling change in Sam Evans. The old look of self-conscious inferiority disappeared from his face, and there was in its place a look of determination and confidence. Nina also had changed. She was noticeably older, but there was on her face an expression of peace and calm which had never been there before. But Marsden had changed most of all. His mother had died in the meantime, and he had aged. His hair was almost pure white.

When Darrell returned from Europe, ostensibly because of his father's death but actually because he could stay away no longer from the woman he loved, Nina for the first time in her life felt complete, surrounded as she was by her men—her spiritual father, her husband, her lover, and her son.

The next eleven years brought still more changes into these linked lives. Darrell and Marsden had backed Sam Evans in one of his enterprises, and as a result all had become wealthy men. Darrell had long ago given up his career in medicine. Marsden, on the other hand, had taken to writing genteel novels about dear old ladies and devilish bachelors, stories completely unrelated to real life.

Young Gordon Evans had no use for his real father, whom he called Uncle Ned, and quarreled with him on the slightest provocation. He identified himself completely with his mother's stories of Gordon Shaw, built up by Nina into a hero in the boy's imagination.

As time went by, Darrell managed to break the stranglehold Nina had on his soul, devoting himself as assiduously to biology as he had formerly to medicine. He became his own firm self again, impervious to all of Nina's wiles. But as she grew older, Nina's neurotic tendencies increased. She became the possessive mother in her opposition to Gordon's marriage to Madeline, a girl of good family, even going so far as to consider informing

Madeline of the strain of insanity in the Evans family. She grew to hate Sam Evans and at times actively wished for his death, a wish that was fulfilled when Sam suffered a stroke while witnessing Gordon's victory over the Navy crew.

After Sam Evans' death, Gordon somehow could not throw off the feeling that his mother had never loved his father, and he remembered a time in his boyhood when he had seen his Uncle Ned kiss his mother. This memory was repressed, but it burst out one day when Gordon slapped Darrell across the face during an argu-

ment. Gordon instantly regretted his act and apologized, and the matter ended without his realization that Sam Evans was not his real father.

At last Nina was really alone. She had finally given her consent to her son's marriage to Madeline. Her own marriage to Darrell at this late date would have been out of the question. There were too many memories of a regretful past between them. So Nina was left alone with Marsden, who had waited patiently all these years until she turned like a daughter to him at last.

## THE SUPPLIANTS

*Type of work:* Drama

*Author:* Aeschylus (525-456 B. C.)

*Type of plot:* Classical tragedy

*Time of plot:* Age of myth

*Locale:* Argos

*First presented:* c. 490 B. C.

*Principal characters:*

DANAUS, an Egyptian of Greek descent

HIS FIFTY MAIDEN DAUGHTERS

PELAGUS, King of Argos

THE FIFTY SONS OF AEGYPTUS, BROTHER OF DANAUS

### *Critique:*

*The Suppliants*, although complete artistically, seems to be a part of a larger pattern, possibly a trilogy, which probably told the complete, tragic story of Danaus and Aegyptus and their sons and daughters. The value of *The Suppliants* to the student of drama lies in the fact that it bridged the gap between the purely lyric phase of Greek drama and that glorious phase in which character and situation were developed to almost unbelievable heights of artistic perfection. In this play the protagonist is the chorus of maidens; Pelagus, in his timidity, is almost three-dimensional, thus foreshadowing the great characters of the classic drama written during subsequent decades.

### *The Story:*

Danaus and his fifty maiden daughters fled from Egypt after Danaus' brother,

Aegyptus, had decided that his fifty sons should take their cousins to wife. At last the fugitives reached the shores of Argos, the land of their illustrious ancestress, Io, a mortal who had been loved by Zeus.

Holding olive branches wrapped in wool, the maidens sought, before an Agave altar, Zeus' protection of their purity. Their supplications to the father of the gods included the wish that the sons of Aegyptus might meet disaster at sea between Egypt and Argos. In fear of being forced to marry Aegyptus' sons, the maidens also invoked the wretched Procne, who had been given in marriage to the perfidious Tereus, and who took the life of her child, Itylus, out of hatred for her husband. They repeated their supplication to Zeus to protect them from forced love; they invoked Artemis, the goddess of chastity, to be favorable to them. They declared that they would

end their own lives before they would submit to the sons of Aegyptus.

Danaus, observing that someone approached, cautioned his daughters to stay near the altar and to conduct themselves with modesty. Meanwhile they invoked not only Zeus but Apollo as well, who himself was once an exile. They prayed to Poseidon, god of the sea, and to Hermes, the messenger of the gods. Danaus recalled that the gods were merciless to those who indulged in lustful pleasures.

A man, followed by servants and warriors, entered the sacred area. Seeing that the maidens wore Oriental clothing and that suppliant wands had been placed on the altar, he asked whence Danaus and the young women had come. Questioned in turn, he disclosed that he was Pelasgus, King of Argos. One of the maidens then told him that they were of Argive stock, descendants of Io, the Argive woman who had given birth to a son by Zeus. Pelasgus interrupted to remark that the maidens appeared to be North Africans, and akin to the Amazons, rather than Grecian.

The maiden then resumed her tale. When Hera, wife of Zeus, saw that Zeus loved the mortal Io, she transformed Io into a heifer, over whom she placed Argus, the many-eyed god, as a guard. Further, Hera created a gadfly which she willed to sting Io into a miserable, wandering existence on earth. When Io, in her wanderings, came to Memphis, in Egypt, by mystical union with Zeus—the touch of his hand—she gave birth to a son. She named him Epaphus, from the nature of his birth. Epaphus had a daughter, Libya, after whom a great stretch of North Africa was named. Libya had a son, Belus, who fathered two sons, Danaus and Aegyptus. Danaus was the father of fifty daughters—the king beheld the father and his daughters before his very eyes—and Aegyptus was the father of fifty sons.

Pelasgus, satisfied that they were of Argive stock, asked why they had left Egypt. The maiden explained that they

had fled because they were threatened with forced marriage to their cousins; that it was not so much that they hated their cousins as it was that they wanted their husbands to love them. Pelasgus, observing that in the most advantageous marriages there was no aspect of love, was not sure he could support the maidens in their cause. The maidens pointed to the wand-decked shrine and asked Pelasgus to heed the sign.

All the sisters pleaded for assistance from Pelasgus, who feared that his meddling in the affair might bring war to Argos. Apprehensive, yet anxious to succor the maidens, he insisted that he would have to consult his people. The suppliants answered that he was an absolute ruler, that he could, if he so desired, make his own decisions. They warned him to beware of the wrath of Zeus, the god who took pity on humans in distress and who was merciless with those mortals who refused to assist others. Still Pelasgus insisted on consulting his people; he feared lest he bring disaster to Argos. Even after searching deeply into his soul for an answer, he declared that the problem was one with which he alone could not cope, that to resolve it would involve frightful sacrifices to the gods.

In despair, the maidens proposed that Pelasgus use their girdles to hang them to the statues in the sacred area. Deeply disturbed, Pelasgus suggested that Danaus gather up all of the wands and, in hopes of eliciting general Argive sympathy for the maidens, place them on altars in the city of Argos itself. Danaus accepted the suggestion after he had been assured of safe passage into the city.

Danaus then departed with the wands. When Pelasgus directed the maidens to an unhallowed area of the sacred ground, they asked how they were to be protected there from their cousins. Pelasgus, advising them to pray to the Argive gods, returned to Argos to consult with his people.

Left alone, the maidens resumed their



earnest prayers and invocations to Zeus. They again recalled Zeus' love for their ancestress and appealed to him who, after all, was responsible for their being, to save them from the lust of Aegyptus' sons.

Danaus returned to report that to a man the Argives would defend any refugees from seizure. Pelasgus, too, had reminded the Argives that if they failed to assist and to offer sanctuary to suppliants, Zeus would send before the city a man-eating monster. The maidens then sang their gratitude to the people of Argos and invoked the gods to look ever auspiciously upon the land.

Danaus, standing on an elevated place in the sacred ground, saw the sons of Aegyptus approaching the shore in their ships. He calmed his frightened daughters by reminding them of the Argives' promise, but when he wished to leave them to summon help, they begged him to stay with them. He pointed out that since it would take Aegyptus' sons some time to make proper anchorage, there would be plenty of time for him to seek aid.

After Danaus had gone, the maidens, overcome with apprehension at the approach of their cousins, spoke of the death they preferred to the enforced love which appeared to be imminent. As they cried

in anguish to Zeus, a messenger from the ships came to them and, brutally handling them, ordered the maidens to the ships. While he sneered at their frantic appeals to the Greek gods, Pelasgus came upon the scene of violence and demanded of the messenger his business. The Egyptian answered that he had come to take what belonged to him and that only force, not any fear of the Greek gods, could prevent his taking the maidens back to Egypt. Pelasgus declared that the sons of Aegyptus would have to fight to claim their captives. When the messenger asked his name, Pelasgus retorted that his name did not matter; what did matter was that the sisters would never be taken by force from Argos.

The messenger, having been repulsed by the king's words, returned to the ships. Pelasgus then invited the maidens to take shelter among the friendly people of Argos. The maidens first sought the approval of their father. Danaus, advising them to treasure their chastity before their lives, gave them permission to go.

Rejoicing, the daughters of Danaus sang reverently and thankfully to Artemis, goddess of chastity. They also invoked Aphrodite, goddess of love, who they were sure would help in guiding them to marriages blessed by true love.

## SWALLOW BARN

*Type of work:* Novel

*Author:* John P. Kennedy (1795-1870)

*Type of plot:* Comedy of manners

*Time of plot:* Early nineteenth century

*Locale:* Virginia

*First published:* 1832

### *Principal characters:*

MARK LITTLETON, the narrator

NED HAZARD, his cousin

FRANK MERIWETHER, Ned's brother-in-law

MR. ISAAC TRACY, a gentleman farmer

BEL TRACY, his daughter

HARVEY RIGGS, a Tracy kinsman

### *Critique:*

Although the author of *Swallow Barn* novel, it is usually listed as such because of the continuous thread or theme states definitely that the story is not a

running through it. In reality the book is a series of sketches or dramatic episodes concerned with plantation life and manners in Virginia during the early eighteenth century, sketches held together by a continuity of characters and events. *Swallow Barn*, the first work of popular fiction to be set in Virginia, was the forerunner of a large number of novels dealing with the historic background of that state.

### *The Story:*

After receiving many invitations from his cousin Ned Hazard, Mark Littleton at last felt that he could no longer put off a visit to Virginia. He left his mother and sisters in New York and began his journey south. At Swallow Barn, his cousin's home, Mark met or renewed acquaintance with a great many relatives and friends. Ned Hazard's sister had married Frank Meriwether, who was now the head of the family. The estate had been left to Ned. It had been heavily encumbered and Frank had paid off the heaviest debts and put the plantation on a paying basis. The house was filled with Meriwether and Hazard relatives, all permanent guests. Some performed small functions as a pretense of paying their own way, but their tasks were no more than token duties kindly thought up for them so that they would feel useful.

Mark found life in Virginia restful and pleasant, for there was an unhurried rhythm about Swallow Barn that appealed to him. The plantation was filled with slaves and freed Negroes who were fiercely loyal to Frank, a good master. Indeed, everyone loved Frank for his thoughtfulness and generosity. Mark's special favorite, however, was his cousin Ned Hazard. The two young men were inseparable companions. Ned was a man of excellent spirits, always indulging in pranks and jokes. Swallow Barn would one day revert to him, but he was content to let Frank use it as his own, wanting only to have a good time without the need of responsibilities. Ned took

Mark on several excursions around the countryside and introduced him to local beauties of nature.

While Ned and Mark walked through the woods one day, they indulged in one of their favorite pastimes by singing their loudest, each trying to outdo the other. In one verse Ned called out the name of Bel Tracy. He was deeply chagrined when that lady, having ridden up unnoticed, answered him. Bel Tracy was the daughter of old Isaac Tracy, master of the neighboring estate, The Brakes. Ned's confusion at being discovered by Bel made Mark think that his cousin felt more than friendship for her. She teased him gently about his boisterous use of her name, leaving Ned stammering in confusion. Bel was accompanied by her sister and Harvey Riggs, a Tracy kinsman. Harvey joined in the teasing, but Mark saw at once that it was good-natured teasing and that Harvey felt great friendship for Ned.

The two parties went back to Swallow Barn, where Harvey delivered a letter from Mr. Tracy to Frank Meriwether. The subject matter was of long standing and it afforded Frank some amusement. For many years Mr. Tracy had imagined himself in possession of one hundred acres of marshland separating The Brakes from Swallow Barn. Every court in Virginia had denied his claim, but the old gentleman was adamant. Frank would long since have given him the land, for it was worthless, but he knew the old gentleman would be lost without the affair, which provided him with mental activity as he plotted ways to get possession of the land. In his letter Mr. Tracy suggested that he and Frank let their lawyers go over the matter again, the two disputants to abide by the legal decision. Frank planned to ask his lawyer to arrange matters so that Mr. Tracy would win the suit after what looked like a difficult legal maneuver.

Old Mr. Tracy was a detriment to Ned, even though Ned loved the old gentleman. He was a gentleman of the

old school, dignified and sober; Ned, on the other hand, could not repress his merry spirits. But Bel had absorbed some of her father's dignity and was usually not very receptive to Ned's foolishness. The poor young man tried hard to change, but his disposition was almost as firm as Mr. Tracy's.

After Ned had admitted to Mark that he loved Bel, the two friends mapped out a campaign to win her heart to Ned's cause. Their plans were temporarily postponed, however, by the arrival of the lawyers who would decide the disputed land claim.

The legal gentlemen afforded the young men much entertainment, one being a dandy known throughout Virginia. He was pursued by two of the maiden relatives, each of whom pretended to be pursued by him. When the dandy learned of their intentions, he finished his business and departed as quickly as possible. The settling of the suit gave everyone but old Mr. Tracy a lot of amusement. Because he was serious about the whole matter, Ned lost more ground in his suit when he unwittingly made light of the affair. It took a great deal of clever legal terminology to fool the old man, but at last he was awarded the land and convinced that justice had been done.

Sometimes Ned, Mark, and the others

found entertainment in listening to the tales of goblins and ghosts told by old slaves on the plantation. The two families frequently gave large dinner parties, when the whole community would be invited to come and spend the day. Mark, thinking he would find it hard ever to return to New York and his own family, hoped to stay long enough to help Ned in his courtship of Bel. At one of the parties Ned had a little wine and became more boisterous than ever, causing Bel to lose the esteem she had gradually been developing for him. He gained her good will once more by finding her pet falcon which had flown away, but later he lost her affection by engaging in a fist fight with a town bully. Harvey Riggs, joining Mark in attempts to help Ned with his suit, told Bel that Ned had fought the bully because the ruffian had cast slurs on her father. Pity at last entered Bel's heart, and she treated her suitor with more favor.

Mark at last left Virginia and went home to New York. Some months later he learned that Ned had been successful; Bel had married him on New Year's Day. Ned wrote too that it was as Frank had feared. Old Mr. Tracy was sorry the land suit was settled and wished to open it again. Without the pending suit, he felt like a man who had lost an old and faithful friend.

## THE TALE OF GENJI

*Type of work:* Novel

*Author:* Lady Murasaki Shikibu (978?-1031?)

*Type of plot:* Courtly romance

*Time of plot:* Early medieval period

*Locale:* Japan

*First transcribed:* 1001-1015

### *Principal characters:*

PRINCE GENJI, the talented illegitimate son of the Emperor

THE EMPEROR, Genji's father

KIRITSUBO, Genji's mother, the Emperor's concubine

LADY KOKIDEN, the Emperor's consort

PRINCESS AOI, Genji's first wife

UTSUSEMI, one of Genji's paramours

YŪGAO, another noblewoman in love with Genji

MURASAKI, a young girl reared by Genji, his second wife



### Critique:

*The Tale of Genji* is the first and title volume of an extremely long court romance written by Lady Murasaki Shikibu, daughter of a famous provincial governor and widow of a lieutenant in the Imperial Guard. As a lady in waiting to the Empress Akiko, she was completely familiar with Nipponese court ritual and ceremony, and her knowledge of palace life is everywhere apparent in the adventures of her nobly-born hero, Prince Genji. The novel is undoubtedly the finest example of medieval Japanese storytelling, and in it one can trace the very growth of Japanese literature about the year 1000. In the beginning Lady Murasaki's romance is an adolescent affair, very much in the fairy-tale tradition of the old Japanese Chronicles. As it progresses, it reaches the full-blown stage of the prose romance, and it can be compared satisfactorily with the medieval prose romances of western Europe. In both, the love affairs of the heroes are dominant. *The Tale of Genji*, however, imparts the qualities of Japanese culture—similar to and yet quite different from the medieval culture of Europe. Here are people whose main occupation, far from the arts of war and chivalry, was living well: enjoying nature and art in all its forms. Also, in place of idealized woman we have the idealized man, with woman in a distinctly subordinate role.

### The Story:

When the Emperor of Japan took a beautiful gentlewoman of the bedchamber as his concubine, he greatly displeased his consort, the Lady Kokiden. The lot of the concubine, whose name was Kiritsubo, was not easy, despite the protection and love of the Emperor, for the influence of Kokiden was very great. Consequently, Kiritsubo had little happiness in the birth of a son, although the child was beautiful and sturdy. Kirit-

subo's son made Kokiden even more antagonistic toward the concubine, for Kokiden feared that her own son might lose favor in the Emperor's eyes and not be elevated to the position of heir apparent. Because of her hard life among the women, Kiritsubo languished away until she died.

After his mother's death the young child she had had by the Emperor was put under the protection of the clan of Gen by the Emperor, who gave the child the title of Prince Genji. The boy, spirited and handsome, was a popular figure at the court. Even Kokiden could not bear him a great deal of ill will, jealous as she was on behalf of her son. Prince Genji won for himself a secure place in the Emperor's eyes, and when twelve years old he was not only elevated to a man's estate, but was also given in marriage to Princess Aoi, the daughter of the Minister of the Left, a powerful figure at court. Genji, because of his age, was not impressed with his bride. Nor was she entirely happy with her bridegroom, for she was four years older than he.

Genji was soon appointed a captain of the guard and as such spent much of his time at the Emperor's palace. Indeed, he really spent little time with his bride in their apartment in her father's home. He found that his good looks, his accomplishments, and his position made it very easy for him to have any woman he was disposed to love. His wife, not liking this state of things, became very cool to him. Genji cared little what Princess Aoi said or did.

One of Genji's first amours was with a young gentlewoman named Fujitsubo, who, like his bride, was a few years older than he. His second adventure was at the home of a young courtier, Ki no Kami. At the home of Ki no Kami, who was honored to have the person of Prince

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THE TALE OF GENJI by Lady Murasaki Shikibu. Translated by Arthur Waley. By permission of the publishers, Houghton Mifflin Co. All rights reserved.

Genji at his home, Genji went into the room of a pretty young matron, Utsusemi, and stole her away to his own quarters. The woman, because of Genji's rank and pleasing self, refused to be angered by his actions. In an effort to keep in touch with her, Genji asked that her brother be made a member of his train, a request that was readily granted. Utsusemi soon realized that such an affair could not long continue and broke it off; Genji named her his broom-tree, after a Japanese shrub that at a distance promises shade but is really only a scrawny bush.

Once, a short time later, Genji made another attempt to renew the affair with Utsusemi. But she was not asleep when he entered her room and was able to run out ahead of him. With her was another very charming young woman who had failed to awaken when Utsusemi left and Genji came in. Genji, refusing to be irritated by Utsusemi, gently awakened the other girl and soon was on the most intimate of terms with her.

One day, while visiting his foster mother, Genji made the acquaintance of a young woman named Yūgao. She was living a rather poor existence, in spite of the fact that she came from a good family. After paying her several masked visits, Genji became tired of such clandestine meetings. He proceeded to make arrangements for them to stay for a time in a deserted palace within the imperial domains. The affair ended in tragedy, for during their stay Yūgao was strangely afflicted and died. Only through the good offices of his retainers and friends was Genji able to avoid a disastrous scandal.

Shortly after the tragic death of Yūgao, Genji fell ill of an ague. In order to be cured, he went to a hermit in the mountains. While staying with the hermit, he found a beautiful little girl, an orphan of a good family. Seeing something of himself in little Murasaki, who was pretty and talented, Genji resolved to take her into his care. At first Murasaki's

guardians refused to listen to Genji's plans, until he was able to convince them that he had only the girl's best interests at heart and did not plan to make her a concubine at too early an age. Finally they agreed to let him shape the little girl's future, and he took her to his own palace to rear. Lest people misunderstand his motives, and for the sake of secrecy, Genji failed to disclose the identity of the girl and her age, even though his various paramours and his wife became exceedingly jealous of the mysterious stranger who was known to dwell with Genji.

Soon after his return to the Emperor's court with Murasaki, Genji was requested to dance the "Waves of the Blue Sea" at the annual festival in the Emperor's court. So well did he impress the Emperor with his dancing and with his poetry that he was raised to higher rank. Had the emperor dared to do so, Genji would have been named as the heir apparent.

During this time, when Genji's star seemed to be in the ascendant, he was very worried, for he had made Fujitsubo, the Emperor's concubine, pregnant. After the baby's birth everyone noticed how like Genji the baby looked, but the likeness was, to Genji's relief, credited to the fact that they were both sons of the Emperor himself. So pleased was the Emperor that he made Fujitsubo his official consort after the unexpected death of Lady Kokiden.

Meanwhile Genji's marriage proceeded very badly, and he and his wife drifted farther and farther apart. Finally, however, she became pregnant, but far from making her happy her condition seemed to make her sadder. During her pregnancy Princess Aoi declined, filled with hallucinations that her rivals for Genji's affections were stealing her life from her by hatred and jealousy. So deep was her affliction that Princess Aoi died in childbirth, much mourned by Genji, who finally had come to appre-

ciate and love her. A year after her death, however, when Murasaki, the girl he had reared, was of suitable age to marry,

Genji took her for his wife and resolved to settle down.

## THE TALISMAN

*Type of work:* Novel

*Author:* Sir Walter Scott (1771-1832)

*Type of plot:* Historical romance

*Time of plot:* Twelfth century

*Locale:* The Holy Land

*First published:* 1825

### *Principal characters:*

RICHARD THE LION-HEARTED, King of England

SIR KENNETH, Knight of the Couchant Leopard

EL HAKIM, a Moslem physician

THEODORICK OF ENGADDI, a hermit

QUEEN BERENGARIA, Richard's wife

LADY EDITH PLANTAGENET, Richard's kinswoman

CONRADE, the Marquis of Montserrat

THE GRAND MASTER OF THE KNIGHTS TEMPLARS

### *Critique:*

*The Talisman* has been read by almost every high school student for generations, because it contains all the ingredients for a romantic adventure: far-away lands, love, mystery, and chivalric courage and daring. Sir Walter Scott has woven these ingredients together with his usual skill, bringing the several subplots together in the final scenes. As is usual with him also, he makes history serve his own purposes by inventing characters and situations and blending them with real people and historical events. The result is so interesting, however, that we join the author in ignoring the facts, and enjoy the story—an excellent tale, well told.

### *The Story:*

Sir Kenneth, the Knight of the Couchant Leopard, was one of the knights who followed King Richard the Lion-Hearted to the Holy Land during the Third Crusade. At the time Richard was ill of a fever, and the Council of Kings and Princes had sent Kenneth on a mission to Theodorick of Engaddi, a religious hermit who acted as a go-between for both Christians and Moslems. Richard did not know of the mission, for the other leaders in the crusade were jealous of him and his

power, and they resented his high-handed methods and his conceit. On the desert, Kenneth met and fought with a Saracen, an infidel who did not at first know that Kenneth carried a pass from Saladin, the leader of the Moslems. Neither warrior was injured in the fight, and since at that time there was a truce between the Christians and the Moslems, they continued their journey together, the Saracen having promised to conduct Kenneth to Theodorick's retreat.

Theodorick showed Kenneth a crypt containing a piece of the Cross. As the knight knelt by the holy relic a group of nuns, novices, and others living at the convent came into the holy place singing and strewing flowers. Each time one of the robed ladies passed him at his devotions, she dropped a single rose by his side. She was the Lady Edith Plantagenet, King Richard's kinswoman. Although she and Kenneth had never spoken, they loved each other. Marriage was impossible, however, for she was related to the English king and he was only a poor Scottish knight. Both his birth and his nationality formed a bar between them, for England and Scotland were constantly at war. Edith was at the convent because she was



one of the ladies attending Richard's wife, Queen Berengaria, who was on a pilgrimage to pray for the king's recovery.

Forcing himself to put Lady Edith out of his mind, Kenneth delivered his message to Theodorick, who promised to carry it to Saladin. When Kenneth returned to Richard's camp, he took with him a Moslem physician called El Hakim. This learned man had been sent by Saladin to cure Richard's fever, for though the two rulers were enemies, they respected each other's valor and honor. El Hakim used a talisman to cure the king; the potion he made with it took the fever from Richard. Still weak but restored to health, Richard was grateful to Kenneth for bringing the physician but furious with him for acting as a messenger for the Council of Kings and Princes without the king's knowledge. He felt certain the other leaders would soon withdraw from the crusade, for the Christians were greatly outnumbered by the infidels. It would be impossible for Richard to continue the war with his small band of followers.

In the meantime the other leaders grew more restless and dissatisfied. Two of them, in particular, wished to see Richard disgraced. Conrade, Marquis of Montserrat, wanted to gain for himself a principality in Palestine, and the Grand Master of the Knights Templars wanted Richard killed and out of the way for good. The other leaders merely wanted to give up the crusade and return to their homes. Conrade's sly hints and slurs moved the Archduke of Austria to place his flag next to Richard's standard on the highest elevation in the camp. Richard, learning of this act, arose from his bed, for he was still weak, tore down the flag and stamped on it. Then he ordered Kenneth to guard the English flag and to see that no one again placed another near it.

Queen Berengaria, growing bored with life in the camp, sent Kenneth a false message saying that Edith wanted him to come to her tent. He was bewildered by the message, and torn between love for Edith and duty to King Richard. At last

love became stronger than duty. Leaving his trusted dog on guard, he walked to Edith's tent. There he overheard the plotters giggling over their joke. When Edith heard of the plot, she disclaimed any part in the trick and sent him at once back to his post.

There he found the royal standard of England gone and his dog apparently dying. El Hakim, appearing suddenly, said that he could cure the animal with his talisman. He offered also to take Kenneth to the Moslem camp to escape the king's wrath, but Kenneth refused to run away. Instead, he confessed his desertion to Richard and was instantly condemned to death. Everyone tried to save him, the queen even confessing the trick played upon him, but Richard could not be moved. Kenneth, refusing to plead his own cause, believed he deserved to die for deserting his post. He asked for a priest and made his confession. Then El Hakim asked the king for a boon in return for saving the royal life with his talisman. He was granted the favor he requested, the privilege of taking Kenneth with him. So Kenneth became an outcast from the Christian camp.

The other leaders continued their scheming to rob Richard of his power. At last the Grand Master persuaded Conrade to join him in a plot to kill the king. They captured a dervish, a rabid Moslem member of a wild tribe of desert nomads, disguised him, and sent him, pretending to be drunk, to Richard's tent. The king's guards were lax, but he had been sent, as a gift from Saladin, a mute Nubian slave who was extremely loyal to him. As the assassin raised his poniard to strike the king, the slave dashed him to the ground. In the scuffle the Nubian received an arm wound from the dagger. Knowing that the knife was probably poisoned, Richard himself sucked the slave's wound.

Grateful, the slave wrote a note promising that if Richard would have all the leaders pass in review he, the slave, could identify the one who had stolen the royal flag. The slave was, in reality, Kenneth in

disguise. El Hakim, after curing his dog, had told him that the animal undoubtedly could identify his assailant. Richard agreed to the plan, and as the suspected plotters passed by, the dog attacked Conrade of Montserrat. Conrade denied his guilt, but Richard declared that his innocence could be decided only by trial of arms. The king asked Saladin to choose a neutral ground for the match, and in courtesy invited Saladin to be present at the combat to test Conrade's innocence or guilt.

At the place of combat, when Richard and Saladin met for the first time other than in battle armor, Saladin revealed himself as El Hakim. Richard in turn confessed that he knew the slave was Kenneth, whom he also named as the king's champion. In the fight Conrade was seriously wounded and hastily carried away by the Grand Master of the Knights Templars, who feared that Conrade would reveal the whole plot against the king. At the same time Richard revealed to the queen and Edith that Kenneth was in reality David, Earl of Huntingdon, Prince Royal of Scotland. The king had learned his true identity from one of Kenneth's retainers. That noble knight, having vowed not to reveal himself until the Holy City had been taken, would not break his oath even to save his life after he had deserted his post.

The king then promised to give the

knight Edith's hand in marriage, even though their betrothal belied Theodorick's earlier prophecy that Edith would marry Saladin. Abashed, the old hermit confessed that he had interpreted the signs incorrectly. His vision was that a kinswoman of the king would marry Richard's enemy in a Christian marriage. Theodorick had thought his vision meant that Saladin would be converted and marry Edith. The true prophecy was that Kenneth, a Scot and thus an enemy of the English king, would marry the king's kinswoman and that they, both Christians, would have a Christian wedding.

At a noontime repast given by Saladin in honor of his friends, Saladin killed the Grand Master of the Knights Templars because the Moslem leader learned that the Grand Master, while bending over Conrade to hear his confession, had stabbed him with a dagger so that he could not confess the plot against Richard.

Richard and Saladin both realized that the crusade had failed, for the Christian forces could never hope to overcome the Saracens. The two men parted friends, each honoring the other's skill and valor. A short time later Edith and Kenneth were married, Kenneth receiving the lucky talisman as a wedding gift from Saladin. Although the magic token effected some cures in Europe, it did not again have the power given it by the famous infidel.

## THE TAMING OF THE SHREW

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Farce

*Time of plot:* Sixteenth century

*Locale:* Padua, Italy

*First presented:* c. 1593

### *Principal characters:*

BAPTISTA, a rich gentleman of Padua

KATHARINA, his shrewish daughter

BIANCA, another daughter

PETRUCHIO, Katharina's suitor

LUCENTIO, a student in love with Bianca

TRANIO, his servant

VINCENTIO, Lucentio's father

GREMIO, and  
HORTENSIO, Lucentio's rivals  
A PEDANT

*Critique:*

Often called rough and bawdy, *The Taming of the Shrew* has none of the lyrical poetry or the gentle humor that characterizes most of Shakespeare's plays. This dramatic work is filled with wordy puns and coarse illusions; however, the vividness of language and rapid action sustain with excellent effect the demands of the plot. The play has long been one of the most popular of Shakespeare's works, and its main characters have become models for a shrewish woman and a strong woman-tamer. Some literary authorities think that Shakespeare did not write the whole play, that the subplot was written by another. This scholarly dispute is not likely to concern the reader who enjoys a lusty, witty play.

*The Story:*

As a joke, a beggar was carried, while asleep, to the house of a noble lord and there dressed in fine clothes and waited on by many servants. The beggar was told that he was a rich man who in a demented state had imagined himself to be a beggar, but who was now restored to his senses. The lord and his court had great sport with the poor fellow, to the extent of dressing a page as the beggar's rich and beautiful wife and presenting the supposed woman to him as his dutiful and obedient spouse. The beggar, in his stupidity, assumed his new role as though it were his own, and he and his lady settled down to watch a play prepared for their enjoyment.

Lucentio and Tranio, his serving-man, had journeyed to Padua so that Lucentio could study in that ancient city. But Tranio persuaded his master that life was not all study and work and that he should find pleasures also in his new residence. On their arrival in the city Lucentio and Tranio encountered Baptista and his daughters, Katharina and Bianca. These

three were accompanied by Gremio and Hortensio, young gentlemen both in love with gentle Bianca. But Baptista would not permit his younger daughter to marry until someone should take Katharina off his hands. Although Katharina was wealthy and beautiful, she was such a shrew that no suitor would have her. Baptista, not knowing how to control his sharp-tongued daughter, announced that Gremio or Hortensio must find a husband for Katharina before either could woo Bianca. He charged them also to find tutors for the two girls, that they might be skilled in music and poetry.

Unobserved, Lucentio and Tranio witnessed this scene. At first sight Lucentio also fell in love with Bianca and determined to have her for himself. His first act was to change clothes with Tranio, so that the servant appeared to be the master. Lucentio then disguised himself as a tutor in order to woo Bianca without her father's knowledge.

About the same time Petruchio came to Padua. He was a rich and noble man of Verona, come to Padua to visit his friend Hortensio and to find for himself a rich wife. Hortensio told Petruchio of his love for Bianca and of her father's decree that she could not marry until a husband had been found for Katharina. Petruchio declared the stories told about spirited Katharina were to his liking, particularly the account of her great wealth, and he expressed a desire to meet her. Hortensio proposed that Petruchio seek Katharina's father and present his family's name and history. Hortensio, meanwhile, planned to disguise himself as a tutor and thus plead his own cause with Bianca.

The situation grew confused. Lucentio was disguised as a tutor and his servant Tranio was dressed as Lucentio. Hortensio was also disguised as a tutor. Petruchio was to ask for Katharina's hand. Also, un-



known to anyone but Katharina, Bianca loved neither Gremio nor Hortensio and swore that she would never marry rather than accept one or the other as her husband.

Petruchio easily secured Baptista's permission to marry his daughter Katharina, for the poor man was only too glad to have his older daughter off his hands. Petruchio's courtship was a strange one indeed, a battle of wits, words, and wills. Petruchio was determined to bend Katharina to his will, but Katharina scorned and berated him with a vicious tongue. Nevertheless she must obey her father's wish and marry him, and the nuptial day was set. Then Gremio and Tranio, the latter still believed to be Lucentio, vied with each other for Baptista's permission to marry Bianca. Tranio won because he claimed more gold and vaster lands than Gremio could declare. In the meantime Hortensio and Lucentio, both disguised as tutors, wooed Bianca.

As part of the taming process, Petruchio arrived late for his wedding, and when he did appear he wore old and tattered clothes. Even during the wedding ceremony Petruchio acted like a madman, stamping, swearing, cuffing the priest. Immediately afterward he dragged Katharina away from the wedding feast and took her to his country home, there to continue his scheme to break her to his will. He gave her no food and no time for sleep, while always pretending that nothing was good enough for her. In fact, he all but killed her with kindness. Before he was through Katharina agreed that the moon was the sun, that an old man was a woman.

Bianca fell in love with Lucentio, whom she thought to be her tutor. In chagrin, Hortensio threw off his disguise and he

and Gremio forswore their love for any girl so fickle. Tranio, still hoping to win her for himself, found an old pedant to act the part of Vincentio, Lucentio's father. The pretended father argued his son's cause with Baptista until that lover of gold promised his daughter's hand to Lucentio as he thought, but in reality to Tranio. When Lucentio's true father appeared on the scene, he was considered an impostor and almost put in jail for his deceit. The real Lucentio and Bianca, meanwhile, had been secretly married. Returning from the church with his bride, he revealed the whole plot to Baptista and the others. At first Baptista was angry at the way in which he had been duped, but Vincentio spoke soothingly and soon cooled his rage.

Hortensio, in the meantime, had married a rich widow. To celebrate these weddings, Lucentio gave a feast for all the couples and the fathers. After the ladies had retired, the three newly married men wagered one hundred pounds each that his own wife would most quickly obey his commands. Lucentio sent first for Bianca, but she sent word she would not come. Then Hortensio sent for his wife, but she too refused to obey his summons. Petruchio then ordered Katharina to appear, and she came instantly to do his bidding. At his request she also forced Bianca and Hortensio's wife to go to their husbands. Baptista was so delighted with his daughter's meekness and willing submission that he added another twenty thousand crowns to her dowry. Katharina told them all that a wife should live only to serve her husband and that a woman's heart and tongue ought to be as soft as her body. Petruchio's work had been well done. He had tamed the shrew forever.

## THE TEMPLE BEAU

*Type of work:* Drama

*Author:* Henry Fielding (1707-1754)

*Type of plot:* Comedy of manners

*Time of plot:* Eighteenth century

*Locale:* London

*First presented:* 1730

*Principal characters:*

WILDING, a wild young man supposed to be a law student  
SIR HARRY WILDING, his father  
BELLARIA, a young woman supposed to marry Wilding  
SIR AVARICE PEDANT, Bellaria's miserly uncle  
PEDANT, Sir Avarice's son  
LADY LUCY, Sir Avarice's coquettish second wife  
LADY GRAVELY, Sir Avarice's prudish sister  
VEROMIL, Bellaria's lover  
VALENTINE, Veromil's rakish friend

*Critique:*

Because of his fame as a novelist, relatively few modern readers are aware of Fielding as a playwright. Certainly his abilities as a dramatist have been overshadowed by his fame as the author of such novels as *Tom Jones* and *Joseph Andrews*. He was also the last of the great eighteenth-century playwrights of the comedy of manners, and this particular drama is one of his best. Yet even his work in comedy cannot compare with the polish of his later farces, in which he found his best dramatic medium. Very apparent in *The Temple Beau* is Fielding's attitude that high life in the eighteenth century was of the dullest and that the people, both men and women, who made up the highest circles were entirely without shame. Though he pictured high life amusingly in his plays, in private life Fielding could see little that was comic in it.

*The Story:*

Sir Avarice Pedant, who had lost a great deal of money in the South Sea Bubble, decided to marry his son to Bellaria, his rich niece. An opportunity presented itself when her father, sending Bellaria to London in order to get her away from a fortuneless young man, asked her uncle to see that she married the son of Sir Harry Wilding. Sir Avarice, who saw a chance to make ten thousand pounds, had no intention of furthering the request.

Young Pedant was too deep in his studies of philosophy, however, to wish to marry Bellaria. Only after Sir Avarice threatened to disinherit him did he agree

to follow his father's wishes.

In the meantime Sir Harry Wilding came down to London to arrange the marriage between his son and Bellaria. He found that his son, young Wilding, was not a lawyer, but had been spending his time as a gay man about town. In fact, young Wilding had been flirting with Sir Avarice's young second wife, who was a coquette of the worst kind. She also was flirting with Valentine, one of the most licentious young men in town. For her coquetry, Lady Avarice was constantly badgered by her older sister-in-law, Lady Gravelly, who seemed on the surface to be a prude. Actually, Lady Gravelly was merely jealous of her reputation and, when opportunity presented itself, discreetly had affairs of her own.

Also in London was Veromil, a friend of Valentine's who had been cheated of his inheritance by his brother. Veromil, the young man with whom Bellaria was really in love, had come to London to solicit his friend's aid in marrying Bellaria before she could be married off to someone else. Valentine, not knowing that Bellaria was the object of Veromil's affections, agreed to help him. Valentine had just thrown over his own fiancée in hopes of winning Bellaria for himself.

While Valentine and Veromil went to see Bellaria, Sir Harry Wilding went to call on his son. In young Wilding's rooms, instead of books, he found packets of love letters and a crowd of tradesmen who were about to send him to debtors' prison. Sir Harry went about the rooms in a fury, breaking open closets and chests to learn what the young man

had been doing. From there he went immediately to Sir Avarice's house in hopes of finding his son. He and Sir Avarice discovered Wilding in the garden embracing young and pretty Lady Avarice. Both men were furious, the father because he found his son a rakish fop and the husband because he suspected that he had been made a fool and a cuckold. Lady Avarice saved the day by telling a lie; she said that young Wilding had merely been importuning her to help him win Bellaria. The husband and father were satisfied with the answer.

Young Wilding still had to answer for the lack of law books and the presence of love letters and duns at his rooms; to do so he told his father that he had gone into the wrong apartment. The father, believing the lie, was immediately fearful lest he be arrested as a house-breaker. Through a servant young Wilding played upon his father's gullibility and persuaded Sir Harry to offer an annuity to the army officer whose rooms he had supposedly broken into. Sir Harry, rather than be hanged for what he thought was a felony, was glad to comply.

Meanwhile Valentine had discovered that the object of Veromil's affections was Bellaria and became so angry that he offered to kill his friend. Finally friendship overcame his passion, and he once more agreed to help Veromil win the girl. He was partly persuaded by the discovery that his own fiancée loved him so much that she would take him back, even after his rudeness in breaking their engagement.

Valentine persuaded Sir Avarice to give him seven thousand pounds for help in marrying off Bellaria. Sir Avarice thought Valentine had reference to the marriage of Bellaria to his son, but Valentine, leaving the agreement vague, planned to marry Bellaria to his friend Veromil and still have the money. He told Sir Avarice to bring the young people to young Pedant's apartment at the Inns of Court at a certain time. Young Pedant, not knowing of the scheme, had lent his

apartment to young Wilding, who intended to pass it off to his father as his own. Hoping to embarrass them both into letting him alone thereafter, Wilding had also made assignations with both Lady Avarice and Lady Gravely for the same time. He too had fallen in love with Bellaria and hoped to marry her according to his father's wishes.

The two women, arriving first at the apartment, were utterly confused to find themselves dupes. They agreed to stick together, however, and try to save their reputations. A short time afterward Valentine, his fiancée, Veromil, and Bellaria, arrived. Within a few minutes the clergyman appeared to officiate at the marriage of Veromil and Bellaria. But at the last minute Valentine could not bear to see Bellaria married to Veromil. He tried to interrupt the ceremony, but his fiancée, with the help of Lady Avarice and Lady Gravely, held him back. Just then Sir Harry Wilding appeared with his son and young Wilding's servant. Veromil, drawing his sword, threatened them unless they let him pass with Bellaria. He was disarmed by young Wilding before any mischief was done. Veromil was beside himself until Bellaria told him that nothing could force her marriage to anyone else.

Just then Sir Avarice and his son arrived, expecting to find no one but a clergyman, Bellaria, and Valentine, for they had come to marry Bellaria, according to Valentine's agreement, to young Pedant. When Sir Harry Wilding demanded to know why all these people were in his son's apartment, young Wilding's ruse was disclosed. Sir Harry, furious at the trick played upon him, swore he would disinherit his son. Then young Wilding revealed that the annuity his father had signed was actually made out to him. Sir Harry left in a rage.

Veromil picked up a letter which Sir Harry had torn from the pocket of his son's servant. It was a letter from Veromil's brother and it related how Veromil had been cheated of his inheritance. The



servant, after confessing to his part in the crime, promised to admit his perjury in court, thereby permitting the restoration of Veromil's rightful property. Sir Avarice was only too glad to give his blessing to the match between Bellaria and Veromil; under the circumstances he would not be forced to pay the seven thousand pounds to Valentine for arranging a marriage between Bellaria and

his own son. Valentine, however, pointed out to the miser that the contract had only called for an arrangement of a marriage for Bellaria and did not name anyone as the husband in the affair, and so Sir Avarice, much to his dismay, was still liable for the payment. Young Pedant was only too happy to learn that he could continue his studies instead of taking up the burdens of a husband.

## TENDER IS THE NIGHT

*Type of work:* Novel

*Author:* F. Scott Fitzgerald (1896-1940)

*Type of plot:* Social criticism

*Time of plot:* The 1920's

*Locale:* Europe

*First published:* 1934

### *Principal characters:*

DICK DIVER, a psychologist

NICOLE, his wife

ROSEMARY HOYT, an actress

TOMMY BARBAN, a professional soldier

### *Critique:*

Fitzgerald's reputation rests mostly on *The Great Gatsby*, but in many ways *Tender is the Night* is a more penetrating work. The characters, expatriate Americans wandering from one fashionable place to another in Europe, seem to bear superficially a great resemblance to a common type written about in literature of the twenties, but there is a difference in treatment and significance. Dick and Nicole are well portrayed, Nicole being an especially sympathetic creation. The result is an artistic portrayal of believable people whose experiences add up to a keen analysis of the spiritual disintegration and bankruptcy of an expatriate generation.

### *The Story:*

Rosemary Hoyt was just eighteen, dewy fresh and giving promise of beautiful maturity. In spite of her youth, she was already a famous actress, and her movie, *Daddy's Girl*, was all the rage. She had come to the south of France with her

mother for a rest. Rosemary needed relaxation, for she had been very ill after diving repeatedly into a Venetian canal during the shooting of her picture.

At the beach she met Dick Diver, and suddenly she realized that she was in love. After she became well acquainted with the Divers, she liked Diver's wife Nicole, too. Nicole was strikingly beautiful and her two children complemented her nicely. Rosemary's mother also approved of Dick. When Rosemary attended one of the Divers' famous parties, she told Dick outright that she loved him, but he made light of her declaration.

During the party a Mrs. McKisco saw Nicole behaving hysterically in the bathroom, and on the way home she tried to tell about it. Tommy Barban, a war hero, made her keep silence. Resenting Tommy's interference, Mr. McKisco provoked a quarrel with him. The quarrel ended in a duel in which several shots were exchanged but no one was hurt. Rosemary

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was greatly moved by the occurrence.

Rosemary traveled to Paris with the Divers and went on a round of parties and tours with them. Often she made advances to Dick. He refused, apathetically, until one day a young college boy told of an escapade in which Rosemary had been involved, and then Dick began to desire the young girl. Although their brief love affair was confined to furtive kisses in hallways, Nicole became suspicious.

Abe North, a brawling composer, offended two Negroes and involved a third. While Dick was in Rosemary's hotel room, Abe brought one of the Negroes to ask Dick's help in straightening up the mess. When Dick took Abe to his own room, the Negro stayed in the corridor. The two other Negroes killed him and laid the body on Rosemary's bed. When the body was found, Dick carried it into the hall and took Rosemary's spread into his bathtub to wash it out. Seeing the bloody spread, Nicole broke down and in an attack of hysteria accused Dick of many infidelities. Her breakdown was like the one Mrs. McKisco had previously seen in the bathroom at the party.

Some years before Dick had been doing research in advanced psychology in Zurich. One day in the clinic he had met a pathetic patient, beautiful young Nicole Warren. Attracted to her professionally at first, he later learned the cause of her long residence in the clinic.

Nicole came from a wealthy Chicago family. When she was eleven her mother died, and her father became very close to her. After an incestuous relationship with him, she suffered a breakdown. Her father, too cowardly to kill himself as he had planned, had put her in the clinic at Zurich. For many reasons Dick became Nicole's tower of strength; with him she was almost normal. Finally, motivated by pity and love, Dick married her. For a time he was able to keep her from periodic schizophrenic attacks and the marriage seemed to be a success, aided by the fact that Nicole's family was rich, so rich that Nicole's older sister was able to buy Dick

a partnership in the clinic where Dick had first met Nicole.

For some time after the episode involving Rosemary, Nicole was quite calm, but too withdrawn. Then a neurotic woman wrote her a letter accusing Dick of misdeeds with his women patients. The letter was the working of a diseased mind, but Nicole believed what the writer said and had another relapse. She left her family at a country fair and became hysterical while riding on the ferris wheel.

At one time Dick had shown great promise as a writer and as a psychologist. His books had become standard and among his colleagues he was accounted a genius. It seemed, however, that after Nicole's hysterical fit on the ferris wheel he could do little more real work. For one thing, Nicole was growing wealthier all the time; her husband did not have to work. At thirty-eight, he was still a handsome and engaging man, but he began to drink heavily.

On several occasions Nicole was shamed by her husband's drunken behavior. She did her best to make him stop, and in so doing she began to gain a little moral strength of her own. For the first time since the long stay at the clinic she gradually came to have an independent life outside of Dick's influence.

Dissatisfied with the life he was leading, Dick decided to go away by himself for a while. He ran into Tommy Barban, still a reckless, strong, professional soldier. Tommy had just had a romantic escape from Russia. While still absent from his wife, Dick received word that his father had died.

Going back to America was for him a nostalgic experience. His father had been a gentle clergyman, living a narrow life; but his life had had roots, and he was buried among his ancestors. Dick had been away so long, had lived for so many years a footless, unfettered life, that he almost determined to remain in America.

On the way back to meet his family Dick stopped in Naples. In his hotel he met Rosemary again. She was making an-

other picture, but she managed to find time to see him. Not so innocent now, she proved an easy conquest. Dick also met Nicole's older sister in Naples.

One night Dick drank far too much and became embroiled with a chiseling taxi driver. When he refused to pay an exorbitant fee, a fight broke out and Dick was arrested. The police captain unfairly upheld the taxi driver. Blind with rage, Dick struck a policeman and in return was severely beaten by the Fascist carabinieri. Thinking his eye had been gouged out, Dick got word to Nicole's sister, who brought all her influence to bear upon the consul to have her brother-in-law released.

Back in Zurich, Dick was busy for a time at the clinic. On a professional visit to Lausanne, he learned to his surprise that Nicole's father was there, very near death. When the dying man expressed a wish to see his daughter again, Dick sent for Nicole. Strangely enough, the weak-

ened father still could not face his daughter. In a despairing frenzy he escaped from the hospital and disappeared.

Dick continued to go downhill. He always drank too much. A patient, objecting to the liquor on his breath, created a scene. At last Dick was forced to surrender his partnership in the clinic.

With no job, Dick wandered about restlessly. He and his wife, he realized, had less and less in common. At last, after Dick had disgraced his family many times in drunken scenes, Nicole began to welcome the attentions of Tommy Barban. She confidently looked forward to an independent life with Tommy. She no longer needed Dick.

After the divorce Dick moved to America. Nicole heard of him occasionally. He moved several times to successively smaller towns, an unsuccessful general practitioner.

### THREE MEN IN A BOAT

*Type of work:* Novel

*Author:* Jerome K. Jerome (1859-1927)

*Type of plot:* Comic romance

*Time of plot:* Nineteenth century

*Locale:* England

*First published:* 1889

*Principal characters:*

J., the narrator

HARRIS, his friend

GEORGE, another friend

MONTMORENCY, a dog

#### *Critique:*

*Three Men in a Boat*, which has always been popular with many readers, is a slight tale with only a thin thread of plot. The humor lies in the digressions, which make up the bulk of the book, and in some of the incidents. Jerome had a light and sure touch which only occasionally betrayed him into sentimentality, as when he dealt with a moral fable or attempted a profound look into the meaning of history. In this novel he captured much of the charm of boating on the Thames. The characters are delightfully human.

#### *The Story:*

J., Harris, and George were feeling seedy. They sat around idly in J.'s room discussing their ailments. J., especially, was prone to ailments. Once he had gone through a medical book and discovered that he had all the symptoms of typhoid, cholera, and zymosis; in fact, he had all the ills described except housemaid's knee.

He visited a doctor, intent on giving him practice in diagnosis. After the examination the doctor gave him a prescription for a pound of beefsteak and a pint of bitter beer every six hours. The pre-



scription must have been efficacious; J. was still alive.

The three friends decided they needed a complete change and rest. Various possibilities were suggested, including a sea voyage. J. knew from experience that nearly everyone became sick on sea voyages. He had a friend who paid two pounds and a half in advance for his board during a week's trip. By the end of the week he had eaten so little that the steward had at least two pounds clear. A sea voyage was out. As a compromise, they decided on a boat trip up the Thames to Oxford. Montmorency was opposed to the idea but was outvoted.

They were to start from Kingston. George, who had to work until two on Saturdays, would join them at Chertsey. They discussed sleeping and eating arrangements. Although Harris was doubtful, they agreed to sleep in the boat and cook their own meals. Harris had no poetry in his soul; life in the raw had no appeal for him, for he was the type who always knew the best pub in every town in England.

In making their grocery list, J. remembered the time he was in Liverpool. A friend asked him if he would take two cheeses back with him on the train to London. J. willingly agreed. The train was crowded and he found a seat in a full compartment. One by one the others left, overpowered by the odor, and J. had the compartment to himself all the way to London. After he delivered the cheeses to his friend's wife, she promptly moved into a hotel until her husband could get home. He had to bury them on a deserted beach. That experience showed how careful one should be in selecting provisions.

Although Harris and J. were to get an early start, they overslept. It was well after nine before they got all their rugs and hampers together. Then they could not get a cab. They stood on the sidewalk, attracting a curious crowd of hangers-on who made unkind remarks about their many bundles. At Waterloo

no one could tell them the platform from which their train would leave. Even the district superintendent was vague. They solved the problem by bribing the engineer of a waiting train to take them to Kingston. The engineer agreed because he had no idea where his train was supposed to go anyway. At last the Exeter mail train took them to Kingston.

Harris had had an experience once in finding his way. He bought a map of Hampton Court maze. It looked simple on the map to visit the place and get out again. A number of innocent bystanders trusted him and his map to their sorrow. The worst of it was that the keeper on duty was new and had little idea how to get out. They all waited hours for the old keeper to come back on duty.

The travelers set out upriver from Kingston. Dividing the work evenly, according to J.'s suggestion, Harris sculled, J. steered, and Montmorency was the passenger. All was going well as J. dreamed along. Suddenly Harris threw away his sculls, left his seat, and threw his legs into the air. J. had daydreamed too long; they had run head-on into the tow path. Shortly afterward they picked up George, and the three men in a boat were fairly off.

Their boat had a series of hoops and a canvas roof over them so that they could sleep on board at night. The first time they tried to set up the apparatus, the hoops became tangled. The canvas was even worse. George and Harris stood at the bow to unroll the canvas and stationed J. at the stern to receive the end. Somehow both George and Harris got rolled up in the canvas. J. noticed that they were struggling for a long time, but he faithfully stuck by the stern to receive the end and fasten it. Finally George got his head out and shouted for help. Harris' face was black by the time they got him unwound.

They made tea on a spirit stove. Their method was to put the kettle on and then make sure not to look at it or show any signs of impatience. Usually the method

worked and the kettle boiled. Sometimes they had to make loud remarks about not wanting any tea that meal before the water would get hot enough. Montmorency was hostile toward the kettle. The first time it boiled he took the noise for a challenge and bit the spout. After that he was content merely to growl at the bubbling steam.

They had trouble at times getting water. An old lock tender told them he always used river water. Thinking that boiling the water would make it safe, they tried it once for tea. Just as they were sitting down to tea, a dead dog came floating down the stream.

None of them could cook very well, but George proposed an Irish stew one night. They put potatoes, a peck of peas, two heads of cabbage, some bacon, and whatever else they could find in the pot. George, rummaging for ingredients, expounded the theory that an Irish stew was a handy dish because it got rid of all the leftovers. Montmorency watched the proceedings with interest. When he understood the theory, he trotted off on his own foraging trip. He proudly brought back a dead rat as his contribution.

At Streatley they hired a washerwoman to do their laundry. The original idea had been to do their own washing in the Thames, but that idea had not been successful; the clothes caught all the silt in the river. The woman charged them a triple rate for what was scarcely an or-

dinary washing job. It was more in the nature of excavating.

Near Wallingford, George and J. stopped at an inn which displayed an enormous trout in a glass case. One by one each of the local hangers-on told them how he had caught the big fish. When the landlord came in, he laughed at the wild claims; he himself had caught it when he was a boy. George, excited, climbed up on a chair for a closer look. The chair slipped, George clutched, and the glass case came down. Amid the broken glass on the floor lay the broken trout. It was not stuffed; it was made of plaster of Paris.

On the way downstream from Oxford the weather was bad. To while away a rainy evening they played cards, but they had to quit because George won fourpence. They finally grew so bored that Harris and J. asked George to play his banjo and sing.

They finally gave up their trip. Leaving the boat at Pangbourne, they took a train to London. At a select French restaurant they had a light dinner and left an order for a late supper. Then, boating clothes and all, they went to the Alhambra. There was some difficulty getting in because of their wet flannels, but they persevered. Then, after a hearty supper, they watched in comfort the rain outside. Harris thought they were three men well out of a boat.

## THE THREE SISTERS

*Type of work:* Drama

*Author:* Anton Chekhov (1860-1904)

*Type of plot:* Impressionistic realism

*Time of plot:* Nineteenth century

*Locale:* Russia

*First presented:* 1901

*Principal characters:*

ANDREY PROZOROV, a student

NATASHA, his fiancée, afterwards his wife

OLGA,

MASHA, and

IRINA, his three sisters

FYODOR KULIGIN, husband of Masha

ALEXANDR VERSHININ, a battery commander  
BARON TUSENBACH, a lieutenant  
VASSILY SOLYONY, a captain  
IVAN TCHEBUTYKIN, an army doctor

### *Critique:*

*The Three Sisters* is a good example of Chekhov's feeling for people. His male characters are inclined to be weak-willed, incapable of acting, much as Tchebutykin, the old army doctor, and Andrey are throughout the play. On the other hand, his women are likely to be stronger, if only because they live on dreams or hopes, like the three sisters, or Natasha. Yet Chekhov never makes fun of these people; he feels for them with a deep tolerance for human frailty and a hatred of ugly conditions. While the over-all effect of the situation in which the three sisters find themselves is pessimistic, Vershinin provides the leavening that Chekhov always uses to show that, though this world is sad, there is usually someone who thinks that it will be brighter sometime; perhaps not while we live, but sometime.

### *The Story:*

On Irina's name-day, her friends and family called to wish her happiness. It was exactly one year after the death of their father, who had been sent from Moscow eleven years before to this provincial town at the head of a brigade. Irina and Olga longed to go back to Moscow, and Masha would have liked to go too, except that she had married Kuligin, whom she once thought the cleverest of men. They all pinned their hopes on their brother Andrey, who was studying to become a professor.

An old army doctor, Tchebutykin, brought Irina a samovar because he had loved her mother. Masha's husband gave her a copy of the history of the high school in which he taught; he said he wrote it because he had nothing better

to do. When Irina told him that he had given her a copy for Easter, he merrily handed it over to one of the army men who was calling. Tusenbach and Solyony quarreled half-heartedly because Tusenbach and Irina had decided that what they needed for happiness was work. Tusenbach had never done anything but go to cadet school, and Irina's father had prepared his children only in languages. Both had a desire to labor hard at something.

Vershinin, the new battery commander, came to call, reminding the girls that he had lived on the same street with them in Moscow. When he praised their town, they said they wanted to go to Moscow. They believed that they had been oppressed with an education which was useless in a dull provincial town. Vershinin thought that for every intelligent person then living, many more would appear later on, and that the whole earth would be unimaginably beautiful two or three hundred years hence. He thought it might be interesting to relive one's life to see if one could improve on the first version.

Natasha came in while they were still sitting at the dinner table. Olga criticized her dress and the men began to tease her about an engagement. Andrey, who could not stand having her teased, followed her out of the room and begged her to marry him. She accepted.

After their marriage Andrey lost any ambition he ever had to become a professor and spent much of his time gambling in order to forget how ill-bred, rude, and selfish Natasha really was. Irina, meanwhile, had taken a job in the telegraph office and Olga was teaching in the

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high school. Tired when they came home at night, they let Natasha run the house as she pleased, even to moving Irina out of her own bedroom so that Natasha and Andrey's baby could have it.

Vershinin had fallen in love with Masha, though he felt bound to his neurotic wife because of his two daughters. Kuligin realized what was going on but cheerfully hoped Masha still loved him.

Tusenbach, afraid that life would always be difficult, decided to give up his commission and seek happiness in a workingman's life. Vershinin was convinced that by living, working, and struggling we create a better life all the time. Since his wife periodically tried to commit suicide, he did not look for happiness for himself but for his descendants.

Andrey asked Tchebutkyin to prescribe for his shortness of breath, but the old doctor swore he had forgotten all the medical knowledge he had ever known.

Solyony fell in love with Irina, who would have nothing to do with him. He declared that he would have no happy rivals.

One night all gathered to have a party with some mummers who were to come in. Natasha, however, decided that the baby was not well and called off the party at the last minute. Then Protopopov, the Chairman of the Rural Board, came by with his carriage to take Natasha riding while Andrey sat reading in his room.

A short time later fire destroyed part of the town. Olga gave most of her clothes to those whose homes had been burned and, after the fire, invited the army people to sleep at the house. Natasha berated Olga for letting her old servant sit in her presence and finally suggested that Olga herself move out of the house. The old doctor became drunk because he had prescribed incorrectly for a woman who had died. After the fire people wanted him to help them, but he could not. In disgust, he picked up a clock and smashed it.

Masha, more bored than before, gave up playing the piano. She was disgusted,

too, because Andrey had mortgaged the house in order to give money to Natasha. Everyone but he knew that Natasha was having an affair with Protopopov, to whose Rural Board Andrey had recently been elected.

Irina, at twenty-four, could not find work to suit her, and she believed she was forgetting everything she had ever known. Olga persuaded her to consider marrying Tusenbach, even if he was ugly; with him Irina might get to Moscow.

Masha confessed that she was in love with Vershinin and that he loved her, though he was unable to leave his children.

Andrey berated his sisters for treating his wife so badly and then confessed that he had mortgaged the house which belonged to all four of them. He had so hoped they could all be happy together.

Irina heard a report that the brigade would move out of town. If that happened, they would have to go to Moscow because no one worth speaking to would be left.

On the day the first battery was to leave, the officers came to say their farewells to the sisters. Irina had heard of an incident the day before which the old doctor dismissed as not worth talking about. Kuligin, however, told her that Tusenbach and Solyony had had words because both of them were in love with her and she had promised to marry Tusenbach. Kuligin eagerly anticipated the departure of the brigade because he hoped Masha would then again turn to him. Masha was bored and spiteful. She felt that she was losing, bit by bit, the small happiness she had.

Andrey wondered how he could love Natasha when he knew she was so vulgar. The old doctor claimed that he was tired of their troubles, and he advised Andrey to walk off and never look back. But the doctor, who was to be retired from the army in a year, planned to come back to live with them because he really loved them all.

Irina hoped to go off with Tusenbach.

Olga intended to live at the school of which she was now headmistress. Natasha, expecting to be left in sole charge of the house, planned all sorts of changes to wipe away the memory of the sisters' having been there. Andrey wondered how his children could possibly overcome the deadening influence of their mother's vulgarity.

After Tusenbach had fought a duel with Solyony, Tchebutykin returned to tell them that Tusenbach had been killed. So the sisters were left alone with their misery, each thinking that she must go on with her life merely to find out why people suffer so much in a world that could be beautiful.

## THROUGH THE LOOKING GLASS

*Type of work:* Imaginative tale

*Author:* Lewis Carroll (Charles Lutwidge Dodgson, 1832-1898)

*Type of plot:* Fantasy

*Time of plot:* Nineteenth century

*Locale:* The dream world of an imaginative child

*First published:* 1871

### *Principal characters:*

ALICE, a fanciful child

DINAH, a cat

THE BLACK KITTEN

THE WHITE KITTEN

THE WHITE KING AND QUEEN

THE RED KING AND QUEEN

GNAT

TWEEDLEDUM AND TWEEDLEDEE

HUMPTY DUMPTY

THE LION AND THE UNICORN

THE WHITE KNIGHT AND THE RED KNIGHT

### *Critique:*

A continuation of the adventures of Alice in the marvelous country of Wonderland, this story takes her into Looking-Glass Land, filled with talking insects and live chessmen. Although the story may perhaps be a gentle satire on mid-Victorian life and customs, it is primarily a children's fantasy and the reader need not look for nor concern himself with deeper meanings. Alice undoubtedly led a lonely and sometimes confusing life, and we delight with her in her new, though peculiar, friends. Indeed, we must envy the real Alice, a little girl who could inspire such wonderful stories.

### *The Story:*

Alice was sure the whole thing was not the white kitten's fault. It must surely have been the fault of the black kitten. For Dinah, the mother cat, had been

washing the white kitten's face when it happened; she certainly had had nothing to do with it. But the mischievous black kitten had been unwinding Alice's yarn and in all ways acting naughty enough to cause the whole strange affair.

While the black kitten curled up in Alice's lap to play with the yarn, Alice told it to pretend that the two of them could go right through the mirror and into Looking-Glass House. As she talked, the glass grew all misty and soft, and in a moment Alice was through the mirror and in the Looking-Glass room. The place was very strange, for although the room looked just the same as the real room she had seen in the mirror, the clock and the fire and the other things in the room seemed to be alive. Even the chessmen, for Alice loved to play chess, were alive.

When Alice picked up the White

Queen and set her on the table, the White Queen screamed in terror, thinking that a volcano had shaken her about. The White King had the same fear, but he was too astonished to cry out. They seemed not to see or hear Alice, and even though she wanted to stay and watch them and read the king's rather funny poetry, she felt she must look at the garden before she had to go back through the Looking Glass. When she started down the stairs, she seemed to float, not even once touching the steps.

In the garden every path Alice took led her straight back to the house. She asked Tiger Lily and Rose and Violet whether there were any other people in the garden; she hoped they might help her find the right path. The flowers told her there was only one, and Alice found her to be the Red Queen—but a very strange chess figure, for the Red Queen was taller than Alice herself. As Alice walked toward the Red Queen, she once more found herself back at the door of the house. Then Alice figured out that in order to get to any place in this queer land one must walk in the *opposite* direction. Doing so, she came face to face with the Red Queen.

The queen took Alice to the top of a hill. There, spread out below them, was a countryside that looked like a large chessboard. Alice, delighted, said that she would love to play on this board. Then the Red Queen told her that they would play and that Alice could be the White Queen's Pawn. They would start on the Second Square and—but at that moment the Red Queen grabbed Alice's hand and they started to run. Alice had never run so fast in her life, but even though she was breathless from such fast running the things around them never changed a tiny bit. When they finally stopped running, the queen told Alice that in this land one had to run as fast as she could to stay in the same place and twice as fast as she could to get somewhere else. Then the queen showed Alice the pegs in the Second Square and

told her how to move. At the last peg the Red Queen disappeared, leaving Alice alone to continue the game.

Alice started to run down the hill. The next thing she knew she was on a train filled with insects and having quite an unpleasant time because she did not have a ticket. All of the insects talked unkindly to her, and to add to her discomfort the train jumped over the brook and took them all straight up in the air. When she came down, she was sitting under a tree, talking to a Gnat. Gnat was as big as a chicken but very pleasant. He told her about the other insects that lived in the woods; then he too melted away and Alice had to go on alone.

Turning a corner, she bumped into two fat little men, called Tweedledum and Tweedledee, the funniest little creatures she had ever seen. Everything they said seemed to have two meanings. It was fun to listen to the merry little men as they recited a long poem about a Walrus and a Carpenter and some Oysters. While they were explaining the poem to Alice, she heard a puffing noise, like the sound of a steam engine. Tweedledee told her it was the Red King snoring. Sure enough, they found him asleep. Tweedledee told Alice that the Red King was dreaming about her and that if he stopped dreaming Alice would be gone for good. Alice cried when they told her she was not real but only a part of the Red King's dream.

As she brushed her tears away, she saw Tweedledum staring in terror at something on the ground. It was an old broken rattle, over which the two foolish men got into a terrible fight. That is, they *talked* a terrible fight, but neither seemed very anxious to have a real battle. The Crow flew over and frightened them so that the funny men ran away into the wood. Alice ran too, and as she ran she saw a shawl blowing about.

Alice, looking for the owner of the shawl, saw the White Queen running toward her. The White Queen was a very queer person; she lived backward



and remembered things *before* they happened. For example, she hurt *before* she pricked her finger. While the queen was telling these strange things to Alice, the queen turned into a Sheep and was in a shop with Alice. It was a very curious shop, the shelves full of things that disappeared when Alice looked at them. Sometimes the boxes went right through the ceiling. Then Sheep gave Alice some needles and told her to knit.

As she started to knit, the needles became oars and she found herself and Sheep in a little boat rowing in a stream. The oars kept sticking in the water. Sheep explained that the crabs were catching them. Alice picked some beautiful, fragrant rushes that melted away as soon as she picked them. Soon, to her surprise, the river and boat vanished, and Alice and Sheep were back in the shop. She bought an egg, even though in this shop two were cheaper than one, but when she started to get the egg, as Sheep would not reach it for her, the egg began to grow larger and larger and more and more real, with eyes, a nose, and a mouth. Then Alice could tell as plain as day that the egg was Humpty Dumpty.

She had a queer conversation with Humpty Dumpty, a conversation all filled with riddles. They took turns at choosing the topic to talk about, but most of the subjects turned into arguments, even though Alice tried hard to be polite. Humpty Dumpty explained to Alice what the "Jabberwocky" poem meant, the one she had seen in the White King's book. Then, while reciting another poem, he stopped right in the middle, saying that was all. Alice thought it very queer but did not tell Humpty Dumpty so. She thought it time for her to leave, but as she walked away there was a terrible crash that shook the whole forest.

Thousands of soldiers and horses came rushing toward her, the riders constantly falling off their horses. Frightened, she escaped from the wood into the open. There she found the White King, who told her that he had sent the soldiers and

horses and that the loud crash she had heard was the noise of the Lion and Unicorn fighting for the crown. She went with the king to watch the fight, which was indeed a terrible one. It was really silly of them to fight for the crown, since it belonged to the White King and he had no notion of giving it away. After the fight Alice met the Unicorn and the Lion. At the king's order she served them cake, a very strange cake which cut itself when she carried the dish around.

A great noise interrupted the party. When it stopped Alice thought she must have dreamed the whole thing until the Red Knight came along, followed soon by a White Knight. Each claimed her as a prisoner. Alice thought the whole business silly, since neither of them could do anything except fall off his horse and climb back on again, over and over and over. At last the Red Knight galloped off and the White Knight told her that she would be a queen as soon as she crossed the next brook. He was supposed to lead her to the end of the wood, but she spent the whole journey helping him back on his horse each time he fell off. The trip was filled with more queer conversation. By that time Alice was used to strange talk from her Looking-Glass friends. At last they reached the brook. The knight rode away and Alice jumped over the brook and into the last square of the chess board. To her delight, when she reached that square she felt something tight on her head—a crown! She was a queen.

Soon she found the Red Queen and the White Queen confronting her, very cross because she also thought she was a queen. They gave her a test for queens which she must have passed, for before long they were calling her "Your Majesty," and inviting people to a party which she was to give. The Red and the White Queens went to sleep after a time. Alice watched them until they disappeared. Then she found herself before a doorway marked "Queen Alice." All of her new friends were there, including the queens

who had just vanished. The party was the most amazing experience of all. Puddings talked, guests poured wine over their heads, and the White Queen turned into a leg of mutton. Alice was exasperated, so much so that she seized the tablecloth and jerked it and everything on it to the floor. Then she grabbed the

Red Queen and shook her as she would a kitten. But what was this? It was a kitten she was shaking, the black kitten.

Alice talked to Dinah and both the kittens about the adventure they had all had, but the silly kittens did nothing but purr.

## THYESTES

*Type of work:* Drama

*Author:* Lucius Annaeus Seneca (c. 4 B.C.-A.D. 65)

*Type of plot:* Tragedy of revenge

*Time of plot:* The Heroic Age

*Locale:* Greece

*First presented:* c. A.D. 60

*Principal characters:*

ATREUS, King of Argos

THYESTES, his brother

THYESTES' THREE SONS

### *Critique:*

The most fiendish revenge play in the history of drama is this Senecan tragedy, the gruesome story of a banquet at which the father partakes of his own children. The play is also a landmark in dramatic history, for it was the model of many revenge plays appearing in the sixteenth and seventeenth centuries in English drama. As such, it was the forerunner of Thomas Kyd's *The Spanish Tragedy*, Shakespeare's *Hamlet*, Chapman's *Revenge of Bussy D'Ambois*, and Webster's *The Duchess of Malfi*. Seneca was not the first ancient author to make use of the Thyestes legend. It had been used by Sophocles, Euripides, Ennius, and Accius. None of the versions by those authors have, however, survived the years, and we do not even have enough information about them to compare the treatment by those authors with that of Seneca.

### *The Story:*

Megaera, one of the Furies, summoned the ghost of Tantalus to return from Hades to Argos, where Tantalus in life had been king, to watch revenge, hate, and havoc spread across that kingdom. Tantalus was hesitant because of the part

he had played in the story of his royal house, but Megaera forced him to witness the fate of his descendants.

The grandsons of Tantalus, the sons of Pelops, whom Tantalus had sacrificed to the gods, were at war with one another. The oldest of Pelops' sons, Atreus, was the rightful ruler of Argos, but his brother, Thyestes, had seduced Atreus' wife and carried her away. With them they took the golden ram, the symbol of power held by the ruler of the kingdom. Civil war broke out, and Thyestes was defeated. After his defeat he was exiled by Atreus.

But exile was not sufficient punishment for Thyestes. The fierce hatred of Atreus, burning over his brother's crimes and his own misfortune in the loss of his wife, demanded greater revenge. A tyrant who believed that death was a comfort to his subjects, Atreus brooded over fierce and final vengeance upon his younger brother. He felt that no act of revenge could be a crime when committed against a man who had worked against him as his brother had. Moreover, he felt that he, as a king, could do as he wished; private virtues were not for rulers.

When an attendant suggested that

Atreus put Thyestes to the sword, Atreus said that death was only an end. He wanted Thyestes to suffer even greater torture. The punishment Atreus finally hit upon was a scheme to feed Thyestes' own children to him at a banquet.

Atreus took the first step toward accomplishing his revenge. He sent his own sons, Agamemnon and Menelaus, as emissaries of good will to Thyestes and asked the exile, through them, to return to a place of honor at his brother's side. Fearing that his sons, forewarned, might lack the discretion needed to act as friendly ambassadors, he did not tell them the part they were playing in his scheme of revenge.

Thyestes, trusting the king, returned to Argos with his three sons, including one named Tantalus, after his great-grandfather of famous memory. But when he looked again at familiar landscapes, Thyestes felt a sense of foreboding. His footsteps faltered, and his sons noted his apparent unwillingness to return. The offer of peace and half the kingdom seemed to Thyestes unlike his brother's earlier hatred and fury. He felt that there had been too much hate and bloodshed between them for real peace. But his sons, silencing his doubts, led him on to the court of Atreus.

Atreus, overjoyed to see his brother and nephews in his power and apparently unmindful of the revenge plotted against them, concealed his hatred and welcomed them to the kingdom once again.

Atreus announced a great feast to celebrate his brother's homecoming. Then, taking the three sons of Thyestes aside, he led them to a grove behind the palace and there slew them with all the ceremony of a sacrifice to the gods. The first he stabbed in the neck, the second he decapitated, and the third he killed by a thrust through the body. The boys, knowing that appeals were useless, suffered death in silence. Atreus drew off their blood and prepared the carcasses like so much beef. The limbs he quartered and placed upon spits to roast; the bodies he hacked into small

pieces and placed in pots to boil.

The fire seemed reluctant to burn as an accomplice to his deed, but Atreus stood by and acted as cook until the ghastly banquet was ready. As he cooked, the sky grew dark and an unnatural night settled across the face of the earth. The banquet prepared, Atreus felt that he was the equal of the gods themselves.

The feast began. After the banquet had progressed to the point that the guests were gluttoned by all they had eaten, Atreus prepared for Thyestes a drink of wine and blood drained from the bodies of Thyestes' sons.

All the while a premonition of evil hung like a cloud in the back of Thyestes' mind. Try as he would, he could not be gay and enjoy the feast, for vague terrors struck at his heart. When Atreus gave him the cup of blood and wine, he could not lift it to drink at first, and when he did try to drink the wine seemed to roll around the brim of the cup rather than pass through his lips. Filled with sudden fears, Thyestes demanded that Atreus produce his sons.

Atreus left and returned with the heads of the three sons on a platter. Thyestes, chilled with horror at the sight, asked where the bodies were. He feared that Atreus had refused them honorable burial and had left them for the dogs to eat. Atreus told Thyestes that he had eaten his own children. Then Thyestes realized why unnatural night had darkened the skies.

Still Atreus was not satisfied. He felt disappointed that he had not planned to force Thyestes to drink some of his children's blood while they were yet alive. The king bragged of what he had done and described how he himself had committed the murders and spitted the meat before the fires.

Atreus, enjoying his revenge, could never believe that the greatest weight upon Thyestes' mind was regret that he had not thought of such revenge and caused Atreus to eat of his own children.



## TIMON OF ATHENS

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Tragedy of delusions

*Time of plot:* Fourth century B.C.

*Locale:* Athens and the nearby seacoast

*First presented:* c. 1605-1608

### *Principal characters:*

TIMON, an Athenian lord

FLAVIUS, his faithful steward

APEMANTUS, Timon's candid friend

ALCIBIADES, an Athenian general

### *Critique:*

Shakespeare did not finish *Timon of Athens*. Perhaps he was able to see that this bitter play, which was another of his dramatic commentaries on enormities brought about by ingratitude, was too stark in its contrasts and too obviously moralistic ever to be successful with the public. There is no neutral ground here to which one can retreat to draw his breath: the good are almost impossibly good, the bad are unbelievably bad. Shakespeare derived the plot from the life of Mark Antony in North's *Plutarch's Lives*, as well as from Lucian's dialogue, *Timon*, which was available to him in Latin and French.

### *The Story:*

In Athens, the house of Timon, a wealthy lord of the city, was the scene of much coming and going. Poets, artists, artisans, merchants, politicians, and well wishers in general sought the friendship and favors of a man whose generosity knew no bounds. While waiting to speak to Timon, a poet disclosed his vision to an artist: Timon was depicted as the darling of Dame Fortune, and his friends and acquaintances spared no effort in admiring his favored position. But, so went the vision, Fortune turned and Timon tumbled into penury, his friends doing nothing to comfort him.

Timon joined the crowd of suitors in his reception chamber. When a messenger reported that Ventidius, his friend, had been jailed for a debt, Timon prom-

ised to pay the debt and to support Ventidius until he became solvent again. An old man complained that one of Timon's servants had stolen the heart of his only daughter. Timon promised to match the girl's dowry with an equal sum. Then he received the poet and the painter and the jeweler graciously, accepting their shameless flattery. Apemantus, a crudely candid friend, declared broadly that these flatterers and seekers of bounty were a pack of knaves. Alcibiades, a great military leader, came with a troop of followers to dine with Timon. As all prepared to feast at Timon's bounteous table, Apemantus cursed them roundly.

A great feast was served to the accompaniment of music. Ventidius, having been freed from jail, offered to repay the money spent in his behalf, but Timon declared that friendship would not allow him to accept Ventidius' money. When Apemantus warned Timon that men will readily slay the man whose food and drink they consume, Timon expressed his gratitude at having so many friends to share his generosity; he wished, however, that he might be poorer in order that these good friends might know the joy of sharing their largess with him. Timon's eyes filled with tears, so overcome was he by the sentiments of friendship, as a group of costumed Athenian ladies presented lavish gifts to him from men of wealth. Timon then presented rich gifts to his departing friends. Flavius, his steward, observed that his master's

infinite generosity had almost emptied his coffers. Timon told Apemantus that he would give him gifts, too, if he would cease railing at these felicities of friendship.

Before long Timon was reduced to insolvency and near beggary. A senator to whom he owed a great sum of money sent his servant to collect. Other servants of Timon's creditors had gathered in front of his house. Timon, who had never given Flavius a chance to explain that there was no more money, asked the steward the reason for the crowd outside. When Flavius told him the truth, Timon ordered the sale of all his lands. Flavius disclosed that the lands had been sold or mortgaged. Timon, refusing to share Flavius' alarm, declared that he now had the chance to test his friends. He directed his servants to borrow money from his friends Lucius, Lucullus, and Sempronius. Then they were to go to the senators and borrow more. Flavius disclosed that he had already tried without success to borrow from these sources. Timon made excuses for them, however, and suggested that the servants try Ventidius, who had recently come into a large fortune.

The servant who went to Lucullus was told that times were difficult and that Timon's friendship was not sufficient security for a loan. When Lucullus offered the servant a bribe to say that he had been unable to see Lucullus, the servant, horrified, threw down the bribe money and departed in disgust. Lucius claimed that he, needing money, had hoped to borrow from Timon. A third servant went to Sempronius. Upon learning that Timon had been denied a loan by Lucullus, Lucius, and even by Ventidius, Sempronius, pretending to be hurt that Timon had not sent to him first, also refused.

As Timon continued to be importuned by his creditors' servants, he went out in a rage and bade them cut what he owed their masters out of his heart. Still enraged, he directed Flavius to invite all of his creditors to a feast.

Alcibiades, meanwhile, pleaded in the

senate for the remission of the death sentence on a veteran soldier who had committed murder. The senators, deaf to his arguments that the man had killed in self-defense, persisted in their decision. When Alcibiades continued his plea, the senators sentenced him, on pain of death, to be banished from Athens.

At Timon's house, tables were arranged as though for a great banquet. Timon's guests, apologizing profusely for their inability to honor his requests for money, appeared in expectation of a lavish banquet. When Timon bade them eat, they discovered that the covered dishes were filled with warm water. Timon then cursed them for what they were, threw the water in their faces, and drove them out of his house.

A confirmed misanthrope, Timon left Athens. For the moment he focused all of his hatred on Athens and her citizens, but he predicted that his curses would eventually encompass all mankind. Flavius, meanwhile, announced to his fellow servants that their service in Timon's house had come to an end; what little money he had, Flavius shared with his fellows. He pocketed his remaining money and declared his intentions of seeking out his old master.

One day Timon, who was living in a cave near the seashore, dug for roots and discovered gold. As he was cursing the earth for producing this root of all evil, Alcibiades appeared, accompanied by his two mistresses. Timon cursed the three and told them to leave him. When Alcibiades disclosed that he was on his way to besiege Athens, Timon gave him gold and wished him every success. He also gave the two women gold, after exhorting them to infect the minds and bodies of all men with whom they came in contact. When Alcibiades and his troops marched away, Timon continued to dig roots for his dinner.

Apemantus appeared to rail at Timon for going to the opposite extreme from that which had caused his downfall. He declared that wild Nature was as cruel

as men, that Timon, therefore, would do well to return to Athens and flatter men who were still favored by Fortune. After Apemantus had left, a band of cutthroats, having heard that Timon possessed a great store of gold, went to the cave. When they told Timon that they were destitute, he threw gold at them and ordered them to practice their malign art in Athens. So bitter were Timon's words that they left him, determined to abandon all violence.

Flavius, finding the cave, wept at the pitiful state to which his master had fallen. Timon, at first rude to his faithful steward, was almost overcome by Flavius' tears. He gave Flavius gold, wished him well, and admonished him to succor only dogs.

The reports of Timon's newly found wealth having reached Athens, the poet and the painter went to his cave. He greeted them sarcastically, praised them for their honesty, and gave them gold to use in destroying other sycophants and flatterers. Flavius returned, accompanied by two senators. The senators, apologiz-

ing for the great wrongs done Timon, offered to lend him any amount of money he might desire. They promised him, furthermore, command of the Athenian forces in the struggle against Alcibiades. Timon wished a plague on both Athens and Alcibiades. His prescription to the Athenians for ending their troubles was that they come to the shore and hang themselves on a tree near his cave. When he retreated into his cave, the senators, knowing their mission fruitless, returned to Athens.

In Athens, the senators begged Alcibiades to spare the city because its importance transcended the petty griefs of an Alcibiades or a Timon. Alcibiades agreed to spare Athens only on the condition that those who had offended him and Timon should be punished. As the city gates were opened to the besiegers, a messenger reported that Timon was dead. Alcibiades read Timon's epitaph, copied by the messenger. It reaffirmed Timon's hatred of mankind and expressed his desire, in death, that no one pause at his grave.

### 'TIS PITY SHE'S A WHORE

*Type of work:* Drama

*Author:* John Ford (1586-1640?)

*Type of plot:* Horror tragedy

*Time of plot:* Renaissance period

*Locale:* Parma, Italy

*First presented:* c. 1624

#### *Principal characters:*

FLORIO, a citizen of Parma

GIOVANNI, his son

ANNABELLA, his daughter

PUTANA, her duenna

DONADO, another citizen of Parma

BERGETTO, his foolish nephew

SORANZO, a nobleman

GRIMALDI, a Roman gentleman

VASQUES, Soranzo's servant

RICHARDETTO, a supposed physician

HIPPOLITA, his wife

FRIAR BONAVENTURA, Giovanni's tutor and confessor

#### *Critique:*

Poetically, John Ford followed closely the magnificent tradition established by

Shakespeare and Webster, but the vehicles for his poetry were marked by



Caroline decadence. Perhaps Burton's *Anatomy of Melancholy* (1621) led Ford to probe the more obscure aspects of human relationships. In *'Tis Pity She's a Whore*, the main plot is concerned with brother-sister incest. Surely Ford grew too expansive in plotting this play, for the several substantial subplots anticipated early in the drama fade out somewhat indecisively. The intensity of the main plot, while it may have drawn Ford away from his original intentions, compensates for the resulting inconclusiveness of structure.

### *The Story:*

In Parma a brilliant young gentleman named Giovanni fell in love with his sister Annabella. Maddened by his passion, Giovanni went to his tutor, Friar Bonaventura, for advice and shocked the friar by his use of fallacious arguments to justify his unnatural love. The friar, deploring Giovanni's willingness to ignore religious and moral strictures on such a love, advised the youth to remain in his room for a week, at the end of which time he surely would realize the enormity of his passion.

When Grimaldi, a Roman gentleman, and Vasques, servant of Soranzo, met in front of Florio's house, Vasques thrashed Grimaldi. Florio, the father of Giovanni and Annabella, accompanied by Donado and Soranzo, came upon the fracas and separated the antagonists. Soranzo explained to Florio that Vasques was disturbed because Grimaldi, obviously an inferior man to the noble Soranzo, was competing with Soranzo for the hand of Annabella.

During the street disturbance Annabella and her duenna, Putana, appeared on the balcony. Putana pointed out to Annabella that she was being fought over, that she should be proud to have two such excellent suitors. Although Putana especially praised Soranzo, Annabella was plainly not interested. As they stood on the balcony Bergetto, the foolish nephew of Donado, passed by and

declared his intention of winning the hand of Annabella.

Giovanni, returning from his talk with the friar, approached and entered the house. Annabella, not recognizing him at first, praised his manly beauty. Then, realizing who he was, she hastened into the house to join him and to comfort him in the melancholy from which he appeared to suffer.

Giovanni despaired. The more he strove to forget his love for Annabella, the more he seemed to love her. When Annabella joined him, no longer able to contain his maddening obsession, he confessed his love. Then he offered her his dagger and begged her to love him or to end his life. Annabella expressed dismay at Giovanni's revelation. He assured her that the Church had approved of his love for her. She then revealed that she loved him with equal passion.

Donado, in the meantime, advanced the cause of his nephew Bergetto. Florio, pleased by Donado's promise to leave the youth a fortune, said that the final choice must be left to Annabella herself.

After Giovanni and Annabella had consummated their love, he expressed the jealous fears of a lover. Annabella assured him that she found her suitors repulsive. When Giovanni had left her, Annabella was introduced to Richardetto, a supposed doctor, and his niece Philotis, who carried a lute. Florio had retained the doctor because Annabella appeared to him to be sickly.

Meanwhile Soranzo, distracted in his love for Annabella, was confronted by Hippolita, a woman he had wronged. She told him that her husband was dead and that he must fulfill his promise to marry her now that she was a widow. Soranzo, preoccupied with his love for Annabella, dismissed her. Vasques encouraged Hippolita, however, by telling her that perhaps Soranzo would be more amenable another day. Hippolita then tried to enlist Vasques' aid in a plot to avenge herself on Soranzo. Vasques pretended to become her accomplice.

Richardetto privately informed Philotis that during a journey away from home he had had his death reported so that he might return to Parma in disguise and discover the adulterous activities of his wife Hippolita. Grimaldi asked Richardetto for a love potion which would win Annabella's love. Richardetto, after assuring Grimaldi that Soranzo was his only rival, promised to provide him with a poison for his rapier so that he might mortally wound Soranzo in a fight.

The foolish Bergetto, meanwhile, continued his silly courtship of Annabella. Donado, after reading an inane letter Bergetto had written to Annabella, advised his nephew to remain indoors lest his idiocy get him into trouble. After Donado left, Bergetto went with his servant Poggio to see a prodigious horse in a side show.

When Giovanni revealed the state of his affair with Annabella, the friar, shocked because the youth had refused to heed his warnings, decided to visit Annabella.

At Florio's house Donado presented an acceptable letter, allegedly written by Bergetto, to Annabella. She expressed no interest. When her father suggested that she send an heirloom ring to Bergetto, she had to admit that Giovanni had taken it to wear. Quite frankly, she told Donado that it would be impossible for her ever to love Bergetto. Bergetto alived with word that he had allowed himself to be thrashed in the street and that a doctor newly arrived in Parma had ministered to his wounds. Bergetto also disclosed that he had been charmed by the doctor's niece, who had kissed him. Donado, accepting defeat, asked Annabella to keep as a marriage gift a jewel that he had given her as a courtship token from Bergetto. Later, encountering his sister alone, Giovanni jealously commanded her to return the jewel.

Florio next chose Soranzo as the suitor most acceptable to him. Annabella disclosed to Soranzo that she was determined to remain a maid, but that if she

ever married it should be to Soranzo. Giovanni listened secretly to the conversation in order to convince himself of her fidelity to him. As Annabella and Soranzo talked, the girl was suddenly taken sick.

Later, when Putana told him that Annabella was with child, Giovanni directed Putana to admit no doctor to his sister and to tell Florio that Annabella had merely suffered from indigestion. In the meantime Florio, conferring with Richardetto about his daughter's health, learned that Annabella suffered nothing more than ills common to young womanhood and that she should be married. Florio, ignorant of Annabella's refusal of Soranzo, decided that Soranzo and his daughter should be married by Friar Bonaventura immediately. Giovanni, meanwhile, conducted the friar to the house, ostensibly to give spiritual comfort to his sister. Richardetto, having learned of Florio's plans for the marriage of Soranzo and Annabella, gave Grimaldi the promised poison.

Annabella, in her chamber, confessed to the friar and, fearful of eternal damnation, agreed to his suggestion that she marry Soranzo immediately. Soranzo was called and, in the friar's presence, the pair made their betrothal vows. The wedding ceremony was to take place in two days' time. Vasques, pretending to be Hippolita's ally, reported that Soranzo would marry Annabella.

Grimaldi waited outside the monastery for the arrival of Soranzo and Annabella. Bergetto and Philotis, sent by Richardetto, also went to the monastery to be married. In the dark Grimaldi mistook Bergetto for Soranzo and mortally wounded the silly youth.

Having murdered Bergetto, Grimaldi took refuge in the house of the cardinal, who, confronted by Donado, Florio, Richardetto, and police officers, disclosed that he already knew of Bergetto's death. Grimaldi, confessing to the murder, insisted that he had mistaken one man for another. The cardinal declared that Gri-

maldi, because of his noble Roman blood, would be protected by the Church. Donado and Florio, deploring what seemed to them a gross injustice, left the cardinal's house.

Two days later Soranzo and Annabella were married. Giovanni, racked by jealousy and grief, refused to drink a health to the newlyweds. His slight was overlooked, however, when Hippolita, disguised, arrived with some masked maidens to present a masque in honor of Annabella. Hippolita, joining the hands of the couple, called for a cup of wine to drink their health. Vasques handed her a poisoned cup intended for Soranzo. After Hippolita had drunk the fatal potion, Vasques revealed his trickery. Hippolita died cursing the marriage. The friar expressed to Giovanni his fear of that omen of blood at the marriage feast.

When Soranzo, having discovered his wife's pregnancy, berated her viciously, Annabella tortured him with words of praise for the father of her unborn child. Soranzo, threatening to kill her if she did not disclose the identity of her lover, drew his sword. Vasques entered and calmed his master; he advised Soranzo to be gentle with Annabella and to let his servant seek out the lover. Soranzo then turned to Annabella and apologized for his brutality, declaring that one must have compassion for weaknesses of the flesh.

Vasques tricked Putana into telling him about Annabella's love for her brother. When Putana had declared that Giovanni was the father of Annabella's child, Vasques called in a band of ruffians and at his command they gagged Putana and carried her away to put out her eyes. Meeting Giovanni, Vasques told him that Annabella was alone in her

chamber and suggested that he go to her.

Annabella, filled with remorse for her sins, stood at her window and declared her repentance. The friar, passing below, was amazed at her change of heart. She threw down to him a letter in which she urged her brother also to repent. The friar delivered the letter to Giovanni, who read that their incestuous love had been discovered. As he expressed his disbelief, Vasques brought Giovanni an invitation from Soranzo to attend his birthday feast. Giovanni, in spite of the friar's warning, promised to be present. The friar, convinced that matters were coming to a dreadful conclusion, left Parma.

While Soranzo was greeting his guests, Giovanni went to his sister in her chamber. When he chided her for her repentance, Annabella warned him that the feast had been arranged in order that Soranzo might destroy them both. Giovanni, determined to take a desperate course, told Annabella to pray and to forgive him; then he stabbed her. With Annabella's heart on the point of his dagger, he went to the banquet hall. There, to the amazement of his father, he confessed his incestuous love. Vasques, who had gone to Annabella's chamber, returned with word that she was dead. Florio collapsed and died. Soranzo and Giovanni drew and fought, and Soranzo fell, mortally wounded. Then, while Vasques and Giovanni fought, Vasques signaled his ruffians, who surrounded Giovanni and mortally wounded him. He died still unrepentant of his unnatural love.

Blind Putana, having confirmed the relationship between brother and sister, was condemned to be burned to death for her part in the affair. Vasques was banished from Italy.

## TITUS ANDRONICUS

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Tragedy of revenge

*Time of plot:* Early Christian era



Locale: Rome and vicinity

First presented: 1594

*Principal characters:*

SATURNINUS, Emperor of Rome  
BASSIANUS, his brother  
TITUS ANDRONICUS, a Roman **general**  
LAVINIA, his only daughter  
MARCUS, his brother, a **tribune**  
TAMORA, Queen of the **Goths**  
AARON, her lover, a Moor  
ALARBUS,  
DEMETRIUS, and  
CHIRON, her sons

*Critique:*

Shakespeare idolaters have for centuries sought to dissociate the name of the bard from this brutal play. The unsavory episodes would suggest the work of an apprentice playwright following the tradition of Thomas Kyd, whose *The Spanish Tragedy*, a violent drama of revenge, was enormously popular in the last decade of the sixteenth century. Conclusive proof of authorship appears, however, in the virtues of this play. They adumbrate Shakespeare at the peak of his powers: flights of excellent poetry, tight construction, and a genuine sense of the dramatic. For his plot, Shakespeare had recourse to two classical revenge legends, the revenge of Atreus from Seneca's *Thyestes* and the rape of Philomela from Ovid's *Metamorphoses*.

*The Story:*

Early in the Christian era, Saturninus and Bassianus, sons of the late emperor, contended for the crown of the Roman Empire. Both men were leaders of strong factions. Another candidate, a popular one, was Titus Andronicus, a Roman famed for his victories over the barbarian Goths to the north.

Marcus Andronicus, brother of Titus, stated in the forum that Titus was the popular choice to succeed the late emperor. The sons, willing to abide by the desires of the populace, dismissed their factions.

As the prominent men of the city went into the senate house, Titus made his

triumphant entry into Rome. He was accompanied by his surviving sons and by a casket containing the body of another son. In his train also were Tamora, Queen of the Goths; her sons, Alarbus, Demetrius, and Chiron, and her lover, Aaron, a Moor. Before the senate house, Lucius, one of Titus' sons, demanded that a Gothic prisoner be sacrificed to appease the spirit of his dead brother in the casket. When Titus offered as sacrifice the oldest son of Tamora, the queen pleaded for mercy, reminding Titus that her sons were as precious to her as his were to him. Titus paid her no heed. Alarbus was sacrificed and the casket was then laid in the tomb of the Andronici. At that moment Lavinia, Titus' only daughter, appeared to greet her father and brothers and to pay her respects to her fallen brother.

Marcus came out of the senate house, greeted Titus, and informed him that he was the choice of the people for the emperorship. Titus, unwilling to take on that responsibility at his age, persuaded the people to name Saturninus emperor instead. Saturninus, in gratitude, asked for and received the hand of Lavinia to become his queen. But Bassianus, to whom Lavinia had given her heart, seized the maid with the help of Marcus and the sons of Titus and carried her away. Titus' son Mutius, who stayed behind to cover their flight, was killed by his father.

Saturninus, who begrudged Titus his

popularity with the people, disavowed all allegiance and debt to the general and planned to take Tamora as his wife. Titus, deserted by his emperor, his brother, and his sons, was deeply shaken.

Marcus and Titus' sons returned and expressed the desire to bury Mutius in the family vault. Titus at first refused, saying that Mutius had been a traitor; then he relented after his brother and his sons argued effectively for proper burial.

When Bassianus appeared with Lavinia, Saturninus vowed that he would avenge the stealing of the maid who had been given him by her father. Bassianus spoke in Titus' behalf, but Titus declared that he could plead his own case before the emperor. Tamora openly advised Saturninus to be gracious to Titus, but secretly she advised him to curry Titus' friendship only because Titus was so popular in Rome. She assured Saturninus that she would destroy Titus and his family for their having sacrificed one of her own sons. Saturninus therefore pardoned the Andronici and declared his intention of marrying Tamora. Believing their differences reconciled, Titus invited Saturninus to hunt with him the next day.

Aaron, contemplating Tamora's good fortune and the imminent downfall of Saturninus and of Rome as well, came upon Chiron and Demetrius, disputing and about to draw their swords over their chances of winning the favors of Lavinia. Advising the youths to contain themselves, he told them that both could enjoy Lavinia by seizing her in the forest during the hunt, which would be attended by the lords and ladies of the court.

Later, while the hunt was under way, Aaron hid a sack of gold at the foot of a large tree in the forest. He had previously arranged to have a pit dug near the tree; this pit he covered over with undergrowth. There Tamora found him and learned that both Bassianus and Lavinia would come to grief that day. Before Aaron left Tamora, he gave her a letter

with directions that the message reach the hands of Saturninus. Bassianus and Lavinia approached and, seeing that the Moor and Tamora had been together, chaffed Tamora and threatened to tell Saturninus of her dalliance in the forest. Chiron and Demetrius came upon the scene. Informed by Tamora that Bassianus and Lavinia had insulted her, they stabbed Bassianus to death. But when Tamora urged them to stab Lavinia they refused, saying that they would enjoy her first. Lavinia then appealed to Tamora to remember that Titus had spared her life. Tamora, recalling how Titus had ignored her pleas to spare her son from sacrifice, was determined that her sons should have their lustful pleasure. The brothers, after throwing the body of Bassianus into the pit, dragged Lavinia away to violate her.

Meanwhile, Aaron, on the pretext that he had trapped a panther, brought two of Titus' sons, Quintus and Martius, to the pit and left them there. Martius fell into the trap, where he recognized the murdered Bassianus by a ring he wore on his finger. When Quintus tried to pull Martius out of the pit, he lost his balance and tumbled in. Aaron, returning with Saturninus, claimed that Titus' sons had murdered Bassianus. Tamora then gave Saturninus the letter that Aaron had given her. The letter, written ostensibly by one of the Andronici, outlined a plot to assassinate Bassianus, to bury him in a pit, and then to collect payment, which was a bag of gold hidden near the pit. When the bag of gold was found where Aaron had placed it, Saturninus was convinced of the brothers' guilt. Despite Titus' offer of his own person as security for his sons, Saturninus sentenced them to be tortured. Tamora assured Titus that she would speak to Saturninus in his behalf.

In another part of the forest, Chiron and Demetrius, their evil deed accomplished, cut off Lavinia's hands and tongue so that she would be able neither to write nor to tell of what had befallen

her. Alone in the forest, Lavinia was joined at last by her uncle, Marcus, who led her away to her father.

Later, in Rome, Titus recalled his years of faithful military service to the state and begged the tribunes to spare his sons, but they would not listen to him. Another son, Lucius, a great favorite with the people, attempted unsuccessfully to rescue his brothers. He was banished from the city. As Titus pleaded in vain, Marcus brought the ravished Lavinia to him. The sight of his daughter led Titus to wonder to what infinite depths of grief a man could come. Aaron announced to the grieving Andronici that Saturninus would release Martius and Quintus if one of the family would cut off his hand and send it to the court. Titus agreed to let Lucius and Marcus decide between them; when they went to get an ax, Titus directed Aaron to cut off his hand. Later, a messenger brought Titus his hand and the heads of Martius and Quintus as well. Having suffered as much as a man could suffer, Titus vowed revenge. He directed the banished Lucius to raise an invading force among the Goths.

At his home, Titus appeared to be demented. Even so, it was clear to him one day that Lavinia was trying desperately to tell him something. She indicated in Ovid's *Metamorphoses* that section in which the story of Tereus' brutal rape of Philomela was recounted. Suddenly, it occurred to Marcus that he could, by holding a staff in his teeth and between his knees, write in the sand on the floor. Lavinia took the staff thus and wrote in the sand that Chiron and Demetrius were her violators.

Titus now sent his grandson Lucius with a bundle of weapons to present to Tamora's sons. The youths did not understand the message that Titus had attached to the gift, but Aaron quickly saw that Titus knew Lavinia's ravishers. As the brothers admired their gift, a blast of trumpets announced the birth of a child to Tamora. A nurse entered with

the newborn baby, who was black, and stated that Tamora, fearful lest Saturninus see it, had sent the child to Aaron to dispose of. Chiron and Demetrius, aware of their mother's shame, insisted that the infant be killed immediately. When they offered to do the murder, Aaron, the father, defied them. As a precaution, he killed the nurse, one of three women who knew the baby's color. Then he had a fair-skinned baby, newly born, taken to Tamora before he fled to the Goths.

Titus, now reputed to be utterly demented, wrote messages to the gods, attached them to arrows, and, with Marcus and his grandson, shot the arrows into the court. He persuaded a passing farmer to deliver a letter to Saturninus. The emperor was already disturbed because the messages carried by the arrows stated Titus' grievances against the state. When Saturninus threatened to execute justice on old Titus, Tamora, feeling her revenge complete, advised him to treat the distracted old soldier gently. The farmer, meanwhile, delivered Titus' letter. Enraged by its mocking message, Saturninus commanded that Titus be brought to him to be executed.

A messenger brought word that the Goths, led by Lucius, threatened to sack Rome. Knowing Lucius' popularity with the Romans, Saturninus was fearful. But Tamora, confident of her ability to save the city, directed the messenger to arrange a conference with Lucius at the house of Titus.

In the camp of the Goths, Aaron and his child were brought before Lucius. Aaron's captor disclosed that he had come upon the Moor in a ruined monastery and had heard him state aloud that the baby's mother was Tamora. At Lucius' promise to preserve the life of the child, Aaron confessed to his crimes against the Andronici. Lucius decreed that the Moor must die a horrible death.

Tamora, meanwhile, believing that Titus was demented beyond all reason, disguised herself as Revenge and with



her sons, also disguised, presented herself to Titus. Although Titus recognized her, she insisted that she was Revenge, his friend. Titus, for his own purposes, pretended to be taken in by the disguises; he told Rapine and Murder, Revenge's cohorts, to seek out two such as themselves and destroy them. At Tamora's bidding, Titus directed Marcus to invite Lucius to a banquet, to which Saturninus and Tamora and her sons would also come.

Titus persuaded Chiron and Demetrius to stay with him while their companion, Revenge, went to perform other duties. He then called in his kinsmen, who seized and bound the brothers. Titus told them that he intended to kill them and feed to their mother a paste made of their bones and blood. Lavinia held a bowl between the stumps of her arms to catch their blood as Titus cut their throats.

Lucius, accompanied by a guard of Goths, came to his father's house, where

he put Aaron in the charge of Marcus. Saturninus and Tamora made their appearance and were ushered to a banquet served by Titus, dressed as a cook. Titus, hearing from Saturninus that Virginius, in the legend, had done well to kill his ravished daughter, stabbed Lavinia. The startled Saturninus asked if Lavinia had been ravished and by whom. When Titus disclosed that Tamora's sons had done the evil deed, Saturninus asked to see the youths at once. Titus, declaring that Tamora was eating their remains, stabbed her. Saturninus stabbed Titus, and Lucius, in turn, stabbed Saturninus. A general fight ensued. Lucius and Marcus, with their followers, retired to a balcony to tell the people of Rome of the manifold evils wrought by Tamora, her sons, and Aaron.

After the people had chosen him their new emperor, Lucius sentenced Aaron to be buried waistdeep and left to starve. He also decreed that Tamora's body be fed to wild beasts.

## THE TOILERS OF THE SEA

*Type of work:* Novel

*Author:* Victor Hugo (1802-1885)

*Type of plot:* Sentimental romance

*Time of plot:* The 1820's

*Locale:* The Isle of Guernsey

*First published:* 1866

*Principal characters:*

GILLIATT, a young recluse

MESS LETHIERRY, a shipowner, and Gilliatt's friend

DÉRUCHETTE, Lethierry's niece

SIEUR CLUBIN, captain of Lethierry's steamboat

RANTAINÉ, Lethierry's former partner

REV. EBENEZER CAUDRAY, Déruchette's lover

### *Critique:*

*The Toilers of the Sea* is a typical work of the French romantic period. Much of the novel is given over to descriptions of places and people, conveyed with all of Hugo's fidelity to detail. Some critics of the novel have protested against local color emphasized at the expense of conciseness, speed of narration, and credibility of incident and characterization. They forgot that in this novel Hugo's purpose

was to present the regional and the romantic, an intention in which he succeeded admirably.

### *The Story:*

In the parish of St. Sampson, Gilliatt was a strange figure. He and his mother had come to the Isle of Guernsey some years before and had made their home in an old house by the shore. Nobody knew

where they came from, but most people decided that they were French. When Gilliatt grew to young manhood, his mother died and he was left alone to make his livelihood by fishing and cultivating. To the superstitious people of the town, he was a figure to be feared, for they were sure he had power to communicate with evil spirits and cure strange ailments. The young man went his own way with seeming indifference.

One Christmas Day Gilliatt saw a young woman tracing some letters in the snow. When he reached the spot, he discovered that the letters spelled his own name. The girl was Déruchette, niece of Mess Lethierry, Gilliatt's supporter against the superstitious people of the parish. From that day on Gilliatt was in love with the beautiful Déruchette. Although he stood in her garden and serenaded her with his bagpipe, he lacked the courage to approach her directly. Mess Lethierry heard the music from the garden and thought that it would do the suitor, whoever he was, little good; it was to him the suitor should apply.

Later Gilliatt won a race, the prize being a Dutch sloop. Mess Lethierry thought more highly of him than ever. Lethierry was a good man who loved two things, the sea and his niece. Some time before he had been brought to ruin by the treachery of a man he had trusted. Rantaine, his partner, had run away, not only with his own share of the profits but also with Lethierry's. In an effort to recoup his finances, Lethierry bought a steamboat, an invention the fishermen considered a work of the devil.

The *Durande*, as the ship was called, shared equal affection with Déruchette in Lethierry's heart. As captain, he engaged Sieur Clubin, a man whose honesty was the pride of the community. Lethierry, despite the opposition to the steamboat, prospered in trade with St. Malo and other points on the French coast.

Meanwhile a new rector, Ebenezer Caudray, had come to the parish. One day, while Gilliatt was fishing from his

sloop, he rescued Caudray, who had climbed upon a seat-shaped rock exposed at low tide. The grateful rector gave him a Bible. When Caudray met Déruchette, he fell in love with her, much to Gilliatt's chagrin.

One day the *Durande* did not return from a trip to St. Malo. Lethierry was in despair, the whole parish in an uproar. Some days previously a group of boys had gone prowling near an old and supposedly haunted house. There they had heard men talking in Spanish, discussing payment for taking someone to South America. In St. Malo a man purchased a revolver and spoke mysteriously to various people. A short time before a coast guardsman had been killed. Clubin, encountering Rantaine, had forced him at the point of a gun to return the money stolen from Lethierry. As Rantaine left in a boat, he shouted to Clubin that he would write to Lethierry and tell him that he had given the captain the money.

While Lethierry and the townspeople waited for news of the *Durande*, that ship was in difficulty. The pilot, having discovered a flask of brandy, had got drunk and steered the ship off its course in the fog. The captain cursed the drunken pilot and attempted to avoid a catastrophe. Suddenly there was a crash and the boat began to leak. The passengers took to lifeboats, but the captain remained on board. When they were gone, the captain made his way to the rocks upon which the ship had grounded. Much to his surprise and fear, he discovered that he was not where he had planned to be.

Clubin had deliberately wrecked the ship after placing the brandy where the pilot would find it. In the hope that everyone would believe he had been drowned, he had planned to ground the *Durande* at a spot where he would find some smugglers hired to carry him to South America with the money taken from Rantaine. Now he realized that he had miscalculated, that he was stranded in one of the deathtraps of the sea, that he would drown.

When survivors of the wreck reached

St. Sampson and told their story, Sieur Clubin became a hero. But Lethierry was desolate; his fortune was gone. It was not so much the vessel itself that was important, for that could be replaced. But the engine was lost, and he lacked the money to buy another. In his despair Lethierry announced that whoever should regain the engine would have *Déruchette* for his wife. Gilliatt stepped forward and announced that he would try to salvage the engine.

At the scene of the wreck Gilliatt labored unceasingly against the powerful sea and bad weather. One day he swam into an underwater cave where he was attacked by a monster that he finally managed to kill. He swam farther and in the recesses of the cavern he found the remains of a man and a wallet bearing Clubin's name. The wallet contained many coins. Gilliatt pocketed it and resumed his work.

At last he succeeded in hoisting the engine. Weary and exhausted, he fell into a deep sleep. The next day, after the sun had warmed his tired body, he gained new strength. Then he discovered that part of his work had been undone by the sea. While he attempted to repair the damage, a storm came up and all his work seemed in vain. But he finally got the engine into his boat and sailed for home.

In St. Sampson, with the arrival of Rantaine's letter, Mess Lethierry began to understand Clubin's duplicity. As time passed, Clubin's secret preparations became known, and no one any longer believed that he had gone down with the ship. Lethierry was even more dispirited than ever. One morning, as he looked out

at the ocean, he saw Gilliatt's Dutch sloop with the engine aboard. Overjoyed, he sent for Gilliatt, who had slipped away to his own house. Lethierry was ready to make good his promise, with deep gratitude now that Gilliatt had returned not only the valuable engine but also the money recovered from Clubin's wallet. But *Déruchette*, confronting the unkempt and bedraggled Gilliatt, fainted. Gilliatt, having seen her and Caudray in the garden, knew that she secretly loved the rector.

When the shipowner, unaware of his niece's true affections, pushed the preparations for the wedding, Caudray determined to marry *Déruchette* without Lethierry's knowledge. The two went off to be married, only to learn that they could not have the ceremony performed without Lethierry's consent. Then Gilliatt arrived with the consent Lethierry had given for the wedding of Gilliatt and *Déruchette*. To their astonishment, Gilliatt said he would give the bride away. So Caudray and *Déruchette* were married.

As the newlyweds were embarking upon the *Cashmere*, which was to take them to England, Gilliatt presented *Déruchette* with a chest of bride's linen he had inherited from his mother. As the ship pulled out, Gilliatt went to the rock seat from which he had once rescued Caudray. On board, *Déruchette* saw that a man was sitting there, but in her happiness she gave no more thought to him. As Gilliatt watched the ship sail out of sight, the water mounted higher and higher around the rock. Soon the waves washed over it, and nothing could be seen but the sea and the sky.

## TOM BROWN'S SCHOOL DAYS

*Type of work:* Novel

*Author:* Thomas Hughes (1822-1896)

*Type of plot:* Didactic romance

*Time of plot:* Early nineteenth century

*Locale:* England

*First published:* 1857



*Principal characters:*

THOMAS BROWN, a student at Rugby  
HARRY EAST, his friend  
GEORGE ARTHUR, befriended by Tom Brown  
DR. ARNOLD, headmaster of Rugby  
FLASHMAN, a bully

*Critique:*

On the surface a simple recounting of life at an English public school, the story of Tom Brown is in reality a plea for improvement in customs in those institutions. It was the author's hope that the older boys would follow the good example of the splendid headmaster and turn from bullying and cheating to an understanding of the real values to be gained from school life. The author does not ask that young boys give up all their mischief, only that they develop a sense of fitness and charity.

*The Story:*

Tom Brown was the son of a country squire who believed in letting his children mingle not only with their social equals but also with any children who were honorable. Thus before Tom left home to attend Rugby he had had the advantage of friendship with all types of boys. This training was to be of value to him when he first arrived at the famous school.

When Tom alighted from the coach he was met by Harry East, a lower-school boy who had been at Rugby for a half year. He gave Tom much good advice on how to dress and how to take the hazing and bullying that every new boy must endure. The two boys became immediate friends and were to remain so throughout their years at school. From the first Tom loved the school. He conducted himself with such bravery, both on the playing field and in dormitory scuffles, that he soon gained popularity among the other boys. One of the sixth-form boys, a leader among the students, made such an impression on Tom with his talks on sportsmanship and kindness to weaker boys that Tom for the first half-year was an almost model student. He did join in some of

the mischief and was once sent to Dr. Arnold, the headmaster, but by and large both he and East profited by the lessons they learned in classes and in games.

With the beginning of the second half-year, Tom was promoted into the lower fourth form, a large and unruly class dominated by bullies and ruffians. Formerly he had liked his masters and tried to please them; now he began to believe that they were his natural enemies and to do everything possible to thwart them. He cribbed on his lessons and shirked many of his other duties. He and East disobeyed many rules of the school and often taunted farmers in the neighborhood by fishing in their waters or killing their fowls. All in all, Tom and East and their friends acted in very ungentlemanly ways.

But Tom and East also did some good in the school, for they were basically boys of sound character. Both came from good homes and had received good early training. They finally decided that something must be done about fagging, the custom of running errands for the older boys. Each older boy was allowed two fags, but some of them made every younger lad in the school wait on them. One particular bully was Flashman. Deciding to strike against his domination, Tom and East locked themselves in their room and defied his demands that they let him in. After attempting to break the door down, Flashman retreated temporarily; but he was not through with the rebels. For weeks he caught them and tortured them at each possible chance, but they held firm and persuaded some of the other lower-school boys to join them. At last Flashman's brutality to Tom and East and their friends so disgusted even the

bully's best friends that they began to desert him, and at last his hold on the school was broken forever. Then Tom and East thrashed him soundly, and from that time on Flashman never laid a hand on them. Not long afterward Flashman was caught drunk by the headmaster and was sent away from the school.

Tom and East began to get into trouble in earnest, and the headmaster despaired of their even being allowed to stay in school. But wise Dr. Arnold could see the good in the boys, good which they seemed to try hard to hide, and he arranged for them to be split up. Tom was given a new and shy young boy to live with, one George Arthur. Arthur was a half-orphan and Tom's better nature responded to the homesick younger boy. Arthur was to be the greatest influence to enter Tom's life during his career at Rugby. He was of slight build, but he had moral courage that made Tom ashamed. Arthur did what he thought was right, even when it meant that he must endure the taunts of his housemates. Because Tom could not let a younger boy appear more courageous than he, he reverted to his own former good habits which he had dropped because of fear of hazing. He began again to kneel in prayer morning and night, to read his Bible, and to discuss earnestly the meanings of certain passages. Indeed, as East said, although Tom was seemingly becoming a leader in the school, it was really Arthur who was leading Tom and thus the other boys. East fought the change as hard as he could. But he too followed Tom, and so in spite of himself he began to change for the better.

When fever struck the school, many of the boys were seriously ill, Arthur among them. One boy died. Arthur remained

very weak after his illness and his mother decided to take him out of school until he could recover his strength. Before he left, Arthur spoke to Tom about cribbing. Although Tom, believing that to fool the masters was a schoolboy's duty, scoffed at his friend's views, Arthur as usual prevailed. Tom found it hard to do his lessons honestly, but each time he would weaken the memory of Arthur's face and voice would set him straight again. East did not completely change in this respect, but he did try a little harder on his own before resorting to dishonest translations.

Another result of Arthur's influence was that East took communion. He had never been confirmed. But as a result of a conversation with Tom, at which Tom put forth many of Arthur's beliefs, East talked with Dr. Arnold and received spiritual stimulation. After he began to receive communion East rapidly changed into the good young man he had unknowingly wanted to be.

So the school years passed. East finished up and went off to fight in India. Tom became the leader of the school, and he and Arthur, who had returned after his illness, made many changes in the actions and attitudes of the boys. Tom, graduated, went on to Oxford. While there he learned of the death of his old headmaster, Dr. Arnold. He returned to his old school, to mourn the man who had played such a large part in influencing his life. For it was not until Dr. Arnold was gone that Tom and the others realized how much the good man had done for them. Tom's friends were scattered over the earth, but he knew that his heart would always be with them and those wonderful days at Rugby.

## TOM BURKE OF OURS

*Type of work:* Novel

*Author:* Charles Lever (1806-1872)

*Type of plot:* Historical romance

*Time of plot:* Early nineteenth century

Locale: Ireland and France

First published: 1844

*Principal characters:*

TOM BURKE, Irish gentleman and soldier of fortune  
ANTHONY BASSET, an unscrupulous estate lawyer  
DARBY M'KEOWN, called Darby the Blast, an Irish patriot  
CHARLES DE MEUDON, a young French officer  
MARIE DE MEUDON, his sister  
CAPTAIN BUBBLETON, an English officer  
THE MARQUIS DE BEAUVAIS, a French aristocrat  
GENERAL D'AUIVERGNE, Tom's benefactor  
CAPTAIN MONTAGUE CROFTS, Tom's enemy  
NAPOLEON BONAPARTE

*Critique:*

Charles Lever, the most popular of nineteenth-century Irish novelists, was a great admirer of Napoleon, so much so that *Tom Burke of Ours* presents one of the most idealized portraits of that historical personage to be found in any literature. In a preface to this novel Lever called the Napoleonic Period the most wonderful and eventful in modern history. The story proper covers Napoleon's career from the days of the first consulship to the fall of the empire. The plot, although theatrical, is absorbing, and the battle scenes, particularly those of Austerlitz, Jena, and the engagements of the famous "Week of Glory," are presented with dash and brilliance. As a result, the book has the vividness and swift action of a good film. The chief defect of the work is the fact that Lever, intent upon telling a romantic story, maintains no consistent point of view in his presentation of either the history or the society of the period.

*The Story:*

Tom Burke was only a schoolboy when his father died and the family physician and a rascally estate lawyer conspired to cheat him out of his inheritance as a younger son. Eton, private tutors, fine clothes, and the best horses and dogs had been provided for his older brother George; an obscure Dublin school and hand-me-downs had been considered good enough for fourteen-year-old Tom. On a dark winter day, sitting in the shad-

ows by his dying father's bedside, he overheard the doctor and the lawyer discuss an arrangement to have him articulated to Anthony Basset, the lawyer, in return for the five hundred pounds left Tom under his grandfather's will.

The day after the funeral, hoping to escape his dreary prospects as a lawyer's clerk, Tom took to the roads with Darby M'Keown, called by the peasants Darby the Blast, a piper belonging to one of the patriotic secret societies which had survived the disastrous rising of '98. Several times he was almost overtaken by Basset's agents or captured by British soldiers who were everywhere tracking down rebels in those troubled times. By chance he was thrown into the company of Charles de Meudon, a young French officer who had volunteered to aid the cause of Irish independence. The Frenchman taught Tom languages and military science, capturing his boyish imagination with accounts of Napoleon's victories at Marengo, Lodi, Arcola. Knowing that he would never live to return to his own country, the sickly young officer made Tom promise that he would go to France to study at the École Polytechnique and to be like a brother to his friend's sister, Marie de Meudon. Charles died at the country retreat where he and Tom had gone together. Before his death he gave the boy some French money to pay for his journey overseas.

Captured by the British at the time of de Meudon's death, Tom was being



taken to Dublin under guard when Darby the Blast appeared and provoked a scuffle with the militia. During the fight Tom escaped. His only hope being to find the quarters of Captain Bubbleton, a bombastic English officer who had been kind to him some time before, he continued on his way to Dublin. There, while searching for the captain, he was caught in a mob rioting before Parliament House. Struck over the head by a musket, he fell unconscious.

When he awoke, Tom found himself in Captain Bubbleton's quarters, where that officer had carried the boy after finding him senseless in the street. Tom tried to tell the captain the true story of his experiences, but his rescuer, who always changed circumstances to suit his fantastic imagination, brushed the explanations aside. To him, Tom was a hero who had been wounded while fighting the Irish rebels and the officers' mess, delighted with the boy's spirit, called him Tom Burke of Ours. Lord Castlereagh himself, the captain added, was concerned for Tom's quick recovery.

Tom's cuts and bruises soon healed under the nursing of the captain and his sister, Miss Anna Maria. One day the captain reported that an officer was coming from the Castle to see the convalescent. To Tom's dismay, the officer was one who was able to recognize him immediately as an associate of rebels. Lodged in jail, the boy was released when Basset appeared at the hearing and claimed his runaway apprentice. But Captain Bubbleton remained Tom's good friend. At his intercession the lawyer was persuaded to accept four hundred pounds of Tom's inheritance money in exchange for the boy's indenture papers.

So Tom did become Tom Burke of Ours for a short time, even though he was still determined to go to France at the first opportunity. The officers of the mess welcomed Captain Bubbleton's charge in friendly fashion. One exception, however, was Captain Montague Crofts, who made little effort to conceal his dislike.

One evening Darby the Blast, disguised as an old woman, came to the barracks to give Tom a packet containing Charles de Meudon's letter of credit and two checks on his banker, papers Tom had dropped while fleeing from the British soldiers. Tom and Darby were interrupted when a group of officers entered and called for a deck of cards to settle a wager between Bubbleton and Crofts. Hearing Bubbleton wagering heavily, and knowing that his friend had not that much money on his person, Tom slipped the captain what he thought was a twenty-pound note. Instead, he gave him one of Charles de Meudon's notes for two thousand livres. After the other officers had gone on duty Crofts threatened to denounce the boy as a traitor and a spy for the French. When Tom stood up against his accuser, the enraged captain drew his sword and tried to run the boy through. Tom was wounded, but before Crofts could strike a second blow Darby the Blast ran into the room and struck the officer to the floor, where he lay as if dead.

Aided by the disguised piper, Tom managed to walk by the sentry and reach a house by the river. There his wound was dressed. Before daybreak he was aboard a smuggler's vessel bound for France.

All went as Charles de Meudon had planned. Tom, enrolled in the Polytechnique, soon distinguished himself at the French military school. One day the famous General d'Auvergne arrived to review the cadets, and Tom led a desperate charge in a mimic battle staged for the occasion. Knocked unconscious, he revived to find a young woman holding a cup of water to his lips. Half-dazed, he had the impression that he had met her somewhere before. At that moment the group about him parted. He saw a short man with a pale, commanding face looking down at him, and he heard Napoleon saying that he should be given his brevet at once. Advanced in rank, Tom moved into new quarters. His roommate was

Lieutenant Tascher, the nephew of Madame Bonaparte, from Guadeloupe.

Although he grumbled frequently because his kinsman gave him no preference, Tascher was generously pleased when Tom received a commission in the Eighth Hussars, a billet the young Creole had also desired. The next day Tom, invited to attend Madame Bonaparte's reception at the Tuileries, went to a fashionable tailor to be fitted for a new uniform. The shop was filled with elegant young dandies who eyed Tom's old cadet uniform with contempt. Taking exception to one loungeur's remarks, Tom called him insolent. The young man presented himself as the Marquis de Beauvais, willing to meet Tom with rapiers in the Bois de Boulogne the next morning.

At the reception, which Tom attended in his old uniform, he was graciously received by Madame Bonaparte. A gentleman pointed out the young ladies of the court. One was the girl whom he had found bending over him when he awoke after the mock battle at the Polytechnique. She was Mademoiselle de Rochefort, called the Rose of Provence. While wandering through the Tuileries, Tom overheard a conversation between Napoleon and Talleyrand and learned that the treaties of peace were soon to be broken. He also encountered young Henri de Beauvais, who apologized for his rude behavior of the morning. With his new friend Tom went to a famous restaurant where a gay supper party was in progress. During the evening he indiscreetly revealed the discussion he had overheard. The Rose of Provence, he also learned, was the cousin of de Beauvais. Later, when he was questioned by a police agent, he got the impression that an attempt might be made to involve him in a political intrigue.

The war with England began, but Tom's squadron remained on duty at Versailles. From time to time he saw the Rose of Provence at a distance. One day the Abbé d'Ervan, whom he had met in the company of de Beauvais, visited him.

From his caller Tom learned that de Beauvais was a royalist, also that the Rose of Provence, who had taken her mother's name because of her family's royalist connections, was Charles de Meudon's sister.

About to throw his lot with the rebel Chouans, de Beauvais planned to see his cousin once more and sent the abbé with a request that Tom pass his friend through the sentry lines. At last Tom reluctantly agreed to do so. The next day he encountered the girl in the gardens and revealed himself as her brother's friend. That night he helped de Beauvais to enter the palace grounds. Before he left the young nobleman offered Tom a commission in the royal army; it was refused. Later Marie reproached Tom for his seeming disloyalty in becoming embroiled with the royalists.

Several months later Tom received a note in which Marie begged him to warn if possible a party of Chouans who were to be trapped at the Chateau d'Ancre, de Beauvais among them. He arrived at the chateau, only to be captured when troops surrounded the old castle. Arrested, he was charged with treason.

He was in prison during the reign of terror under the consulate, when the government repressed with harsh measures and bloodshed the royalist uprising for the restoration of the Bourbons, but because of General d'Auvergne's influence with Napoleon he was not among those executed or sent to the galleys. Transferred to a military tribunal, he was released after de Beauvais surrendered and absolved the young Irishman of any part in the conspiracy. Restored to his rank and appointed to d'Auvergne's staff, he was sent to the garrison at Mayence.

Napoleon became emperor. There were reports that the expedition against England would soon sail. In the midst of these warlike preparations General d'Auvergne summoned Tom to Paris. There he revealed his plan to adopt Marie de Meudon as his daughter. But Napoleon, refusing to consent to the plan, insisted

that d'Auvergne marry the girl in whom he took so great an interest. Tom, as the general's aide, was forced to witness the hurried wedding of the girl he loved in secret. After the ceremony d'Auvergne left immediately for the front. To Tom he declared that he had made Marie his wife and that his only possible reparation would be to make her his widow.

After the battle of Austerlitz, Tom, now restored to Napoleon's favor, was one of the young officers named to the *compagnie d'élite*. In Paris, during those triumphant days of 1806, his closest friend was the Chevalier Duchesne, an officer who was secretly ready to serve either Bonapartists or Bourbonists to his own advantage. Their friendship cooled eventually because the chevalier suspected Tom of being his rival for the hand of Pauline de Lacostellerie, an heiress related to the empress. When Duchesne swore that he never forgot his debt to a friend or an enemy, Tom expected a challenge to a duel, but before the affair could be arranged he received orders to rejoin the army. At Jena his display of courage and resourcefulness led to his recommendation for the Legion of Honor and a colonelcy.

Meanwhile his enemy was working for his ruin. Shortly after the fall of Prussia he was summoned to Marshal Berthier's quarters at Potsdam. There he was shown an incriminating letter from Duchesne which had been seized in the mails. Duchesne, who had resigned his commission some time before, wrote as if to a fellow conspirator, for the letter, filled with ridicule of the emperor and hints of sedition, was his means of revenging himself upon Tom. Realizing himself disgraced if the nature of the letter were revealed, Tom claimed a foreign officer's privilege of resigning his grade and leaving the service.

With no ideas as to how he was to meet the future he left for Paris. General d'Auvergne and Tascher, his only real friends, were with the army in the field; having resigned his commission under questionable circumstances, he could not turn to them. In Paris he made the ac-

quaintance of a number of royalists and at last consented to travel with an abbé who was going to Ireland on a secret political mission. Instead of the abbé, however, he met his former friend, Henri de Beauvais, who prevailed upon Tom in the name of their former friendship to convey some documents to the Irish patriots. Much as he had left Ireland ten years before, Tom returned on a smuggler's ship at night.

In his delight at being home once more he forgot the circumstances of his departure. He was surprised, therefore, when soon after his return to Dublin he was arrested on an old charge of murderous assault on Captain Crofts. Having survived the blow Darby the Blast had given him, Crofts was still eager for revenge. In the meantime Tom had also encountered Basset and had learned from him that his brother George was dead; he was now the heir to the Burke estates. Tom realized that he was involved in a deep plot, for Crofts, as Basset unintentionally revealed, was a distant kinsman who would inherit the property if Tom were out of the way. But Crofts was completely discredited at the trial. Darby the Blast, who had been transported to Australia some years before, returned in time to tell the true story of the assault and to accuse Crofts of other villainies, so that the judgment of the court turned against Tom's designing enemy and kinsman.

Suddenly possessed of his good name and a fortune, Tom was glad to settle down to the quiet life of a country squire, with old Darby as his loyal pensioner and friend. For a long time he paid no attention to events beyond the boundary of his estate. One day he chanced upon a newspaper and read in it an account of the burning of Moscow. Immediately his interest in Napoleon and his former comrades in arms revived. As disaster followed disaster for the French he brooded more and more upon the falling fortunes of Napoleon. At last he decided to offer his sword again in the emperor's service. Crossing the channel in a fishing boat, he



volunteered in the first French unit he encountered. During the fierce fighting at Chaumière he stumbled upon the dead body of General d'Auvergne and with his own hands dug a grave for his old commander. At Montereau his daring in blowing up a bridge won for him the cross of the Legion.

Wounded in that engagement, Tom was invalided at Fontainebleau. One evening he heard hoofbeats and saw a file of dragoons drawn up before a distant wing of the palace. While he was walking in the garden that night, he saw Roustan, the emperor's faithful mameluk, on guard in a lighted apartment. Defeated, his army gone, Napoleon was in retreat. The next morning Tom awoke to find the courtyard filled with troops. From his window he watched the emperor's final farewell to his Old Guard. Napoleon was on his way into exile.

Paris welcomed with wild excitement the restoration of the Bourbons. Tom, who stubbornly continued to wear the

Bonapartist tricolor in his hat, was once attacked by an angry mob. He might have been killed if de Beauvais had not appeared to save his life. Later, as Tom was preparing to leave France forever, de Beauvais came to him and offered him a commission in the army of King Louis. Tom refused to renounce his allegiance to the fallen emperor. When they parted the Frenchman handed him a note from Madame d'Auvergne, who asked Tom to call at her hotel that evening.

He found Marie dressed in mourning, but lovelier than ever. Planning to leave France, she wanted to give him some small keepsakes of her brother's and the sword General d'Auvergne had worn at Jena. When she tried to remove from her finger the ring which was to be her own token of remembrance, the band stuck. At that Tom begged her to give it to him where it was. While he stood telling the story of his long-concealed love, she smilingly placed her hand in his.

## TOM THUMB THE GREAT

*Type of work:* Drama

*Author:* Henry Fielding (1707-1754)

*Type of plot:* Farce

*Time of plot:* Age of chivalry

*Locale:* King Arthur's court

*First presented:* 1730

### *Principal characters:*

TOM THUMB THE GREAT, a pocket-size epic hero

KING ARTHUR, Tom Thumb's liege lord

QUEEN DOLLALLOLLA, King Arthur's consort, in love with Tom

PRINCESS HUNCAMUNCA, in love with Tom and Lord Grizzle

LORD GRIZZLE, suitor for Huncamunca's hand

QUEEN GLUMDALCA, a captive giantess, in love with Tom

### *Critique:*

The full title of this play is *The Tragedy of Tragedies, Or, The Life and Death of Tom Thumb the Great*. It is a literary burlesque of the absurd heroic tragedies so popular during the seventeenth and eighteenth centuries, as well as a satire on so-called courtly greatness. The importance of the play lies, however, in the skill with which Fielding parodied the verbal absurdities so com-

mon to the heroic tragedies. To add to the satire, Fielding pretended that the play was a newly discovered Elizabethan play, a pretense which permitted him to document the play for the reading public with a host of footnotes showing parallel speeches in the heroic drama to the absurd speeches in his own play. The device left no doubt as to precisely what he was burlesquing. This play was ex-

ceedingly popular in Fielding's lifetime; it broke all records for long runs on the stage during the eighteenth century.

### *The Story:*

According to the legends told in his lifetime, Tom Thumb's peasant father and mother were unable to have any children until Tom's father went to Merlin the magician and received from him a charm which resulted in the wife's giving birth to the valiant, but diminutive, Tom Thumb. When he reached manhood, Tom Thumb entered the service of King Arthur, in whose court he accomplished great deeds and earned a vast reputation.

Queen Dollalolla fell in love with Tom Thumb. She loved him, in fact, as much as she loved drinking, but she kept her love a secret from all. Least of all did she tell King Arthur, who was afraid of no one except his queen.

Tom Thumb's greatest achievement was his victory over the giants who dwelt in the land ruled by the amazonian Queen Glumdalca. Tom subdued ten thousand giants and then returned with the surviving foes fastened to his chariot, among them the comely Queen Glumdalca. Because of their size, all the giants except the queen, who was a foot shorter than her subjects, had to be left outside the castle walls. Queen Glumdalca was brought into the castle. As soon as he saw her, King Arthur also fell in love with someone other than his spouse.

Eager to reward Tom Thumb for his great deeds, the king promised him anything within reason. Tom at first replied that permission to serve his king was sufficient reward. When pressed, however, he asked for the hand of Princess Huncamunca, with whom he had long been in love. The queen was furious that her daughter should become the wife of the man she loved. She railed at her husband and swore that the marriage should not take place. But the king, for once holding his own against his virago queen, told her to be quiet. The queen,

furious also at her husband, went to Lord Grizzle, a discontented courtier, to secure his aid in preventing the marriage. Lord Grizzle was quite willing to oblige, for he himself was in love with Princess Huncamunca. He promised the queen that he would kill Tom Thumb.

Too late, Queen Dollalolla realized that she did not want Tom killed. She hoped, instead, that King Arthur would die and that she might be free to marry Tom.

In the meantime King Arthur went to tell Princess Huncamunca of his decision to marry her to Tom Thumb. The princess was only too happy to hear of his decision, for she had been in love with Tom for a long time. She had also been afraid that she might die an old maid and, according to old superstition, be doomed to lead apes through hell. After the king had gone, Lord Grizzle came to plead his suit with Princess Huncamunca. She revealed that she loved him, too. Taking her cue from the career of the queen of the giants, who had had twenty husbands, Princess Huncamunca decided that she could love both Tom and Lord Grizzle. She promised to marry Lord Grizzle and he went at once to secure a license for the ceremony.

Shortly after Lord Grizzle had gone on his happy errand, Tom Thumb came to the princess' apartment. Learning of her promise to Lord Grizzle, he paid no attention to it. While he was talking with the princess, Queen Glumdalca came into the room and offered herself to Tom Thumb, who, she said, would take the place of her twenty former husbands. Tom refused, saying he preferred the smaller gold coin of Princess Huncamunca to the large dross coin of the giantess. Queen Glumdalca left in a fury, but her anger abated when she discovered that the king was in love with her.

Tom Thumb hurried Princess Huncamunca off to a parson, who married them quickly and wished them at the same time a long life and many children. Lord Grizzle, returning just after the ceremony,

found Princess Huncamunca married to his rival. The princess assured him that there was room in her heart for two husbands and offered to marry him as well. Lord Grizzle, unappeased, rushed out to create a rebellion and kill Tom Thumb.

That night the ghost of Tom Thumb's father appeared to King Arthur and warned him that Tom's life and the king's rule were both endangered by Lord Grizzle and his rebels. After the ghost's departure the king sat meditating on what he had been told, until the queen, rousing from a drunken slumber, came to see what was the matter. She tried, unsuccessfully, to put the king at ease.

The next morning Tom Thumb, in company with the giantess, went forth to subdue the rebels. On the way to the battlefield Merlin's magic vouchsafed Tom Thumb a vision in which he saw that he was doomed to be eaten by a red cow. The vision put him in awe of death, but when Merlin then revealed that Tom would become famous through the medium of the stage, Tom was willing to die.

Lord Grizzle, who had raised an army of rebels under the banner of democracy and freedom, advanced to meet Tom Thumb and the giantess. In a bloody engagement Lord Grizzle killed Queen

Glumdalca, and Tom avenged her by killing Lord Grizzle. Their leader dead, the rebels dispersed. Tom cut off Lord Grizzle's head and started a victorious march to the castle.

In the castle, meanwhile, the king, the queen, and the princess awaited the news of the battle, certain that Tom Thumb would triumph and save them from the rebels. Their hopes were confirmed when a courtier ran in to tell them of Tom's success. Their happiness was short-lived, however, for the courtier went on to tell how, on his march back to the castle, Tom Thumb had met a large red cow which had swallowed poor Tom at a gulp.

Queen Dollalolla, outraged at the courtier for bringing news of her loved one's death, seized a sword and killed him. The courtier's mistress then killed the queen. Princess Huncamunca, anxious to avenge her mother's death, slew the courtier's mistress. Another courtier seized the time of strife to kill Princess Huncamunca because of an old grudge he carried against her. The princess' maid then avenged her mistress by killing Huncamunca's murderer. The king, dispensing justice, killed the maid. Then the king, with bodies lying all about him, killed himself, with the thought that his only glory was that he was the last to die.

## THE TOWN

*Type of work:* Novel

*Author:* Conrad Richter (1890- )

*Type of plot:* Regional romance

*Time of plot:* Mid-nineteenth century

*Locale:* Ohio

*First published:* 1950

### *Principal characters:*

SAYWARD WHEELER, a pioneer matriarch

PORTIUS, her husband

RESOLVE,

GUERDON,

KINZIE,

HULDAH,

SOOTH,

LIBBY

DEZIA,

MERCY, and



CHANCEY, her children  
JAKE TENCH, a steamboat operator  
MRS. JAKE TENCH  
ROSA TENCH, her child

### Critique:

Beginning with *The Trees*, and continuing with *The Fields*, Richter's story of the growth of an Ohio pioneer settlement is completed in *The Town*, the third novel of his trilogy. Although Sayward Wheeler still dominates her family, *The Town* brings to maturity her children, a younger generation having little sympathy for the pioneers' philosophy of work for happiness. Richter's purpose in writing these books was not a historical one. History for its own sake never enters into the story. Richter wanted, instead, to give to the reader the feeling of having lived with his characters, of being familiar with their colloquial speech, their habits, their clothes, their everyday problems, and their struggle for survival against nature, man, and beast. These are satisfying books, full of the love of the land, of earthy wisdom and broad sympathy.

### The Story:

Three times in her life Sayward Wheeler had felt that her life was over and done. Not that it frightened her any; she figured she could do as well in the next world as in this. Once was the day before her father told her the game was leaving Pennsylvania. The next week Sayward and her family traipsed west. The second time was the night she married Portius. This time she was not sure the feeling was more than that she would never have any more babies. She reckoned ten was enough, though one lay in the burying ground.

Her youngest worried her the most. All the others had been hearty enough, but Chancey was so frail folks thought it would have been easier for him to die when he was born. When he was a lit-

tle fellow his heart flopped so much when he walked that he spent most of his time sitting on a stool in his daddy's office. He looked out of the window for hours, never opening his mouth. Chancey lived in two worlds, the earthy, boisterous one his family loved, and one in which he could float away and do wonderful things.

Sayward had fretted herself to raise him. To harden him, she always had guests sleep with him. She never knew how he shuddered lying next to most of them, but he liked the softness of the bride the time the bridesman got angry up in the loft with all of them and spent the night sitting in the kitchen.

Chancey was his father's favorite because his mind ran as clear as water. Often he rode his father's shoulders into town. He had an uncertain ride the day Portius took him to the hay scales. Portius had just returned from the state capitol where he had put through a bill calling for a new county for the township. With the making of the new county went four judgeships. Portius, because he was an agnostic, did not get an appointment as he had expected. It was given instead to a skinflint tax collector. Portius had come home, drunk and disheveled, minus his horse and saddle. Shortly afterward the new judge came to deliver a load of hay which had to be weighed in town on the new scales. Portius, with Chancey on his shoulders, followed the wavering wagon tracks into town. With one eye on Portius' unsteady gait, the new judge stayed on the wagon while it was weighed in. They clinched their bargain at the inn, the judge demanding cash which Portius produced. When the judge started to leave, Portius

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claimed that he had bought the judge's person with the load of hay. Before he left the inn the judge had given Portius the hay to avoid being haled to court. Not many could get ahead of Portius; Sayward thought he had too much of the rascal in him himself.

Although he was not yet a judge, he was a popular lawyer, and he was the leader in the fight to have Americus named the county seat. Resolve had studied law with his father and also practiced at the courthouse. Sayward was pleased when he married a girl who was sensible, even if she did have a lot of money. But Sayward felt at the time that things were going along too well and that the Lord would fetch her feet to the ground soon.

She was brought around feet first when Huldah disappeared. Sayward knew that black-eyed minx never fell in the river as some folks thought, but she was taken a little aback when she heard that Huldah had gone to a man's house stark naked, claiming the gipsies had taken her clothing. Sayward went after her. On the way home the ferryman, muttering a coarse remark Sayward only guessed at, made them wait for a second crossing. Sayward would not wait; she drove her horse into the river and forded it instead. Huldah listened respectfully after that.

Her set-to with the ferryman settled in Sayward's mind. Next thing he knew, Portius was arguing for a bridge in town. When it was built, Guerdon worked on it, though he claimed all the while that it was too low for flood time. When the floods came, Chancey, running away, was caught on the bridge and washed down the river. He could not tell whether he was in a dream or not until some men rowed out after him. Guerdon came down the river later to take him home.

Guerdon married a slut and ran away after he killed her lover. Guerdon's daughter Guerda, a sprightly and prophetic child, became Sayward's favorite. Soon after Guerda told Sayward that a good angel was coming for her, the child died suddenly of a throat infection.

Of all the Wheeler children, Chancey always had the hardest row to hoe. He fell in love with Rosa, the child Mrs. Jake Tench had had by Portius. When Rosa realized that all chances were against her, she committed suicide.

After his Aunt Unity died and her Bay State furniture was sent to him, Portius persuaded Sayward that his position in town warranted a mansion on the square. Sayward was proud of the house, but comfortable only in the kitchen and the room where she kept her old cabin furniture. Oh, she never disgraced her family; she could keep up with folks, even when Resolve became state governor. Although she was the richest woman in town, her family said she was so common she spoke to everyone she saw. The things she missed most at the town house were trees. She, who had sworn so often at the big butts, grew lonely for them. The first trees in town were those she planted in her yard.

She enjoyed having Portius' sister come to visit for a month, though the Bay State woman harped mostly on things and folks back east. Sayward could not help laughing when her old bushnipple of a pappy came in to see the woman and praised the old settlers skyhigh.

Her pappy had tracked down their lost Sulie. When Sayward and Genny went out to see her, they found her a squaw-woman who would not admit she remembered them.

Chancey left home to become a newspaper editor, blasting the pioneers who slaved for their livelihood and praising the men who advocated the abolition of hardship. Sayward secretly supported Chancey's paper; she thought he had as good a right to say what he pleased as anyone. She missed him, but his newspaper pieces seemed to bring him closer. When he came back for Portius' funeral, Sayward guessed he really came to see if his father had left him any money.

Sayward was lonely. All the folks who had known her kind of life were gone. The children thought her mind wan-

dered a little before she died. She talked to her trees and said in her will that they could not be cut down. When she finally

took to her bed, she had it turned toward the trees outside.

## THE TRACK OF THE CAT

*Type of work:* Novel

*Author:* Walter Van Tilburg Clark (1909- )

*Type of plot:* Symbolic allegory

*Time of plot:* Early twentieth century

*Locale:* Sierra Nevada Mountains

*First published:* 1949

### *Principal characters:*

ARTHUR BRIDGES, a dreamer

CURT, and

HAROLD, his brothers

GRACE, his sister

MRS. BRIDGES, the mother

MR. BRIDGES, the father

JOE SAM, the Indian hired man

GWEN WILLIAMS, Harold's girl

### *Critique:*

Like his earlier novel, *The Ox-Bow Incident*, Walter Van Tilburg Clark's *The Track of the Cat* is a tragedy laid in Nevada, his adopted state. It is a long, psychological, and symbolic study of the effect of evil on a ranch family. The black cat means the end of everything to the Indian Joe Sam, whose animism, apparent in his recognition and acceptance of the primitive, mythic nature of Evil, affects the whole Bridges family for whom he works. Clark writes his story with his usual vivid contrasts between dream and fact, white man and Indian, tragedy and hope.

### *The Story:*

Arthur Bridges, dreaming that he was caught in a blizzard in the Sierra Nevadas, could hear a loved one cry out to him, but he could not recognize the voice. He was afraid to move for fear he would fall off an icy cliff. He realized dimly that his left hand was bare and cold. As he put it in the pocket of his red and white cowhide parka, he felt the half-finished carving of a mountain lion that he was making for Joe Sam. Every year

he carved a cat for Joe Sam because the old Indian believed a black cat brought death with the first snow unless he could make medicine against it. This year the first snow had come early in October, and the carved cat was not finished. The black cat must be stalking some prey through the stormy night. As Arthur heard the scream again, he tried to get off the cliff. Falling, he screamed and woke himself up.

Finding himself in the bunk room of the ranch house, Arthur listened for a sound in the wind. When he heard it, he waked his brothers, Curt and Harold. Curt thought Arthur was only dreaming until he also heard the scream of cattle being attacked somewhere in the storm. He rushed into his clothes to go out to the cattle.

The mother, having heard the screams, was making breakfast by the time the boys were dressed. Since it was dark and they could not see what was attacking, they ate while they made plans. Harold, the youngest, was to stay at home. Curt, always the boss, would take charge, but he would take Arthur along because he

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had dreamed that a black painter was at the cattle.

Arthur got out his whittling as they waited. Harold told him that Joe Sam had been up to his tricks that night. When something worried Joe Sam, he was likely to fall into a trance and go without eating or sleeping for days. Joe Sam always made medicine to his gods before the first snow and carried one of Arthur's carvings of a mountain lion in a little bag under his chin. The black cat was, to him, the height of evil. Bullets went through it so that it could never be killed. It was as big as a horse. It made no tracks. But it could kill viciously. The early October storm had caught them all unawares, with Joe Sam's cat still unfinished.

The mother had also dreamed something which she would not tell. She wanted Curt to take Harold with him instead of Arthur. But Harold's girl, Gwen Williams, had come to visit the night before and Arthur thought Harold should stay with her. When the mother asked Harold his plans for marrying Gwen, he claimed that he had not gone that far. Arthur figured the valley could hold more stock out of which Harold could take a yearly cut. They all realized that Curt would object if he did not get his own way or if he saw money going outside of the immediate family, even if it were to a brother's family. Harold said he would arrange the matter with Curt when Gwen went home. They all knew the father, who lived now only to drink, would have no say in the matter.

Before Curt and Arthur left, the father and the girls, Grace and Gwen, came to breakfast. The father immediately started drinking. To spite Harold, Curt tried to impress Gwen. Although he made fun of Arthur's half-belief in Joe Sam's black cat, he admitted when he got the horses ready that they were spooky that morning.

Curt and Arthur took only one gun because Curt was sure the cat was in a

box canyon where he could easily find and kill it; Arthur would not need a gun for his kind of cat. In the canyon Curt found some of the cattle newly killed, obviously by a mountain lion. There were tracks nearby, but in his highheeled boots he could not follow them through the snow. Leaving Arthur and the gun to hold the trail, Curt went back to the house for tracking boots and food.

Arthur, leading his pony, slowly followed the cat's tracks toward a half-dome where he had often sat, whittling his figures and admiring the view. Suddenly his pony neighed fiercely and jerked, throwing Arthur sprawling into the bushes nearby. As he looked up over his shoulder, Arthur saw the black cat leaping at him.

Curt dawdled at home. Trying to get a rise out of Gwen, he promised to bring her home the skin of the black cat to use as a blanket, or, if it should be a yellow one, to wear as a costume. Harold brought him a frisky horse. Curt, nearly trampling the Indian, asked Joe Sam whether he still believed in the black cat. Joe Sam only replied that hunting would be no good because of the heavy snow.

On the way back to the canyon Curt saw Arthur's horse heading home. Disgusted because he thought Arthur had forgotten the horse as he daydreamed, Curt followed the tracks until he found Arthur's body. While he exchanged his coat for Arthur's heavy parka and packed the body on his own horse, he swore to get the cat if he had to trail it to the Pacific. Then he headed the horse toward home with the body.

Arthur's death greatly upset the mother and Grace. Harold and Gwen had to keep things going at the ranch. The father was drunk and Joe Sam practically hypnotized. A heavy snow settled in, delaying the burial. Afterward they made a huge bonfire in front of the house in case Curt needed direction. He had been out more than two days since Arthur's body had come back on the horse. The

mother told Harold he would have to go out after Curt and that he should take Joe Sam along to track.

The horses became spooky when Curt and Joe Sam came near the box canyon. Each man tracked one side of the creek. Harold found dead cattle, one heifer so freshly killed that the blood still spurted. Working carefully, he tracked the cat so closely that he was almost surprised when he saw it. As he shot, Joe Sam's bullet came from across the creek. The cat sprang away with a scream, but the men followed it and finished their job. Although it was almost all black, Joe Sam

said that the cat was not his black painter. His was a devil killing all the time.

Harold found Curt's crumpled body under a cliff. Tracing back from the place above the body where the snow had been broken off, he guessed that Curt had rushed wildly about after leaving a fire and a pile of cut boughs higher up. There, where the fire had been, Harold found Curt's gun and snowshoes, but he could find no tracks except Curt's in all the clearing. Puzzled and a little terrified, Harold guessed that the dead black painter might as well be blamed for Curt's death after all.

## THE TREE OF THE FOLKUNGS

*Type of work:* Novel

*Author:* Verner von Heidenstam (1859-1940)

*Type of plot:* Historical romance

*Time of plot:* Eleventh and thirteenth centuries

*Locale:* Sweden

*First published:* 1905-1907

### *Principal characters:*

FOLKE FILBYTER, founder of the Folkung line

INGEMUND,

HALLSTEN, and

INGEVALD, his sons

FOLKE INGEVALDSSON, his grandson

ULF ULFSSON, a pagan udalman

KING VALDEMAR, descended from Folke Filbyter

DUKE MAGNUS, his brother

QUEEN SOPHIA, wife of Valdemar

LADY JUTTA, her sister

GISTRE HÄRJANSON, a minstrel

YRSA-LILL, a goat-girl

ARCHBISHOP FULCO, prelate of Upsala

### *Critique:*

Like Sigrid Undset in Norway, Verner von Heidenstam drew inspiration from the history of his native Sweden in medieval times. *The Tree of the Folkungs* is a historical novel of imaginative freedom and dramatic vigor. There are two parts to the story. The first deals with the period at the end of the eleventh century, a barbaric, brutal age which in the North saw heathenism and Christianity in conflict. In the second half of the novel

the Folkung family, proud descendants of an ancient peasant freebooter, have pushed their way to the Swedish throne by the middle of the thirteenth century. Here are all the pageantry, heroism, humility, superstition, cruelty, and greed of the Middle Ages. The effect is not one of antiquarianism, however, for von Heidenstam is interested in a living past, the growth of a culture, with its mixture of good and evil, nobility and baseness. The

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writer tells his story with a variety of styles and techniques, mingling myth, legend, history, saga, and fantasy. The result is a literary work of racial significance and tragic power. The author was awarded the Nobel Prize in Literature in 1916.

### *The Story:*

Folke Filbyter planted the seed from which grew the mighty Folkung tree. Homeward returning after long sea-roving, he brought his ship to shore near a shield-maiden's grave-ground in the land of Sveas and Goths. Dwarf Jorgrimme, a Finnish sorcerer, prophesied terror would darken the land and Thor's image tremble.

For two nights Folke tramped inland, his sack of booty on his back. The third night he came to Jorgrimme's cave, where the sorcerer gave him drink from the horn Månegarm, treasure of the gods. Then the dwarf cut the sack so that some of the gold fell out. Discovering the leak, Folke swore he had sown the ground with riches he would also reap. There he built his mighty hall, Folketuna.

Before long Folke had land and thralls but no sons. One morning his men found Jorgrimme's daughter trapped in a wolf-pit, and Folke took her home to his bed. Three sons she bore him, Ingemund, Hallsten, and Ingevald, but she got no honor and crouched in the straw like the scurviest thrall. Ingemund and Hallsten went sea-roving. Ingevald stayed by his father's side.

Folke, wanting a good marriage for his son, spoke for Holmdis, Ulf Ulfsson's daughter. Meanwhile old Jakob, a begging friar, preached a new faith in the region. When Ingevald tumbled the dwarfs' one-eyed god, his mother gave him sacred Månegarm, stolen from Jorgrimme's burial-cairn. Folke swore blood-brotherhood with the king of outlaws and got great riches. Then Holmdis proudly spurned a match with the thrall-woman's son, but Ingevald carried her by force to his father's hall. There, waiting in vain for her kinsmen to rescue her, she brought

one son to Folketuna before she died. After her funeral Folke had no good of Ingevald. Folke Ingevaldsson was his grandfather's heir.

When Jakob came again, Ingevald, hoping to save his son from the lawless life at Folketuna, gave the child to the priest. For years old Folke rode from hearth to hearth looking for his lost grandchild. Thrall andthane alike knew of the grim old man's search.

King Inge traveled through the land with his bodyguards, and wherever he stopped men died or else were baptized in the new faith. When Ulf Ulfsson spoke for the old gods, the king's earl and chief adviser, a ruthless, priest-trained young man, left him bound to perish in the forest. Ingemund and Hallsten, homeward-bound, were in Ulf's hall that night and joined the king's guard.

Folke was at Upsala when the sacred grove burned and people cried out against Inge and called Blot Sven king. There Folke saw the king's earl, on his hand the star-shaped mark of the child stolen from Folketuna years before. Although the old outlaw offered his riches to help the king's need, young Folke and his uncles were proud men with little wish to have a name as unsavory as Folke Filbyter's associated with them, now that they were counted among the greatest of the king's thanes. They took the treasure he offered to advance themselves, but they visited him seldom in the bare hall where he sat in the dirty straw. At last he opened his veins and died as unwanted old men had done in ancient times.

Two hundred years later King Holmger lay dead, with the sacred sword Gråne on his grave, and Earl Birger of the Folkungs ruled in Sweden, although it was his young son Valdemar who wore the crown. Valdemar grew up weak and soft, a lover of pleasure and women. From his far ancestor, Folke Filbyter, he inherited a yeoman's love of the land and a liking for serfs and outlaws. There were many who thought that his brother, Junker Magnus, should have been king,



for he was bold and cunning and the better knight. When Magnus unhorsed his brother at a great tournament at Belbo, and Valdemar laughed at his tumble without shame or regret, Earl Birger was so angry with his son that he collapsed from a stroke and died soon afterward. At the division of the earl's estate his sons quarreled over a missing drinking horn, Månegarm, an heirloom of the old days.

Valdemar's bride was Sophia, daughter of Denmark's king. Lady Jutta was her sister. Sometimes Valdemar talked with the maid apart and she became frightened. Valdemar also spent much time in the hut of Yrsa-lill, a goat-girl, to whom Gistre Härjanson had carried Månegarm. The company drank from it when Valdemar went to the hut to carouse with herdsmen and outcasts. Meanwhile the land knew confusion. Peasants paid no taxes and robbers roamed the highways. Valdemar would allow no wrongdoer to be punished.

When Jutta wished to return to Denmark, Magnus and Sir Svantepolk, a worthy knight, set out to escort her. Valdemar overtook them at the goat-girl's hut, where the party had stopped to rest. After convincing Jutta that Magnus was a trickster, Valdemar accompanied her to the border, and on the way they became lovers. Sir Svantepolk, renouncing his allegiance, rode off to join Duke Magnus. Queen Sophia had Yrsa-lill thrown into a cage filled with snakes. Gistre, the minstrel, rescued the girl, who afterward lay speechless in the convent at Vreta.

When Jutta bore a son beyond the marches, Valdemar gave the child into the keeping of Archbishop Fulco of Upsala. Then the king threatened to take away his brother's titles. Magnus had the sword Gråne brought from King

Holmger's tomb and fastened it to his own belt. At Vreta, Yrsa-lill regained her speech and prophesied that whoever would get St. Eirik's banner from a maiden's hands would rule Sweden.

Jutta, now prioress at Roskilde, went to Upsala for a holy festival honoring St. Eirik. There she found her son and saw Valdemar surrounded by his wild bodyguard. Moved by her old love, she took off her religious habit and dressed in the robes of one of the king's favorites. Together she and Valdemar stood on the balcony of the king's house while the people howled disapproval and insults. Queen Sophia ordered Jutta sent to a convent in the archbishop's keeping.

Archbishop Fulco gave St. Eirik's banner to some maidens who carried it to Duke Magnus. Afterward there was war between the brothers. Crafty, vain, Magnus battled Valdemar and his army of peasants and outlaws. Valdemar seemed indifferent to the outcome, however, and sat feasting at Ramundeboda while his army was defeated at Hofva. From that time on Magnus had the crown, but the war did not end with his victory, for Valdemar fought and then fled from lost villages and provinces. At last the outlawed king had nothing left but a jeweled riding-whip borrowed from Lady Luitgard, the last friend to share his misfortunes, and he gave that to Gistre and told the minstrel to go look for Yrsa-lill. Alone and unarmed, Valdemar then surrendered to his brother.

King Magnus, old and sick by that time, gave the country peace. Valdemar lived a prisoner at Nyköpingshus, Luitgard his only company, but in his captivity he found such contentment that Magnus died envying him.

## THE TREES

*Type of work:* Novel

*Author:* Conrad Richter (1890- )

*Type of plot:* Regional romance

*Time of plot:* Late eighteenth and early nineteenth centuries

Locale: Old Northwest Territory

First published: 1940

*Principal characters:*

WORTH LUCKETT, a woodsy

JARY, his wife

SAYWARD,

GENNY,

ACHSA,

WYITT, and

SULIE, their children

LOUIE SCURRAH, Genny's husband

PORTIUS WHEELER, Sayward's husband

JAKE TENCH, a white runner

*Critique:*

*The Trees* is the first of three novels Conrad Richter has written to trace the growth of a pioneer settlement in the old Northwest Territory west of the Alleghenies and north of the Ohio River. Considered with the other two, *The Fields* and *The Town*, these novels are actually a trilogy telling the story of Sayward Luckett from the time she left Pennsylvania to enter the deep woods in the Ohio wilderness. One of the most interesting characteristics of the books is the use Richter has made of early pioneer language as it was spoken, not as it was written. This is only one proof of the authenticity of the facts he used in writing a new and effective type of regional story. No other novel conveys so realistically what the first settlers must have felt when they faced the timbered wilderness on the frontier, the barrier of trees that shut out the sky and gave protection to animals and human enemies. *The Trees* is a pioneer story of simple human warmth and vigor.

*The Story:*

Worth Luckett was a woodsy with an itching foot. By the time he had five growing children and one left in its infant grave, he was ready to take off again. He had already been west when he was a boy with Colonel Bouquet. Jary, his wife, had never wanted to leave the settlements, but game was growing

scarce in Pennsylvania; without food brought down by his gun, Worth could not see how he could feed his family. He was wary of telling Jary outright that he wanted to move on, but she knew what he wanted and was half resigned to it when she heard that the animals were clearing out of places where men lived.

Because Jary had the slow fever, the care of the younger children fell on Sayward's shoulders. She was nearly fifteen, a strapping girl scared of neither man nor beast. It was not beyond her strength to drown a white-faced buck when Worth had neglected to bring meat home. The girls, Genny, Achsa, and baby Sulie, and the boy Wyitt knew they had to step when Sayward spoke.

Worth led his family across the Ohio River and on until they came to a wilderness of trees that reached as far as the eye could see. Near a spot covered with deer antlers Worth laid out a place for a cabin. He was handy enough with tools to have the shell of a cabin up quickly, but the game in the woods drew him away so often that fall came before the cabin was finished. The darkness under the big trees had disheartened Jary so much that she did not even speak of the cabin until one fall day when the leaves had fallen so that she could look up through the branches and see the sky again. Then she felt like a human being who wanted to live in a house. She sent

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Worth back to his job. The snow fell the day after they moved into their cabin.

A few Indians still followed the trace by the house. One came on a night when Worth was away. Sayward hid the ax under her bed to fell him if he made a move toward the children in the loft or came toward her bed. He got up at night to cook some of his own meat at the fire. Worth was disturbed when he came home and found the Indian still there, but he and the Indian roared with delight when Sayward showed them the hidden ax.

Jary had such a hankering after some bread that Worth walked six days to bring back some white flour. But she could not eat the bread after Sayward made it; the slow fever had nearly finished her. When she died, they buried her under one of the big trees outside the cabin. Worth went away for a while, leaving Sayward to take care of the others.

One day, for the first time since they had lived there, they heard another ax in the woods. The young ones investigated and found a cabin going up, a man and a boy working on it. The man was a tom thumb, Sayward thought, when he asked her father for Sayward as a wife. Sayward thought he might be the first around there to ask her to marry him, but probably not the last.

Before long a trading post was set up by the river. Wyitt could hardly wait to trade off some of his skins for a knife. Indians and whites were whooping it up while he was there. He never forgot the sight of the wolf they skinned alive and set free.

More people raised cabins nearby until the Lucketts had several neighbors within walking distance. Worth blamed them and their cutting of the trees for the swamp pestilence that brought down Achsa, who was as brown and tough as an Indian. While the fever was on her Achsa begged for water, but that was the one thing she was not supposed to have. Late one night Sayward awoke to see Achsa crawling into the cabin with the

kettle. She had drunk her fill from the run and had brought water back in the kettle. After that Achsa got well.

Louie Scurrah as a child had acted as decoy for Delawares on the warpath. When he came back to a small cabin nearby, the Lucketts expected to steer clear of him. He charmed Worth first with his woodsy tales, then Genny and Achsa, but there was always unspoken enmity between him and Sayward.

Sulie never returned after the day she was separated from Wyitt as they drove in the neighbor's cows. Worth was away at the time and the trail was cold when he and Louie gathered some neighborhood men to beat the woods. They found Sulie's tracks leading to a bark playhouse in a grove of trees, with a bit of her dress as a cover for a play trencher, but they could not find tracks leading out. Close by there were Indian trails, but they were also cold.

With Sulie gone, Worth went too. He thought he might follow the Indian tracks west.

The feeling between Louie and Sayward was not softened when Sayward, after finding Louie with Genny in the woods, told him it was time for him to marry Genny. He took Genny down the river and married her with good grace, but before long his itching foot took him off more and more often.

Louie got Wyitt a rifle to help kill meat for Sayward's cabin. The first day he had it, Wyitt wounded a buck. Standing over the animal to slit its throat, he suddenly found himself hoisted aloft. The deer tried to shake him loose, but Wyitt was able to kill it when it tired. His clothes were torn to ribbons and he was badly cut. Sayward, realizing that she had another woodsy on her hands and thankful for the meat he brought, said nothing.

Finally Louie went off to the English lakes with Achsa. Sayward did not know until later that they left the very night the painter tried to claw his way down Genny's chimney. Genny burned every-



thing in the house that n. keep the painter from coming into the cabin. When Wyitt and Sayward found her, she did not recognize them. At last, under Sayward's care, Genny came back to her senses.

At a sober wedding of old folks, Jake Tench decided it was time to get a wife for solitary Portius Wheeler, a former Bay State lawyer. When the girl Jake picked shied off, Sayward told Jake that she would marry Portius. Jake brought Portius to Sayward's cabin where, under the influence of brandy, Portius went

through the marriage ceremony. But when neighbors tried to put him to bed with Sayward, he turned tail and ran. Jake brought him back at dawn. Although Sayward told him she would not hold him against his will, Portius stayed with her.

Together they cut down trees for a garden patch. The neighbors brought teams to snake out the logs and to plow. Portius treated Sayward with gentle deference, and she was happy when she looked forward to her first-born.

## TRIAL BY JURY

*Type of work:* Comic opera

*Author:* W. S. Gilbert (1836-1911)

*Type of plot:* Humorous romance

*Time of plot:* Nineteenth century

*Locale:* England

*First presented:* 1875

### *Principal characters:*

THE LEARNED JUDGE

ANGELINA, the plaintiff

EDWIN, the defendant

COUNSEL FOR THE PLAINTIFF

FOREMAN OF THE JURY

FIRST BRIDESMAID

### *Critique:*

A gentle satire on the due processes of law, *Trial by Jury* is a short and delightful play by the Gilbert half of the famous team of Gilbert and Sullivan. It was the second operetta on which these two talented men collaborated, the forerunner of many more well-known and well-loved musicals. It is the only Gilbert and Sullivan comic opera without spoken dialogue.

### *The Story:*

The court was assembled, waiting for the learned Judge, the plaintiff, and the defendant. The jurymen were warned that they must set aside all prejudice and view the case in a judicial state of mind. The usher, who warned them to be fair, went into raptures over the beauty and the heartbreak of the plaintiff, ending

each bit of praise, however, with the reminder to be free of bias.

When Edwin, the defendant, entered, the jurymen chanted to him to beware their fury. The defendant thought this a very strange proceeding and begged them to hear his story. The jury, after consultation, agreed that they should hear his plea. Then the defendant told how his heart had leaped with joy when he first knew his old love. He had laid his heart and his riches at her feet. He had moped and sighed just like a lovesick boy. But then the joy had turned to boredom. The flame of love had burned out, and so one morning he had awakened to be another's lovesick boy.

The jurymen then confessed that when they were young lads they had behaved in much the same fashion and acted as

regular cads. Now that they were respectable men, they had not a scrap of sympathy for the defendant.

The learned Judge entered, but before he would hear the case he felt obliged to tell the court how he had become judge. When he was first called to the bar, he was, like most barristers, an impecunious lad, and he had almost despaired of ever trying a case before an English jury. Tiring at last of this third-class living, he had married a rich attorney's old and ugly daughter. The rich attorney had rewarded him for his sacrifice, after assuring him that he would soon grow used to his bride's looks. Cases then came fast to the young attorney and he restored many thieves and burglars to freedom. At last he became rich enough to throw over his elderly, ugly bride. Now he was a judge, and a good judge too, ready to hear this case of breach of promise.

The jurymen, sworn in, promised to weigh the case carefully. Angelina, the plaintiff, was then called in, preceded by her bridesmaids. The Judge took an immediate fancy to the first bridesmaid and sent her a note, which she kissed and placed in her bosom. But when the plaintiff entered, the learned Judge, transferring his affection to Angelina, had the note taken from the first bridesmaid and given to the plaintiff. She too kissed it and placed it in her bosom as the Judge and the jurymen took turns praising the plaintiff.

The plaintiff stated her case. She had

been basely deceived by the defendant, who had wooed her without ceasing. When she had tried to name a day for their wedding, however, he had framed excuses and at last deserted her. His act was doubly criminal because she had already bought her trousseau. The plaintiff reeled, and the foreman of the jury and the Judge vied with each other to support her. At last Angelina fell sobbing on the Judge's chest. The jurymen shook their fists at the defendant and warned him again to dread their fury.

Edwin, although admitting that he had trifled with the lady, held himself blameless. No one should be censured for changing appetites. To atone, however, he would marry this lady today, his other love tomorrow. The Judge thought that a reasonable proposition, but the Counsel submitted that such a deed would be Burglaree. The Judge considered this a fine dilemma, calling for all their wits.

The plaintiff went to the defendant and embraced him, vowing that she loved him with unceasing fervor. She reminded the jury to remember her great loss when they assessed the damages the defendant must pay. The defendant then extolled his vices, stating that she could not abide him for a day. They should remember that when they assessed the damages.

The Judge, tossing aside his books and papers, said that he could not stay there all day. He would marry the lady himself. As he embraced her the others agreed that he was indeed a good judge—of beauty.

## A TRICK TO CATCH THE OLD ONE

*Type of work:* Drama

*Author:* Thomas Middleton (1570?-1627)

*Type of plot:* Comedy of intrigue

*Time of plot:* First years of seventeenth century

*Locale:* London

*First presented:* c. 1604

*Principal characters:*

WITGOOD, a young prodigal of good family

A COURTESAN, Witgood's mistress and accomplice

PECUNTIUS LUCRE, Witgood's miserly uncle

WALKADINE HOARD, a rival miser to Pecunius Lucre  
TAVERNER, Witgood's friend and accomplice  
JOYCE, Walkadine Hoard's niece, pretty and wealthy

### *Critique:*

Thomas Middleton, next to Ben Jonson, was the greatest realist among the dramatists writing during the reign of James I. The realism is not reinforced in Middleton's work by a close attention to the structure of the drama, as is so noteworthy in the Jonsonian plays. Middleton, a commoner himself and holder of a post for many years under the Lord Mayor of London, was exceedingly interested in the life of the people who lived within the city, rather than in the people of the court and the fashionable world. Where Middleton got the plot for this play is not known; possibly he gathered it out of incidents that actually occurred in London. On the other hand, the influence of this play on Philip Massinger's *A New Way to Pay Old Debts* is obvious. The greatest merits of the Middleton play are its intrigues, its hustle and bustle of incident, and its propensity to give good fun.

### *The Story:*

Theodorus Witgood, a young man of quality, had been so prodigal with his fortune that he had lost it all. Even his country estate had been mortgaged to his uncle, Pecunius Lucre, a miserly man. The cause of Witgood's downfall was a Courtesan, a young woman on whom he had wasted his fortune after seducing her. Fortunately for Witgood, the girl really liked him and was anxious to help him. When Witgood conceived a plan to regain his fortunes, a plan that required her help, she readily promised to help her lover.

Witgood's plan was to take the Courtesan to London and pass her off as a rich widow. With the aid of a tavern-keeper, who gave Witgood his services as a servant and the use of his horses, the plan was put into execution. Witgood even hoped to get back the mort-

gage from his uncle. As soon as Uncle Lucre heard about the rich widow, his miserly instincts were aroused. Taken in by his nephew's story, he hoped to promote the marriage and eventually gain the widow's money and estates.

Uncle Lucre invited Witgood and the supposed wealthy widow to his home, where in spite of his real feelings toward Witgood he praised the young man to the skies. In addition to his uncle, the creditors to whom Witgood owed money were anxious to help his marital efforts, for the creditors realized that a good marriage would enable them to collect the money he owed them.

When word of the wealthy widow spread through the town, many suitors came to woo her. Among them was Walkadine Hoard, a rival miser who was pleased at the prospect of wooing a widow of fortune and so keeping that fortune from falling into the hands of Uncle Lucre. The situation was to Witgood's advantage, and he filled his uncle's ears with talk of the jointures that other suitors were willing to give the widow. His hope was that his uncle would take the hint and restore his estates and money to him in the belief that he should shine as well as the other suitors in the supposed widow's eyes. The plan was only a ruse, however, for Witgood had no intention of marrying the Courtesan and making an honest woman of her. Witgood's real love was Joyce, the daughter of Hoard's rich brother. Lest Joyce think he had forsaken her, Witgood sent her a letter telling her to keep faith with him. They had to keep their love secret, for Witgood's wild ways and prodigality, plus the enmity between their respective uncles, prevented their marriage.

In the meantime Hoard plotted to get the widow for himself. Accompanied by several gentlemen, he went to her and



told her the truth about young Witgood. His friends also represented Hoard as an ardent suitor. Witgood, in another room, heard all that was said. At his first chance he advised the Courtesan to go ahead with her deception and marry old Hoard, a marriage which would give her a place in the world and restore her lost reputation. Hoard's proposal was a piece of luck that the plotting pair had not foreseen. She promised to meet Hoard at a tavern and elope with him. When she confessed that she had no estates, Hoard, thinking she was only teasing him, refused to believe her.

The Courtesan went to the tavern, where the old miser met her. To entertain his uncle, Witgood then went and told him that Hoard was being married off to a prostitute. Uncle Lucre was immensely pleased. Discreet Witgood did not tell the uncle that the prostitute was the supposed wealthy widow.

Witgood's creditors, getting wind of what was happening, secured a bailiff and had him arrested for debt. After much talking he persuaded them to take him first to Hoard's house. When they arrived there, Witgood informed Hoard that he had an earlier marriage contract with the widow, a contract which could not be nullified until both parties agreed to break it. Old Hoard was horrified, for the bond meant that his new wife's property, if any, was not his. Pretending to save the day, the woman suggested that Hoard buy off Witgood by paying the young man's debts. The creditors, paid by Hoard, went their way. Then Witgood and the widow confessed the woman's true identity. The bridegroom fumed, realizing too late that the supposed widow had told him in the pres-

ence of witnesses that she had no fortune. Hoard had been gulled into taking another man's mistress as his wife.

Meanwhile the tavernkeeper, acting as servant for Witgood and the Courtesan, had convinced Uncle Lucre that his nephew could marry the widow only if he had a fortune or an estate. The uncle, hoping to use the young man to get the supposed widow's fortune in his hands, gave up the mortgage on Witgood's estates. The tavernkeeper hastened with the papers to Witgood, who was extremely pleased with the way his plans were working out.

Before he left Hoard's house, Witgood, once more in control of his estates, received a message in which Joyce told him that she would meet him a short time later.

Old Hoard tried to pass off his wife as she had been passed on to him. He ordered a great wedding supper and invited, among other guests, his rival and also his brother. Everything went off well until Hoard's brother recognized the bride as Witgood's former mistress. In the confusion that followed the bride fell on her knees and asked forgiveness, telling her husband that she repented her previous sins and would make him a good wife. She pointed out that it was better for a man to have a wife whose sins were behind her instead of before her. Witgood also helped her reputation by saying that he had been her seducer and only lover.

Witgood himself then declared that he, too, had reformed. He promised to put aside his old habits of prodigality as the first step in winning consent to his marriage with Joyce, the girl he truly loved.

## THE TRIUMPH OF DEATH

*Type of work:* Novel

*Author:* Gabriele D'Annunzio (1863-1938)

*Type of plot:* Psychological romance

*Time of plot:* Nineteenth century

*Locale:* Italy

*First published:* 1894

*Principal characters:*

GEORGE AURISPA, a young Italian of wealth and family

SIGNOR AURISPA, George's materialistic father

HIPPOLYTE, George's mistress

*Critique:*

To a person of sensitivity, this novel by D'Annunzio may seem overdrawn. Because of its subject matter and florid style, sale of the book was prohibited in some countries. The result was to give D'Annunzio a tremendous underground reputation. Some critics have argued that the characters, except for Hippolyte, are types, particularly among the minor figures of the novel. The hero is the romantic Byronic hero in modern dress, a man who has never grown up because he has never had to take on responsibility or worry, because he has never had to methodize his life in any way. There are times when the story resembles a case history of one whose emotions have never matured with the body, a case history for the psychiatrist's notebook as much as a novel. Yet the book holds a power of its own. The lives of Hippolyte and George Aurispa represent both a triumph of romantic individualism and a failure of humanity and civilization.

*The Story:*

George Aurispa, a young Italian of old family and sufficient money to enjoy life without working, had fallen in love with a lovely married woman named Hippolyte. She had lived with her husband only a few weeks, for she had fallen ill shortly after her marriage. When the affair with George began, she left her husband and returned to her family. Marriage was out of the question for the lovers; because of religious reasons they could not marry as long as one or the other had a living spouse.

Infatuated, both George and Hippolyte often wished they could spend even more time together. But on the second anniversary of their first meeting an incident occurred which both regarded as an ill omen and which cast a pall over their minds. As they walked in Rome's

Pincio gardens they came to a terrace where a man had just committed suicide. Blood and a lock of blond hair were still in evidence.

The suicide of the unknown young man in the Pincio affected the lovers even more than they realized at the time. George began to feel that materialism and sensuality, fostered by his love for Hippolyte, had taken too firm a hold upon him. Hippolyte, on the other hand, was warned again of her own mortality and the fact that she had a tendency toward epilepsy.

Soon afterward George was called home. His father and mother did not live together, and George had known for some time that his father kept a mistress. During the visit he learned for the first time the full story of his father's conduct. His mother told him that his father had despoiled the family fortune, refused a dowry for their daughter, and lived openly with his mistress and two illegitimate children. George disliked the financial entanglements of the situation; his own money he had inherited from an uncle. When George did visit his father to intercede for his family, the young man did nothing to help his mother and sister. Instead, he agreed to sign a note as surety for his father, who was trying to borrow money from a bank. George was struck, however, by the way his father had surrendered completely to a life of gross materialism.

Before he left his mother to return to Rome, George visited the apartment in the mansion where his uncle had lived. His uncle had committed suicide. The realization of his uncle's deed filled him with curiosity and melancholy, and he almost decided to kill himself with the same dueling pistol the uncle had used.

Returning to Rome, George again fell

under the spell of Hippolyte, even though he was now haunted by his fear of gross sensuality, the thought of suicide, and a friend's warning that Hippolyte was coarse beneath her beauty and would someday find a richer lover.

In order to escape from his fears, George searched for a place where he and Hippolyte could be away from the world. He thought that in a small village on the Adriatic coast they could live in peace and he could work out his emotional and psychological problems.

But their new secluded life left George in even more of a quandary. There were times when he felt great happiness in being with his mistress day and night. At other times he saw in her only the embodiment of the same animal nature that was slowly but surely ensnaring him as it had ensnared his father. In order to escape, to achieve idealism, George once more considered taking his own life.

The Church offered no solution to his problem. Both he and Hippolyte were, in their way, devout. They visited shrines, but the mobs of humanity, the beggars with their sores and ills, only repulsed the lovers. Hippolyte's spell continued to work its way with George. She, proud of her power to awaken his desires, used this power constantly. George loved her and hated her at the same time, but he knew that he himself was not without blame. When their affair had begun, she was modest and almost frigid. Her husband, to whom she had been married by her family, had been brutal, and she had been ill. George, the first to stir her emotions, had helped to shape her personality.

Like all people living together, they discovered some irritating traits in each other. George was displeased with Hippolyte's feet, which he regarded as too common-looking. She, on the other hand,

thought he was often too morbid. Both of them tried too hard, as they readily admitted, to escape into a world of pleasure and ideality.

Trying by all means to keep from antagonizing each other, they continued to make short excursions away from the village. George had a piano and music sent from Rome to their retreat. Still George found himself thinking not only of his death but of Hippolyte's as well. He sometimes believed that he could escape from sensuality only through the loss of his beloved. Death was the means he knew he must take to banish her irrevocably. She, for her part, seemed to realize what was in his mind. She had dreams in which she saw him dead or taking threatening attitudes toward her. Again, in George's mind, she was the most beautiful and fascinating of women, for her power over him continued to grow. Often, when he was emotionally distressed, she could draw him from that state of mind with nothing more than a kiss.

One afternoon, while they were swimming, George had an impulse to drown Hippolyte. She seemed to sense his mood and refused to go bathing with him again. One night they had a pleasant meal together. Later that evening, with great effort on his part, so strong was her physical charm at such a time, George persuaded his mistress to take a walk down to the rocky coast where fishermen were working at their nets. When they came to a one-plank bridge over which they had to walk, Hippolyte, growing dizzy at the sight of waves and rocks below, refused to cross. But George, feeling that he had found the time and place for his despairing deed, swept Hippolyte into his arms and plunged both of them to death on the rocks many feet below.

## TROILUS AND CRESSIDA

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Realistic comedy



*Time of plot:* Trojan War

*Locale:* Troy

*First presented:* Unknown; first published: 1609 Quarto

*Principal characters:*

PRIAM, King of Troy

HECTOR, and

TROILUS, his sons

AGAMEMNON,

ACHILLES,

ULYSSES,

AJAX, and

DIOMEDES, Greek commanders

PANDARUS, a Trojan lord

CRESSIDA, his niece

*Critique:*

The apparent last-minute inclusion of *The History of Troilus and Cressida* in the First Folio (1623), between the histories and the tragedies, has tended to put this play in an anomalous position in the opinion of commentators ever since. *Troilus and Cressida* has been called a satire, a comedy, a history, and a tragedy. The truth probably is that it is a little of all of these. Certainly, it is a comedy of disillusionment and bitterness. It would seem clear, however, that Shakespeare, in his unusual handling of the traditional elements of the *Iliad*, was in his own way, perhaps, commenting on the fading splendor of the Age of Elizabeth. Shakespeare knew the story from the pages of Chaucer and Henryson; but, where Chaucer and Henryson gave the story medieval color, Shakespeare transferred his Troy to the decadent days of the late Renaissance.

*The Story:*

During the Trojan War, Troilus, younger son of Priam, King of Troy, fell in love with the lovely and unapproachable Cressida, daughter of Calchas, a Trojan priest who had gone over to the side of the Greeks. Troilus, frustrated by his unrequited love, declared to Pandarus, a Trojan lord and uncle of Cressida, that he would refrain from fighting the Greeks as long as there was such turmoil in his heart. Pandarus added to Troilus' misery by praising the incom-

parable beauty of Cressida; Troilus impatiently chided Pandarus, who answered that for all it mattered to him Cressida could join her father in the Greek camp.

Later, Pandarus overheard Cressida and her servant discussing Hector's anger at having received a blow in battle from Ajax, a mighty Greek warrior of Trojan blood. Pandarus extolled Troilus' virtues to Cressida, who was all but indifferent. As the two discoursed, the Trojan forces returned from the field. Pandarus praised the several Trojan warriors—Aeneas, Antenor, Hector, Paris, Helenus—as they passed by Cressida's window, all the while anticipating, for Cressida's benefit, the passing of young Troilus. When the prince passed, Pandarus was lavish in his praise, but Cressida appeared to be bored. As Pandarus left her to join Troilus, Cressida soliloquized that she was charmed, indeed, by Troilus, but that she was in no haste to reveal the state of her affections.

In the Greek camp, meanwhile, Agamemnon, commander of the Greek forces in Ilium, tried to put heart into his demoralized leaders. Old Nestor declared that the seven difficult years of the siege of Troy had been a real test of Greek stamina. It was the belief of Ulysses that the difficulties of the Greeks lay in a lack of order and discipline, not Trojan strength. He reminded his fellow Greek leaders that the disaffection of mighty Achilles and the scurrilous

clowning of Patroclus, a Greek leader, had provoked disorder in the Greek ranks. Even Ajax, usually dependable, had become fractious, and his follower, deformed Thersites, embarrassed the Greeks with his taunts.

As the Greek leaders conferred, Aeneas delivered to them a challenge from Hector, who in single combat would defend the beauty and the virtue of his lady against a Greek champion. When the leaders went their several ways to announce the challenge to Achilles and to other Greeks, Ulysses and Nestor decided that the only politic action to take, the pride of Achilles being what it was, was to arrange somehow that Ajax be chosen to fight Hector. Ajax, Achilles, and Patroclus heard of the proclamation, but tended to disregard it. Their levity caused the railing Thersites to break with them.

In Troy, meanwhile, Hector was tempted to concede to a Greek offer to end hostilities if the Trojans returned Helen to her husband, King Menelaus. Troilus chided his brother and Helenus for their momentary want of resolution. As the brothers and their father, Priam, discussed the reasons for and against continuing the war, Cassandra, prophetess and daughter of Priam, predicted that Troy would be burned to the ground by the Greeks. Hector heeded her warning, but Troilus, joined by Paris, persisted in the belief that the war, for the sake of honor, must be continued. Hector, although aware of the evil the Trojans were committing in defending Paris' indefensible theft of Helen from her husband, conceded that for reasons of honor the fighting must go on.

The Greek leaders approached Achilles, who had kept to himself since his quarrel with Agamemnon. Refusing to confer with them, Achilles retired into his tent and sent his companion, Patroclus, to make his apologies. At Achilles' persistent refusal to deal with the Greek commanders, who sought in him their champion against Hector, Ulysses played

on the pride of Ajax with subtle flattery and convinced this Greek of Trojan blood that he should present himself as the Greek champion in place of Achilles.

In the meantime Pandarus had prepared the way for a tryst between Troilus and Cressida by securing the promise of Paris and Helen to make excuses for Troilus' absence. He brought the two young people together in his orchard, where the pair confessed to each other their undying love. Cressida declared that if she were ever false, then all falsehood could forever afterwards be associated with her name. Pandarus witnessed these sincere avowals of faith and himself declared that if Troilus and Cressida did not remain faithful to each other, then all go-betweens would be associated with his name. These declarations having been made, Pandarus led the young people to a bedchamber in his house.

In the Greek camp, Calchas, Cressida's father, persuaded Agamemnon to exchange Antenor, a Trojan prisoner, for Cressida, whose presence he desired. Diomedes, a Greek commander, was appointed to effect the exchange.

Planning to ignore Achilles, the Greek leaders passed the warrior with only the briefest recognition. When he demanded an explanation of that treatment, Ulysses told him that fame was ephemeral and that great deeds were soon forgotten. Fearful for his reputation, now that Ajax had been appointed Greek champion, Achilles arranged to play host to the unarmed Hector after the contest.

Diomedes returned Antenor to Troy, and at dawn he was taken to Pandarus' house to escort Cressida to the Greek camp. When Troilus and Cressida learned of Diomedes' mission, Troilus appealed unsuccessfully to the Trojan leaders to allow Cressida to remain in Troy. Heartbroken, he returned to Cressida and the young couple repeated their vows in their farewells. Troilus then escorted Cressida and Diomedes, who commented on Cressida's beauty, as far as the city gates. When Diomedes and Cressida en-

countered the Greek leaders outside the walls, Cressida was kissed by Agamemnon, Menelaus, Nestor, Patroclus, and others. Ulysses observed that she appeared wanton.

Warriors of both sides assembled to watch Hector and Ajax fight. The two companions clashed for only a moment before Hector desisted, declaring that he could not harm Ajax, his cousin. Ajax accepted Hector's magnanimity and invited the Trojan to join, unarmed, the Greek commanders at dinner. Hector, accompanied by Troilus, was welcomed among the Greeks with many warm compliments, but Achilles, meeting Hector, rudely mentioned that part of Hector's person in which he would one day inflict a mortal wound. Stung by Achilles' pride and lack of manners, Hector declared hotly that he would destroy all of Achilles at one stroke. The result was an agreement to meet in combat the next day. Ajax managed to calm heated tempers, however, and the feasting began.

Troilus, anxious to see his beloved Cressida, asked Ulysses where he might find Calchas, and Ulysses promised to be his guide. After the banquet they followed Diomedes to Calchas's tent, where Cressida met him and in affectionate overtures toward Diomedes revealed to the hidden Troilus that she had already all but forgotten him. As she gave Diomedes, as a token of her love, a sleeve that had belonged to Troilus, compunction seized her for a moment. But she quickly succumbed to Diomedes' charms and promised to be his at their next

meeting. Diomedes left, vowing to kill in combat the Trojan whose sleeve he would be wearing on his helmet. Troilus, unable to believe that Cressida was the girl whom he loved so passionately, returned to Troy. He vowed to take the life of Diomedes.

As the new day approached, Hector was warned by Andromache, his wife, and by his sister Cassandra not to do battle that day; all portents foretold disaster. When their words proved ineffectual, King Priam tried vainly to persuade Hector to remain within the walls. During the battle Diomedes unhorsed Troilus and sent the horse as a gift to Cressida. Despite his overthrow, Troilus continued to fight heroically. Hector appeared to be, for his part, invincible. When Patroclus was severely wounded in the action, Achilles, enraged, ordered his followers, the Myrmidons, to stand by. As the action subsided, and Hector was unarming himself at the end of the day, the Myrmidons, at Achilles' command, closed in on brave Hector and felled him with their spears.

Troilus announced to the retiring Trojan forces that Hector had been killed by treachery and that his body, tied to the tail of Achilles' horse was being dragged around the Phrygian plain. As he made his way to the gates, he predicted general mourning in Troy and expressed his undying hatred for the Greeks. He encountered Pandarus, whom he abruptly dismissed as a cheap pander, a man whose name would be infamous forever.

## THE TURN OF THE SCREW

*Type of work:* Novelette

*Author:* Henry James (1843-1916)

*Type of plot:* Moral allegory

*Time of plot:* Mid-nineteenth century

*Locale:* England

*First published:* 1898

*Principal characters:*

THE GOVERNESS

MRS. GROSE, housekeeper at Bly

MILES, and



FLORA, the two children of the house  
MR. QUINT, and  
MISS JESSEL, two apparitions

### Critique:

*The Turn of the Screw* is more than a ghost story. Of all James' work, it best exemplifies his power to understand and depict moral degradation. The real evil lies not in the horror of the apparitions themselves, but in what is happening to change the children from examples of sweetness and innocence to flagrant liars and hypocrites. Certainly there are few stories in literature which embody as much unspoken horror as *The Turn of the Screw*. It is the sense of dreadful and unguessable things which gives the tale its elegance and tone, raising it above the cheapness of melodrama. As James himself said in the preface to the original edition, it is the reader's own intensified imagination which supplies the particulars in abundance.

### The Story:

It was a pleasant afternoon in June when the governess first arrived at the country estate at Bly where she was to take charge of Miles, aged ten, and Flora, eight. She faced her new position with some trepidation because of the unusual circumstances of her situation. The two children were to be under her complete care, and the uncle who had engaged her had been explicit in the fact that he did not wish to be bothered with his orphaned niece and nephew. Her uneasiness disappeared, however, when she saw her charges, for Flora and Miles seemed incapable of giving the slightest trouble.

The weeks of June passed uneventfully. Then, one evening, while she was walking in the garden at twilight, the governess was startled to see a strange young man at a distance. The man looked at her challengingly and disappeared. The incident angered and distressed the

young woman, but she decided the man was a trespasser.

On the following Sunday evening the young woman was startled to see the same stranger looking in at her through a window. Once again he stared piercingly at her for a few seconds and then disappeared. This time the governess realized that the man was looking for someone in particular and that perhaps he boded evil for the children in her care. A few minutes later the governess told the housekeeper, Mrs. Grose, of the incident and described the appearance of the man. Mrs. Grose told her that it was a perfect description of Peter Quint, the valet to the governess' employer, but that Mr. Quint was dead.

One afternoon shortly afterward, a second apparition appeared. This time the ghost of Miss Jessel, the former governess, appeared in the garden to both the governess and the little girl, Flora. The strange part of the situation was that the little girl refused to let the governess know that she had seen the figure and knew who it was, though it was obvious that she had understood the appearance fully.

From the housekeeper the governess learned that the two apparitions had been lovers while alive, though the girl had been of a very fine family and the man had been guilty of drunkenness and worse vices. For what evil purpose these two spirits wished to influence the seemingly innocent children, neither the housekeeper nor the governess could guess. The secrecy of the children about seeing the ghosts was maddening to the two women.

They both felt that the boy was continuing to see the two ghosts in private

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and concealed that fact, just as he had known of the illicit affair between the valet and the former governess in life and had helped them to conceal it. Yet, when in the presence of the children, the governess sometimes felt that it would be impossible for the two children to be influenced into evil.

The third time the ghost of Quint appeared to the governess inside the house. Unable to sleep, she had sat reading late at night. Hearing someone on the stairs, she went to investigate and saw the ghost, which disappeared when faced by her unflinching gaze. Each night after that she inspected the stairs, but she never again saw the ghost of the man. Once she glimpsed the apparition of Miss Jessel as it sat dejectedly on the lowest stair. Worse than the appearance of the ghosts was the discovery that the children had left their beds at night to wander on the lawn in communication with the spirits who were leading them to unknown evil. It became apparent to the governess that the children were not good within themselves. In their imaginations they were living in a world populated by the evil dead restored.

In such an atmosphere the summer wore away into autumn. In all that time the children had given no sign of awareness of the apparitions. Knowing that her influence with the children was as tenuous as a thread which would break at the least provocation, the governess did not allude to the ghosts. She herself had seen no more manifestations, but she had often felt by the children's attitude that the apparitions were close at hand. What was worse for the distressed woman was the thought that what Miles and Flora saw were things still more terrible than she imagined, visions that sprang from their association with the evil figures in the past.

One day Miles went to her and announced his desire to go away to school. The governess realized it was only proper that he be sent to school, but she feared the results of ghostly influences once he

was beyond her care. Later, opening the door of the schoolroom, she again saw the ghost of her predecessor, Miss Jessel. As the apparition faded the governess realized that her duty was to stay with the children and combat the spirits and their deadly influence. She decided to write immediately to the children's uncle, contradictory to his injunction against being bothered in their behalf. That night before she wrote she went into Miles' room and asked the boy to let her help him in his secret troubles. Suddenly a rush of cold air filled the room, as if the window had been blown open. When the governess relighted the candle blown out by the draft, the window was still closed and the drawn curtain had not been disturbed.

The following day Flora disappeared. Mrs. Grose and the governess found her beside the garden pond. The governess, knowing she had gone there to see the ghost, asked her where Miss Jessel was. The child replied that she only wanted to be left alone. The governess could see the apparition of Miss Jessel standing on the opposite side of the pond.

The governess, afraid that the evil influence had already dominated the little girl, asked the housekeeper to take the child to London, and to request the uncle's aid. In place of the lovable angelic Flora there had suddenly appeared a little child with a filthy mind and filthy speech, which she used in denouncing the governess to the housekeeper. The same afternoon Mrs. Grose left with the child as the governess had requested.

That evening, immediately after dinner, the governess asked Miles to tell her what was on his mind before he left the dining-room. When he refused, she asked him if he had stolen the letter she had written to his uncle. As she asked the question she realized that standing outside the window, staring into the room, was the ghost of Peter Quint. She pulled the boy close to her, shielding him from any view of the ghost at the window, while he told her that he had taken the

letter. He also informed her that he had already been expelled from one school because of his lewd speech and actions. Noting how close the governess was holding him, he suddenly asked if Miss Jessel were near. The governess, angry and distraught, shrieked at him that it was the

ghost of Peter Quint, just outside the window. When Miles turned around, the apparition was gone. With a scream he fell into the governess' arms. At first, she did not realize that she had lost him forever—that Miles was dead.

## TWELFTH NIGHT

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Romantic comedy

*Time of plot:* Sixteenth century

*Locale:* Ilyria

*First presented:* 1600

### *Principal characters:*

VIOLA (CESARIO), twin sister of Sebastian

OLIVIA, a countess

MARIA, her maid

SEBASTIAN, twin brother of Viola

ANTONIO, Sebastian's friend

ORSINO, Duke of Ilyria

SIR TOBY BELCH, Olivia's uncle

SIR ANDREW AGUECHEEK, Olivia's ancient suitor

MALVOLIO, Olivia's steward

### *Critique:*

Because of its title, it is assumed that this play was intended to be performed as a feature of the Twelfth Night festivities observed in Shakespeare's day. One of Shakespeare's most delightful comedies, the principal charm of *Twelfth Night*, Or, *What You Will* lies in the comic characters: Malvolio, Sir Toby Belch, Sir Andrew Aguecheek, and Maria. Viola, the heroine, ranks with Portia and Rosalind in intelligence and wit. The original source of the plot was an Italian *novella* by Bandello, based on an earlier work by Cinthio, but the story was translated into various secondary sources which Shakespeare probably used. In the character of Malvolio the playwright pokes sly fun at the Puritans of his day.

### *The Story:*

Viola and Sebastian, twin brother and sister who exactly resembled each other, were separated when the ship on which they were passengers was wrecked during a great storm at sea. Each, thinking the

other dead, set out into the world alone, with no hope of being reunited.

The lovely and charming Viola was cast upon the shores of Ilyria, where she was befriended by a kind sea captain. Together they planned to dress Viola in men's clothing and have her take service as a page in the household of young Duke Orsino. This course was decided upon because there was no chance of her entering the service of the Countess Olivia, a rich noblewoman of the duchy. Olivia, in deep mourning for the death of her young brother, would admit no one to her palace and would never think of interviewing a servant. So Viola, dressed in man's garb, called herself Cesario and became the duke's personal attendant. Orsino, impressed by the youth's good looks and pert but courtly speech, sent him as his envoy of love to woo the Countess Olivia.

That wealthy noblewoman lived in a splendid palace with a servant, Maria, a drunken old uncle, Sir Toby Belch, and her steward, Malvolio. These three made



a strange combination. Maria and Sir Toby were a happy-go-lucky pair who drank and caroused with Sir Andrew Aguecheek, an ancient nobleman who was much enamored of Olivia. In return for the grog supplied by Sir Andrew, Sir Toby was supposed to press Sir Andrew's suit of love with Olivia. Actually, however, Sir Toby never sobered up long enough to maintain his part of the bargain. All these affairs were observed with a great deal of disapproval by Malvolio, the ambitious, narrow-minded steward. This irritable, pompous individual could brook no jollity in those about him.

When Cesario arrived at the palace, Olivia finally decided to receive a messenger from Orsino. Instantly Olivia was attracted to Cesario and paid close attention to the page's addresses, but it was not love for Orsino that caused Olivia to listen so carefully. When Cesario left, the countess, feeling in a flirtatious mood, sent Malvolio after the page with a ring. With an abrupt shock, Viola, who enjoyed playing the part of Cesario, realized that Olivia had fallen in love with her in her man's garb.

Meanwhile Maria with Sir Toby and Sir Andrew decided to stop Malvolio's constant prying into their affairs. Maria devised a scheme whereby Malvolio would find a note, supposedly written by Olivia, in which she confessed her secret love for the steward and asked him to wear yellow stockings tied with cross garters and to smile continually in her presence. Malvolio, discovering the note, was overjoyed. Soon he appeared in his strange dress, capering and bowing before the countess. Olivia, startled by the sight of her usually dignified steward behaving in such a peculiar fashion, decided he had lost his wits. Much to the amusement of the three conspirators, she had him confined to a dark room.

As the days went by in the duke's service, Viola fell deeply in love with that sentimental nobleman, but he had eyes only for Olivia and pressed the page to renew his suit with the countess. When

Cesario returned with another message from the duke, Olivia openly declared her love for the young page. Cesario insisted, however, that his was a heart that could never belong to any woman. So obvious were Olivia's feelings for Cesario that Sir Andrew became jealous. Sir Toby and Maria insisted that Sir Andrew's only course was to fight a duel with the page. Sir Toby delivered Sir Andrew's blustering challenge, which Cesario reluctantly accepted.

While these events were taking place, Sebastian, Viola's twin brother, had been rescued by Antonio, a sea captain, and the two had become close friends. When Sebastian decided to visit the court of Duke Orsino at Ilyria, Antonio, although he feared that he might be arrested because he was the duke's enemy and had once fought a duel with Orsino, decided to accompany his young friend. Upon arrival in Ilyria, Antonio gave Sebastian his purse for safekeeping, and the two men separated for several hours.

During his wanderings about the city Antonio happened upon the trumped-up duel between the unwilling Cesario and Sir Andrew. Mistaking the page for Sebastian, Antonio immediately went to the rescue of his supposed friend. When police officers arrived on the scene, one of them recognized Antonio and arrested him in the name of the duke.

Antonio, mistaking Viola in disguise for Sebastian, asked for the return of his purse, only to be surprised and hurt because the page disclaimed all knowledge of the captain's money. As Antonio was dragged protesting to jail, he shouted invectives at "Sebastian" for refusing him his purse. Thus Viola learned for the first time that her brother still lived.

The real Sebastian, meanwhile, had been followed by Sir Andrew, who never dreamed that the young man was not the same Cesario with whom he had just been fighting. Egged on by Sir Toby and Maria, Sir Andrew engaged Sebastian in a duel and was promptly wounded, along with Sir Toby. Olivia then interfered and had

Sebastian taken to her home. There, having sent for a priest, she married the surprised but not unwilling Sebastian.

The officers were escorting Antonio past Olivia's house as Duke Orsino, accompanied by Cesario, appeared at the gates. Instantly Orsino recognized Antonio and demanded to know why the sailor had returned to Ilyria, a city filled with his enemies. Antonio explained that he had rescued and befriended the duke's present companion, Sebastian, and because of his deep friendship for the lad had accompanied him to Ilyria despite the danger his visit involved. Then, pointing to Cesario, he sorrowfully accused the supposed Sebastian of violating their friendship by not returning his purse.

The duke was protesting against this accusation when Olivia appeared and saluted Cesario as her husband. The duke also began to think his page ungrateful, especially so since Cesario had been told to press Orsino's suit with Olivia. Just then Sir Andrew and Sir Toby came running in looking for a doctor because Sebastian had wounded them. Seeing Cesario, Sir Andrew began to rail at him for his violence. Olivia dismissed the two old men quickly. As they left the real

Sebastian appeared and apologized for the wounds he had given the old men.

Spying Antonio, Sebastian joyfully greeted his friend. Antonio and the rest of the amazed group, unable to believe what they saw, stared from Cesario to Sebastian. Viola then revealed her true identity, explained her disguise, and told how she and her brother had been separated. The mystery cleared up, Sebastian and Viola affectionately greeted each other. The duke, seeing that the page of whom he had grown so fond was in reality a woman, asked that Viola dress again in feminine attire. She was unable to do as he desired, she explained, because the kind sea captain to whom she had entrusted her own clothes was held in prison through the orders of Malvolio. This difficulty was cleared up quickly, for Olivia's clown, Feste, pitying Malvolio, visited him in his confinement and secured a long letter in which the steward explained the reasons for his actions. The plot against him revealed, Malvolio was released. Then followed the freeing of the sea captain, the marriage of Viola and Orsino, and also that of Sir Toby and Maria. Only Malvolio, unhappy in the happiness of others, remained peevish and disgruntled.

## TWENTY YEARS AFTER

*Type of work:* Novel

*Author:* Alexandre Dumas, father (1802-1870)

*Type of plot:* Historical romance

*Time of plot:* Mid-seventeenth century

*Locale:* France and England

*First published:* 1845

*Principal characters:*

D'ARTAGNAN,

ATHOS,

PORTHOS, and

ARAMIS, Musketeers of the Guard

CARDINAL MAZARIN, Minister of State

MORDAUNT, Cromwell's agent

### *Critique:*

The most appealing factor in this Dumas novel is the clever use made of history. It is an intriguing pastime to speculate upon what might have happened had not the fictional Mordaunt

dogged the footsteps of the real Charles of England, or had not the real Mazarin relied upon the fictional shrewdness of D'Artagnan. Intricate in plot, though not so much so as *The Count of Monte-*

*Cristo*, this sequel to *The Three Musketeers* is in some ways a less original work than its predecessor. Dumas was repeating himself in his infallibly clever D'Artagnan and his persistently saintly Athos. Furthermore, the four musketeers behave for Mazarin, after the passage of twenty years, very much as they did for Richelieu in the earlier novel; the only change that twenty years wrought was that of names and places. But in spite of these defects the novel has perennial interest as a sequel to *The Three Musketeers*.

### *The Story:*

When the powerful Richelieu had died and Cardinal Mazarin, whose name gossip coupled with that of Queen Anne, had seized control of the French government; and while Oliver Cromwell was overthrowing Charles I of England, D'Artagnan, a lieutenant in the Musketeers, pined for intrigue and adventure.

Politically, France was in turmoil, with revolt impending. High taxes, coupled with the evident avarice and extravagance of the rulers who levied them, had aroused the people. Also stirred, but motivated by loyalty to the throne, were some of the powerful nobles.

Queen Anne was under Mazarin's thumb. She, in turn, acted as protector for her son, King Louis XIV, then only ten years old. The boy despised Mazarin.

Mazarin, beset on all sides by enemies and harassed by fears for his personal safety, summoned D'Artagnan, whose earlier fame with the King's Musketeers had been obscured by time.

Twenty years had passed since D'Artagnan, the Gascon adventurer, and the other three musketeers, Athos, Porthos, and Aramis, had performed doughty deeds for their country and their king. Now, separated by time and interests, they had all but lost touch with one another. Ordered by Mazarin to recruit the three musketeers, D'Artagnan found himself confronted by mystery in the conduct of his former comrades in arms.

First he found Aramis, the dandy, a monk who lived in luxury. The former musketeer declined D'Artagnan's proposal on the pretense that such activity would interfere with his monastic vows. Porthos was a more willing adventurer. Living on a large estate with a sufficient income, he was unhappy because of his lack of a title. He wished to be a baron. This D'Artagnan promised him. Athos, who had adopted a son, Raoul, lived on another luxurious estate. He also refused to ally himself with D'Artagnan. The adopted son of Athos was in reality his true son, begotten illegitimately, but Athos did not want to acknowledge the boy as his own and reveal the circumstances of his birth.

When the Duke de Beaufort, a political prisoner, escaped from his prison at Vincennes, Mazarin ordered the faithful adventurers, D'Artagnan and Porthos, to recapture the duke and the man who had helped his escape. D'Artagnan and Porthos, attempting to overtake the fugitives, found themselves confronted by Aramis and Athos. The four comrades dropped their weapons, exchanged vows of eternal friendship and love, and then parted, both pairs to carry on according to their own alliances.

Athos and Aramis were members of the Fronde, a political force composed of two factions: the rebellious commoners of Paris, who hoped to overthrow the king, and the nobility, who wished to replace the king. D'Artagnan and Porthos had sworn allegiance to Mazarin, who represented the king.

The first outbreak of the revolt found Mazarin and the queen unprepared. The mob, after tearing up the streets of Paris, surrounded the palace, and Mazarin called upon D'Artagnan to save him. No obstacle was too great for the clever Gascon. He smuggled Mazarin away from the palace and out of Paris. Then he returned and gave similar assistance to the queen and the young king.

During the early days of their exploits the four musketeers and an Englishman named de Winter had executed a vicious



woman referred to simply as Milady; she was de Winter's sister-in-law. Mordaunt, Milady's son, a young man sworn to revenge his mother's death and an agent in the service of Oliver Cromwell, returned to France in a dual role: to search for and to murder those who had caused his mother's execution and to serve as an emissary for Cromwell, who hoped to learn how great was French sympathy for deposed Charles I of England. Lord de Winter had also gone to France to assist Henrietta Maria, the wife of Charles, and to ask that the king be given sanctuary in France should he escape Cromwell's forces.

The Fronde came to Henrietta Maria and Lord de Winter in the persons of Athos and Aramis. They departed secretly for England in de Winter's company, but not before they had learned that Milady's embittered son was on their trail.

When Mordaunt presented his case for Cromwell before Mazarin, the cardinal decided to send a message to the Puritan leader. His messengers were Porthos and D'Artagnan, who unwittingly placed themselves in the hands of their enemy when they set out for England with Mordaunt, whose identity was as yet unknown to them.

At a battle near Newcastle, King Charles was taken by Cromwell's troops. When D'Artagnan and Porthos discovered Aramis and Athos in the defeated army, they tried to save their friends by taking them prisoners, with the feigned excuse of holding them for ransom. The cruelty of the Puritans, coupled with the personal courage of the fallen Charles I, so influenced D'Artagnan that he consented to do everything he could to help the king escape to France.

As the victorious army of Cromwell made its way back to London, D'Artagnan maneuvered himself into the good graces of the soldier who guarded Charles. As

the four musketeers were about to kidnap the king, their plans were thwarted by an unlucky interruption instigated by Mordaunt. In London, D'Artagnan began to lay the groundwork for snatching Charles to safety. As the time for the execution approached, the plans of D'Artagnan one by one toppled under the vigilant efforts of Mordaunt. At last D'Artagnan kidnaped the executioner, sent his comrades in disguise as gallows builders, and awaited his chance to free the royal prisoner. His attempt failed, however, when Charles was beheaded by a volunteer executioner, who, it was later discovered, was the vicious Mordaunt.

Fearing for their own lives, the four comrades plotted to escape from England. Mordaunt followed them to the coast, mined their ship, and bought off the crew. But fortune was with the heroes, who discovered the casks filled with gunpowder. When Mordaunt blew up the ship, they were waiting to seize him. Athos stabbed the Englishman as the two men struggled in the water.

Back in France, Mazarin, angry because they had attempted to aid King Charles, arrested D'Artagnan and Porthos. Athos was arrested while trying to aid them. Porthos, using his great strength, overcame their guards, seized Mazarin in his country retreat, and forced him to release Athos. With Mazarin in their power, they compelled him to pardon them and grant their demands.

When the Frondist revolt was over and Paris restored to order, the royal household returned to the palace. The musketeers, twenty years older but forever the same, were again in good standing. D'Artagnan was awarded a captaincy in the Musketeers and Porthos was granted the title of baron. Athos went back to his estate and Aramis back to his amours. None of the four knew when they would ever meet again.

## TWO GENTLEMEN OF VERONA

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Romantic comedy

*Time of plot:* Sixteenth century

*Locale:* Italy

*First presented:* 1594

### *Principal characters:*

VALENTINE, and

PROTEUS, two gentlemen of Verona

JULIA, beloved of Proteus

SILVIA, beloved of Valentine

THURIO, in love with Silvia

THE DUKE OF MILAN, Silvia's father

### *Critique:*

Written before Shakespeare's complete dramatic maturity, *Two Gentlemen of Verona* is a play of no great depth. True, it is romantic, witty, gay, but the incidents are too pat to be believable. Some of the characters seem superficial, playing roles in which they have no real concern. Also, the hero's quick and sympathetic forgiveness of the friend who had betrayed him so grossly strikes a false note. Nevertheless the comedy is charming and engrossing and worthy of the reader's time. For, in spite of the faults, some of the bard's magic is there.

### *The Story:*

Valentine and Proteus, two long-time friends of great understanding, disagreed heartily on one point. Valentine thought the most important thing in life was to travel and learn the wonders of the world. Proteus, on the other hand, thought love the only thing worthwhile. The two friends parted for a time when Valentine traveled to Milan, to seek advancement and honor in the palace of the duke. He pleaded with Proteus to join him in the venture, but Proteus was too much in love with Julia to leave her side for even a short time. Julia was a noble and pure young girl, pursued by many. But Proteus at last won her heart and the two were happy in their love.

Valentine journeyed to Milan, and there he learned his friend had been right in believing love to be all that is worth-

while. For Valentine met the duke's daughter Silvia and fell instantly in love with her. And Silvia returned his love. But her father wanted her to marry Thurio, a foolish man who had no charm but owned much land and gold. Valentine longed for Silvia, but he saw no chance of getting her father's consent to his suit. Then he learned that his friend Proteus was soon to arrive in Milan, sent there by his father, who, ignorant of Proteus' love affair, wished his son to educate himself by travel.

The two friends had a joyful reunion. Valentine proudly presented his friend to Silvia, and to Proteus he highly praised the virtue and beauty of his beloved. When they were alone, Valentine confided to Proteus that he planned to fashion a rope ladder and steal Silvia from her room and marry her, for her father would give her to no one but Thurio. Valentine, asking his friend to help him in his plan, was too absorbed to notice that Proteus remained strangely silent. The truth was that, at the first sight of Silvia, Proteus had forgotten his solemn vows to Julia, sealed before he left her with the double giving of rings, and he had forgotten too his oath of friendship with Valentine. He determined to have Silvia for his own. So, with protestations of self-hatred for the betrayal of his friend, Proteus told the duke of Valentine's plan to escape with Silvia from the palace and carry her away to be married in another

land. The duke, forewarned, tricked Valentine into revealing the plot and banished him from Milan, on penalty of his life should he not leave at once.

While these events were taking place, Julia, thinking that Proteus still loved her and grieving over his absence, disguised herself as a page and traveled to Milan to see her love. She was on her way to Milan when Valentine was forced to leave that city and Silvia. Valentine, not knowing that his one-time friend had betrayed him, believed Proteus' promise that he would carry letters back and forth between the exile and Silvia.

With Valentine out of the way, Proteus next proceeded to get rid of Thurio as a rival. Thurio, foolish and gullible, was an easy man to trick. One night Proteus and Thurio went to Silvia's window to serenade her in Thurio's name, but Proteus sang to her and made love speeches also. Unknown to him, Julia, in the disguise of a page, stood in the shadows and heard him disown his love for her and proclaim his love for Silvia. But Silvia scorned him and swore that she would love no one but Valentine. She also accused him of playing false with Julia, for Valentine had told her the story of his friend's betrothal.

Calling herself Sebastian, Julia, still in the dress of a page, was employed by Proteus to carry messages to Silvia. One day he gave her the ring which Julia herself had given him and told her to deliver it to Silvia. When Silvia refused the ring and sent it back to Proteus, Julia loved her rival and blessed her.

Valentine, in the meantime, had been captured by outlaws, once honorable men who had been banished for petty crimes and had taken refuge in the woods near Mantua. In order to save his own life, Valentine joined the band and soon became their leader. A short time later Silvia, hoping to find Valentine, escaped from the palace and with the help of an agent arrived at an abbey near Milan.

There she was captured by the outlaws. When her father heard of her flight, he took Thurio and Proteus, followed by Julia, to the abbey to look for her. But Proteus, arriving first on the scene, rescued her from the outlaws before they were able to take her to their leader. Again Proteus proclaimed his love for her. When she scornfully berated him, he seized her and tried to force his attentions upon her. Unknown to Proteus, however, Valentine had overheard all that was said. He sprang upon Proteus and pulled him away from the frightened girl.

Valentine was more hurt and wounded by his friend's duplicity than by anything else that had happened. But such was Valentine's forgiving nature that when Proteus confessed his guilt and his shame over his betrayal, Valentine forgave him and received him again as his friend. In order to prove his friendship, he gave up his claim on Silvia. At that moment Julia, still disguised, fainted away. When she was revived, she pretended to hand over to Silvia the ring Proteus had ordered her to deliver. But instead she offered the ring Proteus had given her when they parted in Verona. Then Julia was recognized by all, and Proteus professed that he still loved her.

The outlaws appeared with the duke and Thurio, whom they had captured in the forest. Thurio gave up all claim to Silvia, for he thought a girl who would run off into the woods to pursue another man much too foolish for him to marry. Then her father, convinced at last of Valentine's worth, gave that young man permission to marry Silvia. During the general rejoicing Valentine begged one more boon. He asked the duke to pardon the outlaws, all brave men who would serve the duke faithfully if he would return them from exile. The duke granted the boon, and the whole party made its way back to Milan. There the two happy couples would share one wedding day and mutual joy.



## THE TWO NOBLE KINSMEN

*Type of work:* Drama

*Authors:* William Shakespeare (1564-1616) and John Fletcher (1579-1625)

*Type of plot:* Chivalric romance

*Time of plot:* Age of legend

*Locale:* Athens and Thebes

*First presented:* c. 1613

### *Principal characters:*

THESEUS, Duke of Athens

HIPPOLYTA, his wife

EMILIA, her younger sister

PALAMON, and

ARCITE, cousins, nephews of Creon, King of Thebes

### *Critique:*

*The Two Noble Kinsmen* was a joint production of the aging Shakespeare and his protégé, John Fletcher. Specific scenes have been attributed, on the basis of stylistic traits, to each dramatist. That many scenes cannot be specifically assigned would suggest intimate collaboration. The main plot was taken from Boccaccio's *Teseide*, which, in turn, was derived from Statius' *Thebaid*. Shakespeare had already used the Theseus-Hippolyta theme in *A Midsummer Night's Dream*. Chaucer had used the same story in "The Knight's Tale." The underplot of this play is marked by a sentimentality that betokened the end of the golden age of the Tudor and Stuart drama.

### *The Story:*

During the marriage ceremony of Theseus, Duke of Athens, and Hippolyta, Queen of the Amazons, three widowed queens begged Theseus' aid. Creon, King of Thebes, had slain their husbands in battle and would not permit their bodies to receive decent burial. Theseus commiserated with the queens, but provided small comfort for their grief when he directed that his nuptial ceremonies be continued. The queens persisting in their pleas, Theseus conceded to the extent of ordering an expeditionary force to be readied to march against Thebes. Not to be denied, the distracted queens finally persuaded him to champion their cause. He appointed Pirithous, an Athenian nobleman, to stand in his place for

the remainder of the ceremony, kissed Hippolyta farewell, and led the queens away toward Thebes.

Meanwhile, in Thebes, the cousins Palamon and Arcite, nephews of Creon, found their uncle's tyranny unbearable and stultifying, and decided to leave Thebes. But no sooner had they made this decision than they learned that Thebes was threatened by Theseus. The cousins, loyal to Thebes if not to Creon, deferred their departure in order to serve their city.

When the opposing forces met, Palamon and Arcite fought with great courage, but the Athenians were victorious in the battle. Theseus, triumphant, directed the three widowed queens to bury their dead in peace. Palamon and Arcite, having been wounded and left for dead on the battlefield, were taken by the Athenians.

The cousins, healed of their wounds and finding themselves in a prison in Athens, impressed their jailers with their seeming unconcern at being incarcerated. In their cell, however, they sadly bemoaned their fate to each other. Resigned to spending the rest of their lives in prison, they recalled with grief the joys of battle and the hunt, and they grieved at the thought of a future without marriage. Even so, they made some attempt to reconcile themselves to imprisonment by declaring that in their cell they had each other's excellent company and that they were insulated from

the infinite number of evils that beset free men.

Emilia, Hippolyta's beautiful sister, entered the prison garden. Palamon saw her and fell in love at once. When Arcite beheld her, he too fell in love. Palamon declared that Arcite must not love her, but Arcite answered that Palamon, who had called her a goddess, might love her spiritually; he, Arcite, would love her in a more earthly manner. Palamon maintained that this goddess they had beheld was his to love because he had seen her first. Arcite, in turn, insisted that he too must love her because of the propinquity of the pair. Palamon, enraged, wished for liberty and weapons so that he and Arcite might decide the issue in mortal combat.

The jailkeeper, on orders, took Arcite to Theseus. Palamon, meanwhile, was filled with despair at the thought that Arcite was now free to win Emilia. The keeper returned to report that Arcite had been sent away from Athens and that Palamon must be moved to a cell in which there were fewer windows. Palamon writhed in the knowledge that Arcite now seemed certain to win the hand of Emilia.

But Arcite, in the country near Athens, felt no advantage over his cousin. Indeed, he envied Palamon, who he believed could see Emilia every time she visited the prison garden with her maid. Desperate, he assumed a disguise and returned to Athens to participate in athletic games in honor of Emilia's birthday. Excelling in the games, he admitted that he was of gentle birth; but Theseus did not penetrate his disguise. Theseus, admiring Arcite's athletic prowess and his modesty, designated him to be a serving-man to Emilia.

In the meantime the daughter of the jailkeeper fell in love with Palamon and effected his escape. In the forest, where the court had gone a-Maying, Arcite came upon the escaped prisoner. In spite of Palamon's harsh words to him, Arcite promised to supply his cousin with food.

Two days later he brought food and drink. When he left, he promised to return the next time with armor and weapons, that the two might decide their quarrel by combat.

Arcite having returned with armor and weapons, the two youths armed themselves and fought. At the same time Theseus and his party, hunting in the forest, came upon the struggling pair. Theseus condemned them to be executed straightway, one for having defied banishment, the other for having broken out of prison. But Hippolyta, Pirithous, and Emilia begged Theseus for mercy. The duke then declared that they might live if they would forget Emilia. When both refused, Theseus resolved that the youths should go free, but that in a month they must return to Athens, both accompanied by three knights of their own choice, and determine this problem in the lists. The victor would be awarded the hand of Emilia; the loser and his companions would be executed on the spot.

A month passed. As Emilia admired likenesses of Palamon and Arcite and despaired at her inability to choose one or the other as her favorite, the cousins, with six knights, returned to Athens. Arcite and his knight-companions invoked Mars, the god of war; Palamon and his cohorts invoked Venus, the goddess of love; Emilia, in her role as a priestess of Diana, invoked the goddess of chastity to bring victory to the youth who loved her best. In the tournament which followed Arcite was the victor.

Palamon now laid his head on the block in anticipation of execution, but Pirithous interrupted the beheading to announce that Arcite had been thrown and mortally trampled by a black horse that Emilia had given him. Before he died, Arcite, brought before his cousin, relinquished his claim upon Emilia to Palamon. Palamon, reconciled with his cousin, observed sorrowfully that he had lost a great love in order to gain another.

## UNCLE SILAS

*Type of work:* Novel

*Author:* Joseph Sheridan Le Fanu (1814-1873)

*Type of plot:* Mystery romance

*Time of plot:* Nineteenth century

*Locale:* England

*First published:* 1864

### *Principal characters:*

MAUD RUTHYN, an English heiress

AUSTIN RUTHYN, her father

SILAS RUTHYN, her uncle and guardian

MILLY, Silas' daughter

DUDLEY, his son

LADY MONICA KNOLLYS, Maud's cousin

DR. BRYERLY, a trustee of the Ruthyn estate

LORD ILBURY, another trustee

MADAME DE LA ROUGIERRE, a governess

MEG HAWKES, a servant

### *Critique:*

*Uncle Silas* is more than the sentimental, nineteenth-century story of the designing uncle and the lovely heiress driven almost insane by terror. It is a well-constructed novel, rambling in the Victorian fashion but highly effective in the mechanics of atmosphere and suspense. Le Fanu, in fact, protested against the labeling of his novels as examples of the sensational school of fiction popularized by Wilkie Collins and Charles Reade. In his view, his fiction was a continuation of that type of tragic romance exemplified in *The Bride of Lammermoor* and other novels by Sir Walter Scott. The fact remains that Le Fanu has never lost a following of readers to keep his name alive, and this novel is an example of his fiction at its best. Most notable is his handling of character and scene as we sometimes see them in old Dutch paintings, with certain figures prominently in the foreground, others in the middle distance, and still others in the background, all clearly visualized, however, and busy with whatever happens to be at hand. Uncle Silas and Madame de la Rougierre are creatures of terror in the foreground, but equally relevant are Dudley Ruthyn, Dr. Bryerly, Lady Monica, Milly, and Meg Hawkes, figures successively removed from the

center of the action but no less necessary for atmosphere and plot.

### *The Story:*

Maud Ruthyn had spent a lonely childhood in the great old house at Knowl. Her mother had died when the girl was very young, and her father, Austin Ruthyn, had become a recluse who seldom left the grounds of his estate. Disappointed in Parliament many years before, he had retired from public life to devote himself to scientific and literary studies. These had led him to Swedenborgianism, a doctrine suited to his eccentric and moral tastes. His daughter knew him only as a kindly but solitary and taciturn man.

For this reason she never questioned him about her uncle Silas, whose portrait as a handsome young man hung in the oak room at Knowl. From vague hints and the whispers of the servants she knew that some mystery overshadowed this relative she had never met, a scandal which had clouded her father's life as well. Uncle Silas, a younger brother, lived at Bartram-Haugh, a Derbyshire estate owned by Austin Ruthyn.

One of the few visitors at Knowl was Dr. Bryerly, a tall, ungainly man who dressed always in black and wore an untidy scratch wig. Like Maud's father,



he was a Swedenborgian. The girl was greatly in awe of him, but she knew that he had her father's confidence. On one occasion Mr. Ruthyn showed her the key to a locked cabinet in his study. He was soon to go on a journey, he said, and after his departure she was to give the key to Dr. Bryerly and to no other.

Maud was a little past seventeen when her father employed a new governess, Madame de la Rougierre, a tall, masculine-looking woman who was smirking and sly in her speech and manners. Maud hated her from the first. On every possible occasion the governess questioned her charge about Mr. Ruthyn's will and business affairs; sometimes Maud thought that the woman was deliberately spying on the household. One day Madame de la Rougierre and her pupil walked to a ruined abbey near Knowl. While the woman was exploring the ancient churchyard, a strange young man accosted Maud. The girl was frightened by his coarse appearance and offensive manner, but Madame de la Rougierre ignored the incident.

Maud forgot the whole affair in her excitement over the arrival of Lady Monica Knollys, her father's cousin from Derbyshire. Madame de la Rougierre pretended to be ill during Lady Monica's visit. When that brisk, sensible noblewoman went to the governess' room, the conversation revealed that they had previously known each other under circumstances distasteful to Lady Monica. When she told Mr. Ruthyn that the governess was not a suitable companion for his daughter, he accused her of prejudice, and a lively dispute followed. The result was that Lady Monica left Knowl abruptly, but not before she had warned Maud against Madame de la Rougierre and cautioned her always to be on guard against her. Lady Monica also told Maud that at one time her uncle Silas had been suspected of murder, but that nothing had been charged. Later Silas had interested himself in religion. Lady Monica, it was plain, did not like him.

A short time later Maud had another strange adventure. While she was walking with Madame de la Rougierre in the park, they saw on an unfrequented road a carriage with one woman as its only passenger. Continuing on their way, they met three men, among them the coarse young stranger who had approached Maud near the ruins of the abbey. All were tipsy and addressed the governess with rough familiarity. When one of the men tried to seize Maud, her screams attracted two gamekeepers. In a scuffle with the intruders one of the gamekeepers was shot. Mr. Ruthyn and the servants tried to intercept the strangers at the park gates, but the men and their woman companion had disappeared.

Madame de la Rougierre was discharged not long afterward. One night Maud fell asleep in her father's study. She awoke to find the governess going through his private papers. Informed of the midnight search, Mr. Ruthyn discharged the woman at once. Maud was glad to see the last, as she supposed, of her sly, simpering governess.

When Mr. Ruthyn died suddenly of a heart attack, Maud understood at last the journey he had contemplated. She learned also that Dr. Bryerly had been her father's physician as well as his friend. With the key she gave him the doctor unlocked the cabinet which contained Mr. Ruthyn's will. Its provisions disturbed Dr. Bryerly and filled Lady Monica with dismay. After varying bequests to relatives, friends, and servants, the remainder of Mr. Ruthyn's great estate was given to Maud, under the trusteeship of Dr. Bryerly, Lord Ilbury, Sir William Aylmer, and Mr. Penrose Cresswell. In addition, Silas Ruthyn was appointed Maud's guardian, with the stipulation that the girl was to live with him at Bartram-Haugh until her twenty-first birthday. Lady Monica immediately recalled the strange circumstances under which Mr. Charke, a turfman to whom Silas Ruthyn owed large gambling debts, had been found dead at Bartram-Haugh;

only the fact that the body had been discovered in a bedroom locked from the inside had kept Silas from being charged with murder. Dr. Bryerly, in turn, was disturbed by the knowledge that Silas would inherit her fortune if Maud died before her majority, and he advised that an attempt be made to have the provisions of the wardship put aside. Silas, however, refused to relinquish his guardianship. Maud, who interpreted the will as her father's wish that she vindicate her uncle's name by becoming his ward, announced that she would go to live with Silas in Derbyshire.

With her maid, Mary Quince, Maud traveled by carriage to Bartram-Haugh. The house was old and rambling, with many of the rooms closed and locked. The grounds were wild and neglected. Although Silas welcomed his niece courteously and with many pious sentiments, it seemed to Maud that he was secretly laughing at her at times. His own rooms were furnished in great luxury. The quarters Maud shared with her cousin Milly were shabby and bare. Milly was a loud, good-humored girl at whom her father sneered because of her hoydenish manners. Maud took an immediate liking to her young relative. There was also a son, Dudley, but Milly said that her brother was seldom at home.

The first morning after her arrival Maud went with her cousin for a walk through the grounds. To their surprise they found the gate leading into Bartram Close locked and guarded by Meg Hawkes, the miller's rough-tongued daughter. When Meg refused to let them pass, the girls entered the park by a little-traveled path that Milly knew. There they met a pleasant young gentleman who introduced himself as Mr. Carysbrook, a tenant at the nearby Grange. Maud felt that he paid her particular attention; she, in turn, was attracted to the amiable and pleasant young man.

Maud had Milly as her only companion. She saw little of her uncle. Addicted to laudanum, Silas passed many of

his days in a coma. Sometimes the girls were summoned to sit in his room while he lay quietly in bed. One day Dr. Bryerly appeared unexpectedly to transact some business with Silas. To the doctor's questions Maud replied that she was happy at Bartram-Haugh. Dr. Bryerly gave her his address in London and told her to communicate with him if the need should ever arise.

Early in December, Lady Monica Knollys opened her house at nearby Elverston and invited Maud and Milly to visit her. To Milly's surprise, Silas gave his consent. Among the guests at dinner was Mr. Carysbrook. Lady Monica told Maud that he was in reality Lord Ilbury, one of her trustees.

In the meantime Dudley Ruthyn had returned to Bartram-Haugh. Summoned to her uncle's room to meet him, Maud realized that he was the same vulgar young man she had encountered twice before, at Knowl. When she told of those meetings, Silas brushed the matter aside. The spirits of youth, he declared, ran high at times, but Dudley was a gentleman. Maud was relieved to learn that Milly disliked and feared her brother, and the girls avoided him as much as possible. Meg Hawkes, brutalized by her father, became ill. Maud supplied her with medicines and delicacies and so won the strange girl's devotion.

Lord Ilbury called at Bartram-Haugh and expressed the hope that Maud would be allowed to visit his sister at the Grange. Dr. Bryerly also appeared and accused Silas of misusing his ward's property. Infuriated, Silas ordered him out of the house. When the invitation from the Grange arrived, Silas angrily refused his consent to the visit. A short time later Maud was made unhappy when Milly was sent to study in a French convent, but her situation became even more unbearable when Dudley began to persecute her with his proposals of marriage. Silas refused to listen to her protests. She should, he said, give the matter her serious attention for a fortnight. Before that

time passed, however, Dudley's unwelcome attentions abruptly ended when his secret marriage to Sarah Mangles, a barmaid, was revealed. Sarah was the woman Maud had seen in the carriage at Knowl. In his rage Silas sent Dudley and his bride away. Before his departure Dudley offered to conduct Maud safely to Lady Monica for twenty thousand pounds. Convinced that this was another of his schemes, she refused. A few days later she saw in the paper an announcement stating that Dudley and his wife had sailed for Melbourne.

Silas confessed to his ward that he faced final and complete ruin. To elude his creditors, he said, he would be forced to send Maud to join Milly in France; he himself would travel by another route to join them there. Maud grew apprehensive, however, when she learned that her companion on the journey was to be Madame de la Rougierre, her former governess. Confined like a prisoner, she tried to communicate her plight to Lady Monica, but the servant she bribed to carry her letter returned the message to his master. With reproaches for her ingratitude and accusations against him, Silas told her that she was to leave for France immediately with Madame de la Rougierre; Mary Quince, the maid, would follow with him in a few days.

Maud, guarded by her grim companion, traveled to London and spent the night in an obscure hotel. The next night they entrained, as Madame de la Rougierre informed her, for Dover. Maud was so dull and sleepy on their arrival that she paid little attention to the house to which they were driven. The next morning she awoke and found herself, not in a Dover inn, but in one of the upper chambers at Bartram-Haugh. Madame de la Rougierre said only that there had been a change in plans. Maud realized that everything told her had been lies, that she was to die. Her only hope was that Meg Hawkes, who had unexpectedly

appeared, would carry word of Silas' villainy to Lady Monica at Elverston.

That night Madame de la Rougierre drank some drugged wine intended for Maud and fell asleep on the girl's bed. Crouched in the shadows of an old press, Maud was surprised to see the window of the room swing inward and a man suspended by a rope clamber over the sill. The intruder was Dudley; the announcement of his departure for Australia had been another of Silas' fabrications. Dazed, she saw him raise a spiked hammer and strike at the figure on the bed. When old Silas entered by the doorway and the two began to open a trunk containing the girl's jewelry, she took advantage of the noise and ran from the room. As she left the house she encountered Tom Brice, a servant in love with Meg Hawkes. The man, cursing his master's villainy, drove her to safety at Elverston.

So shaken was she by her experience that Lady Monica hurried her off to France at once, and two years passed before she learned what had happened after her flight. Silas had killed himself with an overdose of opium. Dudley had disappeared. Madame de la Rougierre's body had been found buried in the courtyard, its whereabouts disclosed by Meg Hawkes' brutal old father. Subsequent investigation had also revealed that Maud's room was the chamber in which Charke had been found dead; the peculiar construction of the window frame explained how his murderer had been able to enter a room locked from the inside. But those grim discoveries were forgotten as time passed. Milly became the wife of a worthy clergyman. Meg Hawkes married Tom Brice and the two, with capital provided by Maud, emigrated. Dr. Bryerly gave up his practice and undertook the management of the Ruthyn estates. As for Maud, she married Lord Ilbury and found new happiness as a wife and mother.



## UNCLE VANYA

*Type of work:* Drama  
*Author:* Anton Chekhov (1860-1904)  
*Type of plot:* Impressionistic realism  
*Time of plot:* Nineteenth century  
*Locale:* Russia  
*First presented:* 1899

### *Principal characters:*

ALEXANDR SEREBRYAKOV, a retired professor  
YELENA ANDREYEVNA, his wife, aged twenty-seven  
SONYA ALEXANDROVNA, his daughter by his first wife  
MARYA VOYNITSKY, widow of a Privy Councillor and  
mother of his first wife  
IVAN VOYNITSKY (UNCLE VANYA), her son  
MIHAIL ASTROV, a doctor  
MARINA, an old nurse

### *Critique:*

Chekhov's plays were meant to be acted by people who immersed themselves so deeply in the parts that they infected their audiences with strong emotions and moods suggested simply or subtly. It is more difficult to read these plays, but a great deal of satisfaction can be derived from them if they are read with a sympathy for characters who are perhaps ordinary in themselves, though they really speak for the whole world. In *Uncle Vanya* we feel the hopelessness of Sonya and Uncle Vanya, who have dedicated their lives to a mistaken ideal in supporting Professor Serebryakov, and yet we feel at least Sonya's faith that they will have eventual rest for their troubles.

### *The Story:*

Astrov, the doctor, called to minister to retired Professor Serebryakov, who had complained all night of pains in his legs. To the annoyance of the doctor, however, the professor had gone for a long walk with his wife Yelena and Sonya, his daughter. Astrov told the old nurse, Marina, that he felt a hundred years old, overworked as he was. Too, he felt that, having worked with weak, discontented people for years, he had become as strange as they. Caring for nothing and no one,

he wondered if people living a hundred years hence would remember men like him who had struggled to beat out a road for them.

Marina explained that the professor had completely changed the routine of the house, so that everyone waited on him and everyday work was sandwiched in if possible. Ivan Voynitsky enviously described the fortunate life the professor had, living on the fruits of his first wife's estate, with her mother doting on his every word, retired now and writing as he pleased, with a new and beautiful young wife to cater to him. But it had been Ivan, Uncle Vanya to Sonya, who worked with him, who had blindly followed his mother's ideals and made the estate a splendidly productive place to supply extra money for the professor. Only recently had he realized how selfish the professor had been in treading over everybody. Ivan told his mother that he could no longer bear to hear of the pamphlets which had been her life for the last fifty years.

When the professor came in, he immediately excused himself to get to his writing. Yelena, apologizing to the doctor, said that her husband was well again. Both Ivan and the doctor admired her ex-

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travagantly, and the doctor invited her and Sonya to come to his estate to see his trees. A crank on the subject of trees, the doctor wanted to restore the countryside to its former state before the peasants cut down forests indiscriminately. Yelena realized Sonya was attracted to the doctor. Yelena was bored with everything, even Ivan's love for her.

Again the professor complained of pains in his legs, this time keeping his wife awake for two nights. Believing that he had earned the right to be disagreeable and tyrannical at his age, and feeling that he was in a vault with stupid people who made foolish conversation, he refused to see the doctor he had summoned. He begged not to be left with Ivan, who would talk him to death. Only Marina seemed to be able to handle him; she led him away so that the others could rest.

Yelena asked Ivan to try to reconcile everyone, since all seemed to be involved in hatred or petty wrangling. When Ivan made love to her again, she left him. Ivan realized he could have fallen in love with her ten years before and might even have married her if he had not been wrapped up in the ideal of fulfilling the professor's wishes. He felt cheated in the realization that the professor, retired, was a nonentity.

Ivan and the doctor continued the drinking they had started while the doctor waited to see the professor. Sonya asked them both to stop; Ivan because he was living on illusions, the doctor because she did not want him to destroy himself. She tried to tell him obliquely that she loved him, but he felt his reactions had been blunted. He would never be able to love anyone, though Yelena might be able to turn his head.

Yelena and Sonya effected a reconciliation when Yelena explained that she had married Sonya's father in the belief that she loved him, only to find she was in love with an ideal. Having lost that illusion, she found herself very unhappy. Sonya, glad to make friends with her, was happy about everything; she had

spoken at last to the doctor, even if he had not understood her.

While waiting for the hour at which the professor had asked all the family to join him, Yelena complained of being bored. Sonya suggested that she help on the estate. When Yelena declined all suggestions, Ivan told her she was too indolent to do anything. To make matters worse, her indolence was catching, for he had stopped work to follow her, as had Sonya and the doctor, who used to come once a month but now came daily. Since Yelena seemed to have mermaid blood in her veins, he said, she should let herself go for once and fall in love with a watersprite. Yelena was indignant. Ivan, as a peace offering, went to get her some autumn roses.

Sonya asked Yelena's help. She knew the doctor came to see Yelena, not even realizing Sonya was there. Yelena decided to speak to him in Sonya's behalf. When she did, he laughed at her for pretending she did not know why he came. Then he kissed her. Yelena half-heartedly held him off until she saw Ivan returning with the roses.

The professor, not content with country living but unable to live in the city on the income from the estate, suggested that they sell the estate, invest most of the money, and buy a small place in Finland with the remainder. His plan was greeted with horror, particularly by Ivan, who was driven almost mad as he felt the estate slipping away from Sonya, the work of twenty-five years undone. He explained how the estate had been bought for Sonya's mother and handed on to Sonya; how he had paid off the mortgage and made the place productive; how Sonya and he had slaved on the property by day and over books by night with only the professor in mind. Feeling cheated, he rushed away while the professor declared that he could no longer live under the same roof with Ivan. Yelena begged him to leave the place immediately, but to apologize to Ivan before they left. When the professor tried to

make amends, Ivan shot at him twice, missing both times.

Marina, pleased with the arrangement, hoped that matters would settle down after the professor and his wife left. Astrov refused to go home before Ivan had given back the morphia he had taken from the doctor's bag. Ivan, saying he was a madman, begged for a way out, but the doctor laughed and said that both of them, the only well-educated men in

the district, had been swamped in the trivialities of country life and that they were both cranks, a very normal condition of man. After reconciliations all around, the professor and Yelena left, followed by Astrov. Marina rocked away with satisfaction, Ivan's mother went back to her pamphlets, and Sonya assured Ivan that after work to rest their minds they would find life happier.

## UNDER THE GREENWOOD TREE

*Type of work:* Novel

*Author:* Thomas Hardy (1840-1928)

*Type of plot:* Regional romance

*Time of plot:* Nineteenth century

*Locale:* Rural England

*First published:* 1872

### *Principal characters:*

REUBEN DEWY, a carrier

DICK DEWY, his son

MR. SHINER, a farmer

MR. MAYBOLD, the vicar

FANCY DAY, a schoolmistress

### *Critique:*

Unlike the stark realism and philosophical pessimism found in most of the novels of Thomas Hardy, *Under the Greenwood Tree* is almost pure romance. It is a gentle story, full of whimsical, simple humor. The characterizations, in particular those of the Wessex rustics, are delightful, even though often so simplified as to appear to be caricatures. This book, one of his early novels by a great English master, deserves a place with those of his maturity.

### *The Story:*

On Christmas Eve the village choir prepared to go about its annual caroling. In fine voice, mellowed by generous mugs of cider, the men and boys gathered at the home of Reuben Dewy. Then with their fiddles and the cello of Grandfather Dewy, they departed on their rounds. The first stop was at the schoolhouse, to serenade the new schoolmistress, Fancy Day. At first there was no indication that she had heard them, but

at last she appeared, framed, picture-like, in a window. Later the men missed young Dick Dewy. When they found him he was leaning against the school, staring up listlessly at the now darkened window.

At church, on the following morning, Fancy Day caused quite a stir of excitement. For three men she was the primary attraction—Dick Dewy, Farmer Shiner, and the new vicar, Mr. Maybold. To many other men in the congregation, the members of the choir, Fancy Day was not endeared. She committed what amounted almost to blasphemy. For as long as anyone could remember the male choir had provided music for the service, but the young woman, on her first day in church, led the young girls in singing along with the men. Some of the older and wiser ones foresaw more trouble from a girl so froward.

Mr. Dewy, the carrier, called by everyone the tranter, gave his annual party on the afternoon and evening of Christ-



mas Day. During the dancing, Dick was alternately delighted and depressed by Fancy. When he could claim her for a dance, he was transported with joy. But when she danced with Farmer Shiner, a handsomer, wealthier man, Dick was downcast. And when Farmer Shiner escorted the lady home, the evening was ruined for young Dick.

Using a handkerchief left behind by Fancy as his excuse, Dick a few days later found courage to call at the schoolhouse. Being a very inexperienced lover, he simply returned the handkerchief, stammered a good day, and departed. It was not until spring that he made any real progress in his silent love affair. By that time Dick was a wan and shadowy figure of a man. He spoke to no one of his love, but it was obvious to all but Fancy and her other two admirers that Dick was not himself.

But before Dick could declare himself, a delegation from the choir waited on the new vicar, Mr. Maybold. Having heard disquieting rumors that they were to be displaced by an organ, played by Fancy Day, they learned from the vicar that their fears were well founded. He had brought an organ to the church, since he preferred that instrument to a choir. He agreed that the choir was fine, but an organ would be better. In order to spare the feelings of the faithful choir members, however, he agreed to wait for a time before deposing them. They were to have the dignity of leaving on a special day, not on any ordinary Sunday.

Dick's big day came when he was allowed to bring Fancy and some of her belongings from the home of her father. He was dismayed to find Farmer Shiner also present at the house, but when Fancy allowed him to touch her hand at the dinner table Dick's spirits rose perceptibly. On the ride home he could not find the words that were in his heart; he felt, nevertheless, that he had made some progress with his lady. Then in the weeks that followed rumors of her friendliness with the vicar and with

Farmer Shiner drove him to desperation. One day, screwing up his courage, he penned her a letter, asking bluntly whether he meant anything to her. When he received no answer from Fancy, he resolved that he would have it out with her the next Sunday.

Before Sunday came, however, he had to go on an errand for the vicar's mother, an errand which would take him to a neighboring town. As he was about to leave this village, he saw Fancy waiting for the carrier to take her home. Seizing the opportunity, Dick helped her into his cart and triumphantly carried her off. On the way home he finally made his proposal and was equally surprised and overjoyed to hear her acceptance.

They kept their betrothal a secret since they could not marry for some time. Also, Fancy's father had told her that he hoped she would accept Farmer Shiner for a husband. One trait of Fancy's character troubled Dick. She seemed to take undue pleasure in dressing to please others than himself, but whenever he prepared to punish her by letting her worry about him for a change, Fancy would go to him and apologize for her vanity. The young lover, unable to resist her shamefaced tears, would take her back into his heart before she knew she was gone.

On the day he was at last to meet her father to ask for her hand, Dick prepared himself carefully. In spite of his precautions, her father told him bluntly that he was not good enough for Fancy, that she was too cultured, too well educated, and too wealthy for a plain carrier. Sadly Dick agreed, and sadly he turned toward home.

But Fancy was not so easily defeated. When tears failed to move her father, she resorted to the age-old trick of languishing away for love. She did not eat, at least not so that her father could notice, but merely pined and sighed. The ruse worked, and her father reluctantly found himself begging her to marry her young lover. The date was set for the coming midsummer.

On the day that Fancy was installed at the organ, the day the choir died a disillusioned death, Dick went away to serve at the funeral of a friend. Fancy had put her hair in curls and in other ways dressed more lavishly than ever before. Dick was sorry to see her dress so beautifully when she knew he would not be present to see her, but she put him off brusquely. On his way home that night, Dick walked through the rain to get one last glimpse of his love before he retired. She would not even lean out her window far enough to give him a kiss. Later, when she saw the vicar approaching through the rain, she greeted him warmly. The vicar too had been enchanted with her appearance of the morning. Knowing nothing of her betrothal to Dick, he had decided to ask for her hand in marriage. Surprising even herself, Fancy accepted him.

The next morning the vicar met Dick on the road. Dick, still thinking himself

betrothed, shyly told the vicar of his coming marriage to Fancy. The vicar kept his shocked silence, leaving Dick ignorant of Fancy's faithlessness. Then the vicar sent a note to the young lady, telling her that she could not honorably forsake Dick. Before it was delivered, he in turn received a note from Fancy, stating that she had been momentarily swayed by the prospect of a more cultured, more elegant life; now she begged to withdraw her acceptance of his proposal because she had loved and still loved another.

In summer the wedding day came. It was a great celebration, marred only by the vicar's refusal to perform the ceremony. Puzzled, Dick could not think of any way in which he might have offended the vicar. And when, after the ceremony, Dick told his bride that they would never have a secret between them, Fancy replied that they never would, beginning from that day forth.

## UNDER THE YOKE

*Type of work:* Novel

*Author:* Ivan Vazov (1850-1921)

*Type of plot:* Romantic tragedy

*Time of plot:* 1875-1876

*Locale:* Bulgaria

*First published:* 1889

*Principal characters:*

KRALICH, a revolutionary

RADA, his sweetheart

SOLOLOV, a doctor

MARIKA, a young girl

### *Critique:*

*Under the Yoke* was published after Bulgaria had won her independence from Turkish rule. Translated, the novel brought to Western readers a fresh and vivid insight into the affairs of that troubled country. Although the story is tragic, the treatment of the theme is romantic in the manner of Scott, and through fictitious characters and events the trials of the Bulgarians are faithfully re-created. Critically, the novel has been called one of the finest romances to come out of Eastern Europe.

### *The Story:*

One day Marko, a substantial family man, sat down to his evening meal. His children and his relatives were a noisy crowd, but over the din they heard an alarming noise in the yard. The females all shrieked, because they were afraid of robbers. Marko took a pistol and went to investigate. In the stable he found a spent and furtive man cowering in the dark.

Ivan Kralich, the fugitive, had returned to the village of Bela Cherkva after escaping from a Turkish prison. The

Turks were harsh rulers of Bulgaria, and anyone suspected of revolutionary tendencies was either killed outright or imprisoned. But eight years of confinement had failed to quench Kralich's spirit. Having made his getaway, he asked for sanctuary because the Turks were on his trail. Marko, a patriot who had known Kralich's family, told the fugitive to remain in hiding in his stable. As he returned to the house, however, Turkish policemen knocked at the door. They had heard the women shrieking and had come to see what the trouble was.

As soon as Marko could get rid of the Turks he hurried back to the stable, but Kralich had disappeared. Hearing the police, he had climbed the wall and run. Unfortunately, he ran into a patrol and escaped them only after leaving his coat in the hands of the Turks. They shot at him, but the fugitive escaped into the countryside.

It was raining, and at last he took refuge in a mill. As he crouched in a dark corner, the miller came in with his daughter Marika, an innocent girl of fourteen. Kralich watched unobserved as they made beds on the floor. Then two Turkish policemen knocked and forced their way into the mill. One of them was a notorious lame man who had cut off a girl's head a short while before. The miller was terror stricken when the Turks ordered him to get them some raki.

Knowing that they wanted Marika, the miller bravely refused to leave. Throwing aside all pretense, the Turks seized him and started to bind him. Kralich was moved to action when the despairing miller called to Marika for help. He took an ax and after a brief struggle killed the Turks. After Kralich and the miller had buried the bodies, the grateful miller led Kralich to a good hiding place in a nearby monastery.

While Kralich was resting, Sokolov, the village doctor, found himself in trouble. Called a doctor, though he had received no training and prescribed few medicines, he was regarded with suspi-

cion by the Turks because he was a patriotic Bulgarian and because his peculiar habits included keeping a pet bear. That night, as he was playing with the bear, the Turks arrested him on a charge of treason.

What had happened was that Kralich had asked Sokolov the way to Marko's house, and the compassionate doctor had given Kralich his coat. When Kralich lost the coat during his escape from the patrol, the police recognized Sokolov's garment. In the pockets they found revolutionary documents. The arrest created a sensation in the district. Kralich, hearing of Sokolov's trouble, started to the village to clear him. Marko cleverly fooled the police, however, by substituting a harmless newspaper for the incriminating documents when the official messenger stopped for a drink in a tavern. Because the evidence had disappeared, the easy-going Turkish bey released Sokolov.

Kralich changed his name and found a job teaching school. He maintained contact with the revolutionaries, however, and soon welcomed to the cause his friend Mouratliski, who had also fled from the Turks. Mouratliski, passing as an Austrian photographer, soon became a familiar figure in the village. Kralich, continuing to discuss the cause of liberty, won many converts. He also fell in love with Rada, a gentle orphan who taught in the girls' school.

Once the townspeople gave a play in which Kralich took a leading role. The bey, who understood no Bulgarian, was an honored guest. At the end of the play Kralich led the cast in singing patriotic and revolutionary songs. The audience was much moved. The quick-witted Bulgarian who was translating for the bey assured that Turkish official that the songs were part of the drama.

Kralich finally came under suspicion when a spy informed the Turks that the schoolmaster was working for Bulgarian independence. A detachment of police surrounded the church while the villagers were at worship, but Kralich got through



the cordon by assuming a disguise. Taking to the mountains and the woods, for months he led a wandering life sheltered by patriotic Bulgars. He preached continually the need for revolution. One day, when he attended a party in a small village, Turks came and beat an old man to death. Kralich led a small group, including the giant Ivan Kill-the-Bear, out along a trail and waited in ambush. The Bulgars succeeded in killing the Turks and left their bodies to be eaten by wolves.

Meanwhile, in Bela Cherkva, Rada led an uneasy life. The village, knowing of her love for Kralich, twitted her on her hopeless affair after his disappearance. In particular, a student named Kandov made her life miserable by following her about. At last Kralich slipped into the village to visit her. Because Rada, overjoyed, was reluctant to part from him again, Kralich invited her to go to Klissoura, a nearby village, where he was busy organizing a revolt. Soon afterward she set out, but Kandov followed her and found the house where she was staying. When Kralich appeared, he was already a little jealous because he had received an anonymous letter accusing Rada of intimacies with Kandov. As soon as he saw Kandov with her, Kralich became angry and left.

The inhabitants of Klissoura, under the fiery leadership of Kralich, prepared to revolt. On the day for the rising the

little garrison proclaimed its independence of Turkey, and the citizen soldiers, after setting their wooden cannon on the trail, prepared to battle the Turks. Bela Cherkva did not revolt as planned, however, and the whole Turkish strength was concentrated on Klissoura. The Bulgarians were quickly overwhelmed. When the victors began pillaging the town, Rada was lucky enough to get back to Bela Cherkva with the help of Ivan and his wife.

A fugitive once more, Kralich wandered hungry and cold through the Balkans. He took shelter at last in the mill and sent the faithful Marika into town with a letter asking Sokolov to bring him clothes. Marika could not find the doctor, who had also become a fugitive, but by chance the letter fell into Rada's hands. She made up a bundle of clothing and started off to the mill.

Sokolov, meanwhile, had joined Kralich. When Rada arrived, the lovers had a brief and tearful reunion before pursuing Turks attacked the mill. Kralich and Sokolov were both armed, and for a time they held their stronghold against the enemy. Rada was the first to be killed by gunfire. Kralich kissed her cold lips and returned to the battle. The Turks quickly closed in on the two Bulgarians when the defenders' ammunition gave out. Kralich's head was mounted on a pole and carried in triumph back to the village.

## THE UNDERDOGS

*Type of work:* Novel

*Author:* Mariano Azuela (1873-1952)

*Type of plot:* Social and historical chronicle

*Time of plot:* 1914-1915

*Locale:* Zacatecas, northern Mexico

*First published:* 1915

*Principal characters:*

DEMETRIO MACÍAS, a poor Indian of Jalisco

LUIS CERVANTES, an opportunist journalist and political turncoat

CAMILA, a village girl

LA PINTADA, "The Painted Lady," a prostitute and camp follower

"WHITEY" MARGARITO, a sadistic soldier

### Critique:

Mariano Azuela knew at first hand the materials of this novel, for he had served as a military doctor with Pancho Villa's Golden Boys. His vivid account of revolutionary Mexico was first published serially in a small El Paso newspaper. Almost forgotten, it was revived in 1924 and won immediate fame for its author. Pessimism marks this story of those coming up from below—*Los de abajo*—at the beginning of the Mexican Revolution. This is no overall picture of the struggle, but a blending of excitement, cruelty, and beauty as seen through the eyes of a man practically pushed into the struggle, a soldier who fought because the enemy was in front of him. Best known of Azuela's sixteen novels, *The Underdogs* has appeared in dozens of Spanish editions and has been translated into eight languages.

### The Story:

Demetrio Macías was a peaceful Indian who knew nothing about revolutions. When as a follower of Madera he was hounded by the political leader of Jalisco, he fled with his wife and child to the mountains. There some Federal soldiers came upon the fugitives at breakfast and sent Demetrio flying. Wild and lawless, they would have raped his wife if he had not returned with a gun. Being no killer, the Indian let them go free, only to have them come back with reinforcements and burn his fields. Demetrio then joined a band of sixty sharpshooting rebel outlaws and helped them to drive off twice that many soldiers. During the fighting two of the rebels were killed and Demetrio was shot in the leg.

For two weeks the outlaws remained hidden in a native village, looked after by Indians who hated the government. Venancio, a barber-surgeon, tended Demetrio's wound. The village women also used poultices of laurel and fresh pigeon

blood to heal him. An attractive young girl named Camila was his nurse.

One day the pseudo-intellectual Luis Cervantes blundered into the village and explained that he had deserted the government forces because his commanding officer had assigned him to menial duty. Distrusting Cervantes' glib tongue and big words, the rebels pretended to condemn him to death. One outlaw dressed in a priest's robes and pretended to hear the deserter's last confession in order to determine whether he was a spy. Accepted eventually as a revolutionist, Cervantes then urged the rebels to join the great revolutionary leaders of Mexico. Camila fell in love with him. Although she made her feelings evident, Cervantes never encouraged her, not even on the night of the outlaws' departure. The girl had never responded to Demetrio's love making; he was only an Indian.

Hearing from messengers that Huerta's Federalists had fortified the city of Zacatecas, Cervantes urged the band to hurry to join the besiegers and be in at the capture. He also flattered Demetrio by telling the Indian that he was more than a common rebel, that he was a tool of destiny to win back the rights of the people.

Demetrio planned a surprise attack on one of the towns along their march, but an Indian guide betrayed the scheme and the Federalists were prepared to resist. A friendly citizen showed the rebels a back way into the town, however, and the garrison was overwhelmed. The rebels found and stabbed the treacherous guard and killed the Federal soldiers who had survived the attack.

By the time General Natera arrived in the district, Demetrio's reputation had grown so great that he was made a colonel in the revolutionary army. Failing to take Zacatecas, the rebels were forced to retreat, discarding their booty along the road. Demetrio thought of going back to

Camila, until news of Villa's coming excited the rebels and gave them a fresh incentive.

During the next battle Cervantes and Solis, an idealist, took refuge in a place where they thought they would be safe. While they discussed the significance of the revolution, a stray bullet killed Solis. Demetrio's gallant charge turned the tide of battle for Villa and won him promotion to the rank of general.

While drinking and boasting in a tavern after the battle, Demetrio met Whitey Margarito and La Pintada, a prostitute with whom he went looking for a hotel room. Her insistence that as a general he should occupy a house of his own made him decide to commandeer a fine residence. During the ransacking Cervantes found a valuable diamond ring. The soldiers tore the pictures from books in the library and sold the ruined volumes. Whitey, joining Demetrio's forces, ran off with Cervantes' girl while Demetrio was arguing the matter of taking her instead of La Pintada, of whom he had tired.

Soon afterward the rebels raided the house of Don Mónico, Demetrio's landowning enemy, and burned the estate. Cervantes, having collected much loot, suggested that he and Demetrio hide it in case they were forced to leave the country. Demetrio wished to share it with the others: still an idealist, he believed the rebel cause would triumph. Because he wanted only Camila, Cervantes promised to get her for his leader.

Cervantes went to the village and persuaded the girl to return with him. Believing that Cervantes was in love with her, she was surprised to find herself in Demetrio's bed. The next morning La Pintada discovered Camila and offered to help her escape. Camila refused. She had found that she liked Demetrio and she decided to stay with him and the army.

During the march against General Orozco at Jalisco, Whitey showed his cruelty when he tortured a prisoner by tightening a rope around the man's neck

until his eyes bulged. Later, when kind-hearted Camila persuaded Demetrio to return ten bushels of confiscated corn to a starving villager, Whitey gave the man ten lashes instead. Camila's protests at the incident won her the enmity of La Pintada, who had taken up with Whitey after Demetrio and Cervantes had discarded her. When Demetrio, siding with Camila, ordered the camp follower away, La Pintada became enraged and stabbed Camila.

By the time Demetrio and his men reached Aguascalientes they found Villa and Carranza, once allies, fighting each other. The Federal forces, taking advantage of the disunity, defeated Villa at Celaya. The defeat was a terrible shock to Demetrio's followers, who could not bring themselves to believe that their idol had been beaten. The rebels were forced to retreat.

Cervantes escaped safely across the border. From El Paso he wrote to Venancio, the barber-surgeon. He said that Whitey had shot himself, and he invited Venancio to join him in Texas, where with the barber's money they could open a Mexican restaurant.

After Villa's defeat Demetrio found the villagers no longer willing to help the rebels. To them, he and his followers had become outlaws once more. Somewhat discouraged, he decided to return home. He had been away two years and had seen much, but he could not answer his wife's questions when she asked him why he kept on fighting. He lacked Cervantes' glib tongue to put his true feelings into words.

Trying to pacify the landowners of the region, the government sent troops into the uplands after the outlaw band. Once more the rebels and the Federal troops clashed. Outnumbered, the outlaws perished on the spot where two years before they had won their first victory. After the fighting had ended the soldiers found the body of Demetrio Macías. His eyes, forever fixed, still sighted along the barrel of his gun.



## UNDINE

*Type of work:* Novel

*Author:* Friedrich de La Motte-Fouqué (1777-1843)

*Type of plot:* Symbolic allegory

*Time of plot:* The Middle Ages

*Locale:* Austria

*First published:* 1811

*Principal characters:*

UNDINE, a water spirit

SIR HULDBRAND, a knight

KÜHLEBORN, Undine's uncle

BERTALDA, loved by Sir Huldbrand

*Critique:*

Essentially a fairy tale, *Undine* is a highly imaginative and romantic narrative. Told simply but well, it is in the tradition of German folklore, and for that reason it is interesting and enjoyable even to grownups.

*The Story:*

Near a forest in Austria there lived an old fisherman, his wife, and their foster daughter, Undine. The nearby wood was said to be inhabited by spirits who were enemies of the mortal human beings who lived outside the forest.

One day a young knight, Sir Huldbrand of Ringstetten, was traveling through the forest when a storm broke. As he rode through the gloomy wood he was pursued by spirits and tormented by other manifestations of unearthly folk. At last he came to the edge of the forest and took refuge in the fisherman's cottage, where he was given food and shelter.

Sir Huldbrand was amazed by the beauty of young Undine, who asked him to tell the story of his adventures in the forest. The fisherman forbade the telling, however, and cautioned that it was unwise to talk of spirits at nighttime. Undine, rebellious, mischievous, and untamed, disappeared into the night when reproved by her foster father.

The fisherman and the knight cried for her to return, but their voices were lost in the noise of the wind and rain. As the storm increased they became more worried, and finally they set out in search of her. It was Sir Huldbrand who found

her, safe and sound in the leafy bower where she was hiding. When he returned with her to the fisherman's cottage, he told her of his adventures in the forest. Meanwhile the storm raged so furiously that the cottage had become isolated and the four people were cut off by the encircling floods.

Sir Huldbrand then told how he had happened to be traveling through the forest. He had fallen in love with Bertalda, a haughty lady who insisted that he prove his love and courage by a journey through the dreadful wood. At that point in his tale Undine, jealous of the lady, bit the knight's hand. A few days later, a priest, his boat lost in the swirling stream, took refuge on the island. That night he married Undine and Sir Huldbrand. The marriage changed the girl completely. She became submissive, considerate, full of affection. She had gained a soul.

After the flood waters had subsided, the couple left for the knight's domain, Castle Ringstetten. On their way they went to pay homage to the duke of the domain, and in his hall they met Bertalda. Undine took Bertalda to her bosom and announced that she had a surprise for her. Shortly before, Undine had told her husband that she really was a water spirit, that she could live on earth only until he rejected her love; then Kühleborn, who ruled the waters, would call her back to her water home. She had lived with the fisherman and his wife since she had been a mere child, for she had appeared at

their cottage on the evening of the day when their own child had, apparently, been drowned.

Undine's surprise, arranged with the help of Kühleborn, the river spirit, was revealed. Bertalda was the long-lost child of the fisherman and his wife. But the proud lady at first refused to accept them as her true parents. When she demanded proof of the story, she was identified by a birthmark on her body. Bertalda's foster parents were disgusted with her shameless behavior, and they cast her off. The next day Bertalda accosted Undine and Sir Huldbrand outside the duke's castle. Dressed as a mean fishing girl, she had been ordered to sell food to learn humility and the dignity of toil so that she could rejoin her real parents. Pitying her, Undine and Sir Huldbrand insisted that she live with them at Castle Ringstetten.

Life did not always go smoothly at the castle. One day Undine, who was loved by the servants, ordered the well to be sealed. But Bertalda, who wanted the water from it to remove her freckles, ordered the seal removed. Sir Huldbrand insisted that Undine was mistress of the castle and the well remained sealed. Bertalda then decided to go to the fisherman's cottage. She went through the Black Valley, where Kühleborn, who hated her, put all sorts of difficulties in her way. At last she was rescued by Sir Huldbrand and Undine, who had followed her flight.

Later the three started down the Dan-

ube to visit Vienna. Everything went wrong, and the sailors thought the boat was bewitched. Finally, in exasperation, Sir Huldbrand forgot Undine's advice not to remonstrate with her whenever they were close to water. He told her that he was tired of her and her spirit relatives and ordered her to return to her watery home. Although he was sorry as soon as he had spoken those words, he could not recall them; Undine had already disappeared beneath the waves.

At first Sir Huldbrand grieved, but as time passed he thought less often of Undine. At length he and Bertalda decided to be married. But the priest who had married Sir Huldbrand to Undine refused to perform the ceremony, and so they were married by another. Bertalda then commanded the workmen to remove the stone from the well which Undine had ordered sealed. All were terrified when a white figure emerged from it. It was Undine. She went into the castle and told Sir Huldbrand that he must die.

Sir Huldbrand expired while he looked upon her face, and Undine vanished. There were some who said that she re-entered the well. At the funeral Undine joined the mourners kneeling by the grave, but at the end of the service she disappeared. Then on the spot where she had knelt water sprang forth and a stream appeared to flow about the knight's grave. It was Undine surrounding her lover in death.

## THE UNFORTUNATE TRAVELLER

*Type of work:* Novel

*Author:* Thomas Nash (1567-1601)

*Type of plot:* Picaresque romance

*Time of plot:* Reign of King Henry VIII

*Locale:* England and Europe

*First published:* 1594

### *Principal characters:*

JACK WILTON, a page for King Henry VIII and a soldier of fortune

DIAMANTE, a rich widow, later Jack's wife

THE EARL OF SURREY, Jack's friend and benefactor

HERACLIDE DE IMOLA, hostess to Jack and Diamante in Rome

### Critique:

*The Unfortunate Traveller, Or, The Life of Jack Wilton* was written almost a hundred and fifty years too early to be classified as a novel. Not a novel in the generally accepted sense of that term, the book is, however, an important forerunner of the English novel as it was to develop in the eighteenth century. *The Unfortunate Traveller*, along with Sir Philip Sidney's *Arcadia*, was one of the high points of the literature of the last years of the sixteenth century. Nash's realism in this work is high, yet he catered also to the Elizabethan taste for the romantic and far-fetched, especially in dealing with Italy and the Italians. Seldom has a work, even in the twentieth century, described in such detail the horrors of public torture and execution, and the incidents of a rape and a looting. Throughout life a very witty satirist, Nash could not, even in this work, resist the opportunity to find fault; he does so with the stupidity of professional military men and with the inability of the universities to entertain royalty satisfactorily.

### The Story:

Jack Wilton was a page serving in the army of King Henry VIII of England when his adventures began. While the English troops were encamped near Turwin, in France, Jack, pretending that he had overheard the king and his council planning to do away with a certain sutler, convinced the sutler that he ought to give away all his supplies to the soldiers and then throw himself on the king's mercy. The sutler, completely fooled, did just that. The king, enjoying the prank, gave him a pension and forgave Jack.

Shortly after that escape Jack fell in with a captain who forced Jack to help him get rich by throwing dice. Jack, tiring of his subservience to the captain, persuaded the officer that the best means of getting ahead in the army was to turn spy and seek out information valuable to the king. The gullible captain, entering the French lines, was discovered by the

French and almost killed before he was sent hustling back to the English camp.

The campaign over, Jack found himself back in England once again. When the peacetime duties of a page began to pall, he left the king's household and turned soldier of fortune. After crossing the English Channel to find some means of making a livelihood, he reached the French king too late to enter that monarch's service against the Swiss, and so he traveled on to Münster, Germany. There he found John Leiden leading the Baptists against the Duke of Saxony. He observed a notorious massacre, in which the Baptists were annihilated because they refused to carry the weapons of war into battle. After the battle Jack met the Earl of Surrey, who was on the continent at the time.

Surrey, having been acquainted with Jack at court, was glad to see the page and confided to him his love for Geraldine, a lovely Florentine. Surrey proposed that Jack travel with him to Italy in search of the woman. Jack, having no future in sight, readily consented to accompany the earl.

Jack and Surrey then proceeded southward out of Germany into Italy. As they traveled Surrey proposed to Jack that they exchange identities for a time, so that the nobleman could behave in a less seemly fashion. Jack, pleased at the prospect of being an earl, even temporarily, agreed.

Upon their arrival in Venice, on the way to Florence, they were taken up by a courtesan named Tabitha, who tried to kill the man she thought was the Earl of Surrey, with the true earl as her accomplice. Surrey and Jack, turning the tables on her, caused her and her pander to be executed for attempting to conspire against a life. In turning the tables, however, Jack came into possession of some counterfeit money. When they used the coins, Jack and the earl were seized as counterfeiters and sentenced to death.

While languishing in prison, Jack met Diamante, the wife of a goldsmith who



had imprisoned her because he suspected her of infidelity. The page made her his mistress after assuring her that thereby she revenged herself on the husband who thought little of her chastity.

After a few weeks Jack and the earl were released through an English gentleman who had heard of their plight and had secured the efforts of the poet Aretine to prove to the court that Tabitha and her procurer had been the real counterfeiters. Aretine also saw to it that Diamante was released from prison to become the mistress of Jack once again. Within a few weeks Diamante's husband died of the plague. Jack married Diamante and, in view of his new fortune, decided to travel.

He left the Earl of Surrey in Venice, but the pleasure of bearing the nobleman's title was so great that Jack kept it. After some time Surrey heard that there was another earl by the same name and went to investigate. Learning that the double was Jack, Surrey forgave him, and they started once again on their interrupted trip to Florence. Upon their arrival the earl, wishing to do battle to prove his love for Geraldine, issued a challenge to all the knights and gentlemen of the city. The tourney was a great success, with Surrey carrying off all the honors of the day. After that event Surrey and Jack parted company. Jack, still accompanied by Diamante, went on to Rome.

There they lived with Johannes and Heraclide de Imola. During the summer Signor de Imola died of the plague. Shortly after his death and before his corpse could be removed from the house, bandits broke in and raped Heraclide de Imola and Diamante. Jack, overpowered by the bandits, was unable to help the women. Heraclide killed herself after the

attack. When police broke into the house they blamed Jack for what had happened. He was unable to clear himself because the only other witness was Diamante, whom the bandits had kidnaped.

A banished English earl, appearing in time to save Jack from the hangman's noose, produced witnesses to show that one of the bandits had made a deathbed confession clearing the page of any part in the crimes. Released, Jack went in search of Diamante. While searching for her he fell through an unbarred cellar door into the house of a Jew, and there he found Diamante making love to an apprentice. The Jew, roused by the noise of the fall and Jack's anger at Diamante, came into the cellar and accused them both of breaking into his house and corrupting his apprentice. Under the law, they became the Jew's bond servants. Jack was turned over to another Jew, the pope's physician, to be used in a vivisection.

He was saved from that horrid death when one of the pope's mistresses fell in love with him and used her influence to secure his person for herself. Diamante also fell into the woman's hands. Jack and Diamante, keeping their previous relations a secret, hoped in that way to be able to escape from the house. One day, when the woman went to a religious festival, they escaped, taking with them as much loot as they could carry.

Traveling northward, Jack went to Bologna, where he saw a famous criminal executed. The assassin, Cutwolfe, had confessed to murdering the bandit who had led the assault on Heraclide de Imola and Diamante months before. Moving on into France, Jack found the English armies once again in the field and returned to King Henry's service.

## VATHEK

*Type of work:* Novel

*Author:* William Beckford (1759-1844)

*Type of plot:* Romantic allegory

*Time of plot:* The past

*Locale:* Arabia

*First published:* 1786

*Principal characters:*

VATHEK, an Arabian sultan

GIAOUR, a magician and a prince of darkness

CARATHIS, Vathek's mother

EMIR FAKREDDIN, a noble prince

NOURONIHAR, his daughter

GULCHENROUZ, her betrothed

*Critique:*

Lovers of fantastic Arabian tales and Oriental romances will doubtless find *Vathek* more than satisfactory as a work of pure imagination. In addition, the influences of Voltaire and Chateaubriand lend deeper levels of meaning to make the book both an allegory and a work of social criticism.

*The Story:*

Vathek was an Arabian caliph whose reign had been marked by turbulence and unrest. A sensuous person, he had built five palaces, one devoted to the enjoyment of each of the five senses, and his particular fondness for food and women consumed much of his time. In addition to the gratification he found in the life of the senses, he tried also to master the sciences and the deep, unfathomable secrets of the world beyond. To this end he built a huge tower where he pursued his studies in astronomy and astrology. There Carathis, his mother, burnt refuse and live bodies to appease the dark powers.

One day Vathek got from a hideous, repulsive stranger some mysterious sabers bearing letters which the caliph was unable to decipher. He offered great rewards to anyone who could read them; but since the punishment for failure was also great, few accepted the offer. At last an old man appeared and read the inscriptions. But the next morning Vathek discovered that the inscriptions had changed to words of different import. From that time on the letters on the sabers changed daily.

Vathek sank into despair, unable to enjoy anything whatever. He begged the stranger to return and to explain the in-

scription to him, for he was sure that the letters were the key to the dark kingdom and the riches Vathek hoped to find there. The stranger, Giaour, finally reappeared. He told Vathek that only a sacrifice would put the powers in a receptive mood. On a journey with his court, Vathek managed to throw fifty young children into a chasm as victims for the bloodthirsty Giaour. Angered by his cruelty, his people began to hurl execrations at Vathek, but his guards returned him safely to his palace.

Carathis continued her own sacrifices in the tower, to the disgust and anger of the people, who more and more objected to Vathek's defiance of Mahomet and the Moslem creed. Commanded by a message written on a mysterious piece of parchment, Vathek and his court set out on a pilgrimage in search of the mountains of Istakhar where the secrets of the dark world would be revealed to him.

On the way they met the messengers of Emir Fakreddin, a deeply religious prince. For some time Vathek was Fakreddin's guest. Although he loathed the prayers and religious ceremonies observed by his host, he was attracted to Fakreddin's daughter, the lovely Nouronihar. She and her cousin, Gulchenrouz, had been betrothed for a long time and their love had the approval of the emir and his people, who were pleased by the devotion of the young people to one another.

Nouronihar so attracted Vathek that he plotted to seize her by force. Fakreddin, already scandalized by Vathek's behavior, was informed of the plot. He and his court determined to outwit Vathek by admin-

istering a drug to the young lovers. When Vathek saw them in their deathlike trance, he was convinced that they were dead. Then Nouronihar and Gulchenrouz were secretly taken to a safe retreat and looked after by Fakreddin's servants. The young people, awaking, believed that they had really died and that they were now in Paradise.

One day, however, Vathek discovered Nouronihar, who had strayed from the hidden retreat. Yielding at last to his entreaties, she became the favorite of his harem. As Vathek and his wives and followers continued their journey, Nouronihar came to share her lord's ambition; she too wished to enjoy the pleasures of that strange other world. Like Vathek, she was willing to resort to anything, even to the most unscrupulous behavior, to realize their desires.

At last, after a long journey, the couple arrived at the mountains of Istakhar and entered the secret retreat of Eblis, dread lord of darkness. There they found all the beautiful and strange wealth they had so

long desired. They were given permission to roam through the palace and to enjoy its treasures as much as they wished. In the vast domed hall of the palace they saw creatures whose hearts were continually devoured by fire. A like fate, they learned, was to be theirs as well, for they had sought knowledge that no mortal should know.

In the meantime, Carathis had been summoned to the abode of Eblis. Transported upon the back of an evil monster, she came at once to the mysterious palace and was overjoyed to view its secrets at last. Then, before the eyes of Vathek and Nouronihar, her heart caught fire and a consuming flame burst forth to punish her eternally for her crimes. A moment later flames began to burn in the hearts of Vathek and Nouronihar.

But Gulchenrouz and the fifty children whom Vathek had sacrificed were saved miraculously from death and carried to an earthly paradise. For them, life was perpetual happiness. Not having sought evil, they achieved the good life.

## THE VENETIAN GLASS NEPHEW

*Type of work:* Novel

*Author:* Elinor Wylie (1885-1928)

*Type of plot:* Fantasy

*Time of plot:* 1782

*Locale:* Italy and France

*First published:* 1925

### *Principal characters:*

PETER INNOCENT BON, an unworldly cardinal

VIRGINIO, his Venetian glass nephew

ROSALBA BERNI, called Sappho the Younger, Virginio's bride

MONSIEUR DE CHASTELNEUF, the Chevalier de Langeist

ANGELO QUERINI, philosopher and scholar

COUNT CARLO GOZZI, a writer of fairy tales

### *Critique:*

Although Elinor Wylie is best remembered as a poet, she wrote during her brief career four fantastic and ironic novels unlike anything else in the whole range of American fiction. *The Venetian Glass Nephew* is the most completely realized of her novels, reflecting the

qualities of her poetic imagination and style. A subtle fable of life and art, it marches with minuet grace and precision along its fantastic course. Virginio, the man of glass, and Rosalba, his flesh-and-blood bride, are more than figures in a romance which seems on the surface

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as slight and fragile as its spun-glass hero. Under the brittle brilliance of this novel there is a darkly personal note of mocking irony and almost silent grief. What might have been a slight work of artifice becomes through its underlying meaning a work of limited but authentic art. M. de Chastelneuf, idealist, cynic, and charlatan, is, of course, the famous Casanova under thin disguise.

### *The Story:*

The heart of Peter Innocent Bon, cardinal prefect of the Congregation of the Propaganda, was filled with happiness that was almost childlike in its simplicity. After thirty years he was to see his native Venice once more, for brilliant, vain Pius VI, about to visit its lagoons and golden palaces, had named the aged cardinal a member of his suite. Peter Innocent, in 1782, was in the eighty-first year of his age. A shy, mild man, he seldom appeared in the rich vestments of his office, but went inconspicuously about Rome in the gray-brown garb of the Franciscan Friars Minor, a robe suited to the humility of a follower of St. Francis.

Only one small regret marred Peter Innocent's pleasure as he viewed again the city of his youth. Pius was traveling in state, and he and many of his suite were accompanied by their nephews. Peter Innocent had no nephews; his brother had fathered only daughters and his sisters were in holy orders. Seeing the satisfaction other churchmen found in the company of their young kinsmen, he wished that he too might have enjoyed such comfort in his old age. But prayers, fasting, and pilgrimages to holy shrines had given him no nephew of his own, and the thought of parenthood would have been as foreign to the chastity of his mind as to that of his body.

During the Venetian visit Pius treated Peter Innocent with particular graciousness and asked him to represent the pontiff at the singing of a new cantata at the *Incurabili*. Listening to the music, the

cardinal felt that its subject, the return of Tobias, was appropriate to his own situation.

As he left the *Incurabili* a hand touched his shoulder. He turned to find Alvise Luna, the famous glass blower of Murano, at his elbow. Luna, whom the cardinal had known in earlier days, complained that he had fallen upon evil times. Willing to help his old friend, and not knowing that the man was under suspicion as a sorcerer, Peter Innocent went with him to his cellar workshop. There he met a masked stranger whom Luna introduced as M. de Chastelneuf, Chevalier de Langeist. Peter Innocent was amazed when the men displayed their miraculous wares, a flying golden griffin, a glass stag that walked, glass birds that sang. When they asked if they might execute a commission for some bauble he had in mind, Peter Innocent reached a sudden decision. He asked modestly if they could make him a nephew such as he had always desired.

At Luna's warning glance Chastelneuf repressed the smile and the ribald comment that rose to his lips. Solemnly he assured the cardinal that such a work of art was difficult but not impossible. If he would return in three days he could see for himself the result of their labors.

Peter Innocent went to Luna's cellar three nights later. In a chamber scented with spices and incense Chastelneuf brought to life a figure of Venetian glass that lay upon a covered bier. The cardinal's nephew stood revealed as a handsome young man of nineteen or twenty, of complexion so fair as to seem translucent, with yellow hair as fine as spun glass. He was dressed completely in white and wore a strange ring of crystal. Peter Innocent baptized him Virginio.

The cardinal, as much concerned for his nephew's mind as he was for his person and his soul, decided to send him to Altichieri, there to study under the noble Angelo Querini, who had been Voltaire's friend. On his arrival Virginio

met Rosalba Berni, Querini's lovely ward. Some thought her a descendant of Francesco Berni, the poet; others whispered the name of Cardinal de Bernis. At eighteen she was a prodigy of learning and a poet known officially as Sappho the Younger. Virginio had never seen anyone so beautiful, and Rosalba was not so engrossed in the classics as to fail to notice how handsome he was. Scholarly Querini, always indulgent toward Rosalba, gave them his blessing when they announced their desire to wed.

Meanwhile Peter Innocent had gone to consult Count Carlo Gozzi, his longtime friend and a writer of fairy tales, on matters connected with Virginio's future. He found Chastelneuf closeted with the count; the chevalier had come to discuss the match between Rosalba and Virginio. To Peter Innocent and the count he explained the reason for his interest in the girl. Years before he had loved Caterina, Rosalba's mother, but because of his attachment to another woman he had callously relinquished his innocent beloved to Cardinal de Bernis, a notorious libertine. The cardinal had loved Caterina faithfully, however, and Rosalba was the daughter of that affectionate union. After the mother's death de Bernis had been summoned to Rome. Rosalba, already famous for her beauty and learning, had become the spoiled darling of French scholars and philosophers. After Voltaire's death Querini had become her guardian.

As Chastelneuf finished his story Rosalba and Virginio appeared, having driven from Altichieri in the chevalier's carriage. Seeing their happiness and youthful high spirits, Peter Innocent and his friends decided that the wedding should take place at once.

But the marriage of Virginio and Rosalba did not end as happily as one of

Count Gozzi's fairy tales. Chastelneuf had seen to it that Virginio could play the part of a tender and devoted husband, but there had been no provision for the contingencies of daily association with a hoyden such as Rosalba had suddenly become. He splintered too easily; sometimes, after a hearty embrace, Rosalba found particles of glass in her palms. Games like hide-and-seek and blind-man's-buff, in which she sportively delighted, were impossible for him. Privately, she and Virginio were unhappy, and, realizing their unhappiness, Peter Innocent, Querini, Chastelneuf, and Count Gozzi were wretched as well.

At last, after Rosalba had tried to end her misery by leaping into a bonfire, Chastelneuf made a desperate suggestion. If she were willing to endure the agony of fire, she could be changed into a woman of the finest Sèvres porcelain. Rosalba agreed for Virginio's sake and because of her own love. Through winter snows she and Chastelneuf and Peter Innocent traveled to the ancient town of Sèvres, in France. While Peter Innocent, in an inn at Versailles, read aloud from the life of St. Francis, she and Chastelneuf went to the abandoned Dubois factory and there she was transformed into a proper bride for a Venetian glass lover.

So Virginio and Rosalba returned to Venice in the twilight of a dimming century, to live happily in a delicate, beautiful world of porcelain and Murano glass. There Pietro Longhi painted them in his old age. With fragile grace the lovers look out from the miniature he made, and reflected in the mirrors that surround them are the faces of Peter Innocent Bon, Angelo Querini, and Count Carlo Gozzi. M. de Chastelneuf is not in the antique miniature; it is believed that he had retired to Bohemia.

## VENICE PRESERVED

*Type of work:* Drama

*Author:* Thomas Otway (1652-1685)

*Type of plot:* Tragedy of intrigue

*Time of plot:* The Renaissance

*Locale:* Venice

*First presented:* 1682

*Principal characters:*

JAFFEIR, a young Venetian, formerly Priuli's servant

PRIULI, Jaffeur's father-in-law, a senator

BELVIDERA, Priuli's daughter and Jaffeur's wife

PIERRE, friend and fellow conspirator of Jaffeur

RENAULT, another conspirator

ANTONIO, a senator

*Critique:*

*Venice Preserved, Or, A Plot Discovered* was very popular when it was written because of the numerous plots and counterplots that were rife in the 1680's in England under Charles II. It is reputed also to have been revived on the stage more often than any other non-Shakespearean tragedy, largely because of the powerful emotional appeal. The reader cannot help drawing some comparisons with Shakespeare's *Othello*, for in both plays the hero has robbed a rich and influential Italian father of a daughter. For minds more finely drawn, the emotional appeal of Jaffeur, torn as he is between his loyalty to his friend and his loyalty to his wife, is even greater than the touching final scenes between the old senator and his star-crossed daughter. In addition to the topical interest and the emotional appeal, the play has a third source of interest: the animalistic Antonio, who symbolizes the decadence of the Venetian senate.

*The Story:*

Jaffeur, formerly the servant of Priuli, a senator of Venice, had secretly wooed and married Belvidera, Priuli's daughter. For three years the couple lived comfortably and blissfully, despite the father's antagonism. Then Jaffeur lost his fortune. When he went to ask Priuli for aid, in the name of Belvidera, the old senator refused to help in any way, and he swore that his ungrateful daughter and her equally ungrateful husband would have to make their way as best they could. Jaffeur, after reminding Priuli that

it was he who had saved Belvidera from a shipwreck after which she had fallen in love with him, left the senator's home in a most unhappy frame of mind.

Soon afterward Jaffeur met Pierre, a friend who had given long and faithful, though unrewarded, service to Venice. Pierre, sympathizing with Jaffeur, offered him the means of getting revenge on Priuli and striking, as he put it, a blow for liberty against the bad government of the senate. Jaffeur agreed to meet Pierre that night and to become a member of the band of conspirators. When he arrived home, Jaffeur was also comforted by Belvidera, who claimed that she was rich as long as she had his love, no matter how little fortune they possessed.

Meanwhile Pierre had gone to visit Aquilina, a courtesan whom he loved. He was extremely incensed with the woman because she had given herself for money to old Antonio, a senator. Antonio's theft of his mistress made Pierre more eager than ever for revenge. He made Aquilina, who loved him, swear to extract all the information she could from Antonio and pass it on to the conspirators, who were meeting that night in Aquilina's house.

When midnight came, Jaffeur was sadly bewailing his fate on the Rialto. There Pierre met him and conducted him to the conspirators' meeting place. Because the plotters were unwilling to take Jaffeur into their number, he brought Belvidera and offered her as hostage for his honesty. The leader of the plotters, Renault, and the Spanish ambassador, who also had a hand in the plot to ruin the govern-



ment, accepted her as hostage. She was to be killed if Jaffeir failed them in any way.

The next day Jaffeir's hopes for revenge and his confidence in his fellow conspirators was shaken when he learned that Renault had offered violence to Belvidera and had been driven off only by her screams. Belvidera swore that she would bear anything, if only she knew why she had been offered as a hostage. Jaffeir, seeing the predicament she was in, and thinking it only fair that she know the truth, revealed the plot to assassinate the senate and take over the city. Because the mass assassination would include her father, Belvidera, greatly shocked, tried to convince her husband that terrible wrongs would be committed against innocent people in the mass slaughter that was planned.

In the evening the conspirators met to complete plans for the uprising, which was to take place that same night. At the meeting Jaffeir was seized with revulsion for the plot and the conspirators; he slipped away from the meeting and went to Belvidera. The two started toward the chamber where the senate council was meeting. On the way they were taken prisoners by the ducal guard and escorted to the council. To the senators and the duke Jaffeir admitted his part in the plot and prevailed on their fear to gain a general amnesty for his friends in exchange for information preventing the overthrow of the government. Within a matter of minutes, the other conspirators were brought in as prisoners. They, including Pierre, were furious with Jaffeir for revealing the plot. Pierre, refusing to listen to Jaffeir, much less to forgive him, slapped Jaffeir's face.

The senators, although they had given their word that the conspirators would be permitted to live, broke their promise and sentenced the prisoners, including Pierre, to death on the wheel. Jaffeir's rage knew no bounds when he learned of that perfidy. He offered to stab Bel-

videra, who had been pledged as hostage for his faithfulness to the plot. When his love prevented his actually killing her, he persuaded her to go to her father and seek his aid in rescuing the conspirators, lest her own life be forfeit for their deaths. Priuli, overcome at last by his love for his daughter, agreed to help Belvidera. His promise, however, was made too late.

When Jaffeir arrived at the scene of execution, he learned that all of the conspirators except Pierre had already been killed by the public executioner. Pierre had been saved until last because he had been granted a request to speak to Jaffeir. On the scaffold Pierre apologized for slapping Jaffeir's face and asked him a boon. Jaffeir readily assented and Pierre whispered to him. He asked that Jaffeir save him from an ignominious death by stabbing him instead. Jaffeir immediately complied and then turned his dagger into his own breast. He died within seconds of his friend.

Aquilina, hoping to save Pierre's life, had gone to seek the aid of Antonio. When the senator refused to help her, she stabbed him and left him to die. In the meantime Belvidera, overcome by her fears, had become distraught in her father's house. In spite of Priuli's efforts and those of his servants, she became steadily worse. She quickly went mad, even before she knew of her husband's death by his own hand; he had told her when she saw him last that they would never meet again. Before the messenger arrived to tell of Jaffeir's death, her husband's ghost appeared before her. Shortly after the messenger came and left, the ghosts of Jaffeir and Pierre appeared briefly. Following their appearance she went into a frenzy and died. Her father, sick of the bloodshed, plotting, and violent death, begged his attendants to take him away to a lonely place where the sun never shone, so that he might mourn in solitude and darkness the loss of his daughter and her unhappy fate.

## THE VICAR OF BULLHAMPTON

*Type of work:* Novel

*Author:* Anthony Trollope (1815-1882)

*Type of plot:* Domestic realism

*Time of plot:* Nineteenth century

*Locale:* England

*First published:* 1870

### *Principal characters:*

FRANK FENWICK, the Vicar of Bullhampton

HARRY GILMORE, Squire of Bullhampton

JANET FENWICK, Frank's wife

MARY LOWTHER, her friend

WALTER MARRABLE, Mary's cousin

THE MARQUIS OF TROWBRIDGE, a wealthy landlord

JACOB BRATTLE, a mill owner

SAM BRATTLE, his son

CARRY BRATTLE, his daughter

### *Critique:*

Another novel of clerical life and society, *The Vicar of Bullhampton* is noteworthy for the introduction of a prostitute as a sympathetic character. Trollope showed considerable courage in attempting to portray this type of character during the Victorian Era. Although he felt forced to apologize to his readers in his introduction, he still retained Carry Brattle as one of the chief characters of the book. The theme of this novel, as in so much of Trollope's fiction, centers about the difficulty of acquiring money and making a successful marriage.

### *The Story:*

The town of Bullhampton was a typical English country parish. Although the Marquis of Trowbridge owned most of the land, he had no residence within ten miles of it. The rest of the land was owned by Squire Harry Gilmore, a good friend of the Vicar of Bullhampton. The squire had recently become a daily visitor at the vicarage, for the vicar's wife had a guest, Mary Lowther, with whom Squire Gilmore was much in love. But Mary could not bring herself to become engaged to the squire; because, as she told Janet Fenwick, she simply was not in love with him. Janet and the vicar tried to persuade her that her views would change for the better after marriage. In spite of their well-

meant advice, Mary still would not give her consent.

One evening, as the squire left the vicarage, he saw three men loitering in the orchard. He recognized one of them as Sam Brattle, son of Jacob Brattle, the mill owner. Jacob was a crabbed, hard-working old man who had reared a large family. Most of the children had turned out well, except Sam, who consorted with low companions, and Carry, who had gone away to the city and there become a woman of the streets. No one ever spoke of the wayward daughter at the Brattle home, for she had broken her father's heart. The chief desire of Jacob's life was to have his old mill repaired, and he finally succeeded in obtaining the necessary money to finance the project from Squire Gilmore.

Because Mary could not bring herself to accept the squire and her presence disturbed him greatly, she finally left for home. She lived at Loring with her aunt, Miss Marrable, an old spinster who was much interested in Squire Gilmore's devotion to Mary.

Back in Bullhampton the vicar tried to find out if Sam Brattle had been in his orchard with the other men that night, but the most he could learn was that two men, one an ex-convict and the other a complete stranger, had been hanging around

the town and that Sam was well acquainted with both of them. A few days later one of the farmers of the community was found murdered and his secret strongbox emptied of its contents. The only person who had known the location of the strongbox was a servant girl who was a good friend of Sam Brattle. Sam was arrested, to be released a short time later because the magistrate could find no real evidence against him. Nevertheless, the Marquis of Trowbridge thought he should be held in custody, and sharp words passed between the marquis and the vicar on the subject. Sam returned to the mill because the vicar stoutly defended him.

At Loring, meanwhile, Mary Lowther had fallen deeply in love with her cousin, Walter Marrable. Walter, a soldier returned from India, was trying to regain an inheritance from his father, who had cheated him out of it. If this repossession were possible, Walter would be a wealthy man and would not have to return to India to make his fortune. During their walks together, Mary was a sympathetic listener to his troubles. Soon they were in love with each other. This situation worried Mary's aunt because Walter's attempt to regain his money was not proving successful. Before the end of the month Walter and Mary were engaged.

In Bullhampton, the head constable was investigating the home of the ex-convict in an attempt to secure evidence concerning the murder. The suspect's mother and a young woman, supposedly his wife but in reality Carry Brattle, his mistress, refused to tell the constable anything. The vicar, in the meantime, had another stormy interview with the marquis, who insisted that Sam was guilty and should be put in prison. The vicar proclaimed Sam's innocence, however, for he had faith in the young man. The upshot of the matter was that the marquis threatened to write to the bishop in complaint of the vicar. At last he did so, but the bishop merely sent his letter along to the vicar, with a friendly note advising

him not to cross the marquis too often.

Love was not going smoothly at Loring. Mary Lowther, happy over her engagement to Walter, wrote to Janet and also to Squire Gilmore, telling them her news. The young squire went into a decline, and for weeks he stayed at his home and refused to see anyone. Mary's and Walter's marriage plans had to be broken off, however, when it was discovered that Colonel Marrable, Walter's father, had spent every cent of the inheritance. Walter, now penniless, was forced to apply once more for service in India.

Janet and the vicar, hearing the news, asked Mary to return for a visit in Bullhampton; they hoped, during her stay, to renew her romance with the squire. Also, the Fenwicks needed diversion at the time, for they were plagued by the erection of a new Methodist chapel across the street from the vicarage. The new chapel was the work of the Marquis of Trowbridge and the Methodist minister, both of whom disliked the vicar intensely. One of his latest offenses, in their eyes, was a visit to Carry Brattle, the fallen woman living at the ex-convict's house. The vicar had taken her from this wretched place and found a home for her with a farm family, since her father would not hear of her living at the mill.

When Mary arrived again in Bullhampton, Squire Gilmore's spirits immediately improved. He continued to woo Mary, and at last she resignedly became engaged to him. Never really in love with him, she merely attempted to play the part of being happy. But she was a bad actress.

The vicar sought legal advice on the building of the chapel so close to the vicarage. When he discovered that the land was really his, he went to interview the marquis. Although the vicar could have insisted that the chapel be torn down at once, he suggested to the marquis that it be allowed to stand for the time being, with the understanding that someday it would have to be removed. The marquis was greatly upset by the news, as was the Methodist minister.



Walter Marrable, before his departure for India, went to visit his uncle, a wealthy baronet. He was in poor health, as was his only son. When the son died, the old gentleman made his will in favor of Walter. He hoped that Walter might marry his ward, but Mary Lowther was still in Walter's heart.

Carry Brattle, through the workings of the vicar, at last returned home. Her mother and sisters joyfully welcomed her back, but her father remained stubborn. Because Carry tried everything in her power to please him, her father was finally reconciled to her. At the trial of the ex-convict for murder, Carry and Sam

were summoned as witnesses. Then it was revealed that Sam had been trying to arrange for a marriage between Carry and the suspected murderer and for that reason had been with the two men before the crime was committed. Sam was cleared entirely.

When Walter's uncle died, the young man inherited his money. Mary broke her engagement with Squire Gilmore and married Walter, her real love. The squire was crushed, and in their sympathy for their good friend the vicar and his wife regretted that Mary had ever come to Bullhampton.

## VILE BODIES

*Type of work:* Novel

*Author:* Evelyn Waugh (1903- )

*Type of plot:* Social satire

*Time of plot:* A twentieth-century interval between wars

*Locale:* England

*First published:* 1930

### *Principal characters:*

ADAM FENWICK-SYMES, a young writer

NINA BLOUNT, his fiancée

COLONEL BLOUNT, her eccentric father

AGATHA RUNCIBLE, one of the Bright Young People

MILES MALPRACTICE, another of the Bright Young People

LOTTIE CRUMP, proprietress of Shepheard's Hotel

CAPTAIN EDDY (GINGER) LITTLEJOHN, in love with Nina

MRS. MELROSE APE, a female evangelist

FATHER ROTHSCHILD, a Jesuit

A DRUNKEN MAJOR

### *Critique:*

*Vile Bodies* is a witty satire on English life during the period between wars. It is also Mr. Waugh's valediction to the Bright Young People, a generation running to waste in a manner that is personal as well as social. As in his earlier *Decline and Fall*, the novel contains many elements which make for grotesque humor, but the sinister and often tragic ends that his characters meet provoke thoughtful reflection as well. No solution is offered. The writer merely presents his brief episodes in brilliant juxtaposi-

tion and leaves the reader to draw his own conclusions. The result is subtle but effective social criticism. Here is T. S. Eliot's modern Waste Land, with all of the poet's insight and bitterness but without his solemnity.

### *The Story:*

During the rough channel crossing almost everyone was in some stage of seasickness. Some became tipsy and took to their berths. The Bright Young People, led by Agatha Runcible and effeminate

VILE BODIES by Evelyn Waugh. By permission of the author. Copyright, 1930, by Evelyn Waugh.

Miles Malpractice, strapped themselves with sticking plaster and hoped for the best. A few hardy souls gathered in the smoking room where Mrs. Melrose Ape, a famous female evangelist traveling with her troupe of singing angels, bullied them into singing hymns. Father Rothschild, S.J., contemplated the sufferings of the saints.

Adam Fenwick-Symes, a young writer, was hurrying home to marry Nina Blount. To his dismay, the Dover customs authorities confiscated and burned the manuscript of the autobiography he had written while in Paris. Almost as bad was the case of Agatha Runcible, who was stripped and searched after being mistaken for a notorious jewel smuggler.

In London, Adam's publisher offered him a contract to write a novel, but no advance in royalties. With only ten shillings to his name Adam wondered how he was going to get married. Luckily, he was staying at Shephard's Hotel. Lottie Crump, the proprietress, bullied kings and advised members of Parliament, and if she liked her guests she was careless about bills. Most of her guests were drunk. One young man made a foolish bet with Adam and lost a thousand pounds. Adam called Nina and told her they could get married immediately, but before he left the hotel a drunken major persuaded him to put the money on Indian Runner in the November Handicap. Then the major disappeared and Adam was forced to call Nina again and tell her that their marriage would have to be postponed.

Adam and Nina went to Archie Schwert's costume party. Finding the affair dull, some of the Bright Young People went off to Lottie Crump's for a drink. Judge Skimp, an American guest, was entertaining. One young woman had fallen while swinging on a chandelier; she died in spite of the champagne used to bathe her forehead.

The party was about to break up when a Miss Brown invited the group to her

house, which happened to be No. 10 Downing Street, for her father was Sir James Brown, the Prime Minister. Agatha Runcible stayed all night because she had forgotten the key to her own house. The next morning, still in her Hawaiian grass skirt, she found reporters and photographers waiting when she went out the front door. Reports of midnight orgies at No. 10 Downing Street caused a change of government, and Mr. Outrage, whose dreams were filled with visions of nude Japanese ladies, became the new Prime Minister.

On Nina's advice Adam called on Colonel Blount to ask if that eccentric gentleman would not finance his daughter's wedding. The colonel generously gave him a check for a thousand pounds. Jubilant, Adam took Nina to a country hotel where they stayed overnight. He was so happy that she waited until the next morning to tell him that her father, an absent-minded movie fan, had signed Charlie Chaplin's name to the worthless check. The wedding was postponed once more.

At Lady Metroland's party for Mrs. Ape, Baron Balcairn, a gossip columnist known as Mr. Chatterbox, showed up in disguise after the hostess had refused to send him an invitation. Suspected of spying on a secret political conference between Lord Metroland, Father Rothschild, and Mr. Outrage, he was exposed. Deciding to give his paper the scoop of scoops, he reported a sensational but false account of indiscreet confessions made by aristocrats whom the evangelist had converted. Then he went home, put his head into the oven, turned on the gas, and quietly died.

Adam became Mr. Chatterbox. In the meantime Balcairn's hoax had swamped the courts with libel suits against the *Daily Excess*. Mrs. Ape confirmed the story in a special interview and then departed with her angels to pep up religion at Oberammergau. Forbidden to mention the names of those suing the paper, Adam was forced to invent fictitious people for

his column. Among his creations was a man named Ginger, a model of fashion and a popular figure in society.

He was rather surprised when he finally encountered a man whom everyone called Ginger. He was Captain Eddy Littlejohn; Adam and Nina met him at the November Handicap, where Indian Runner came in first, paying thirty-five to one. A few minutes after the race Adam spied the drunken major, but he disappeared before Adam could push his way through the crowd to collect his winnings.

Adam promised Nina that he would speak to her father again. He found the colonel making a film based on the life of John Wesley and too busy to pay any attention to Adam. During his absence Nina wrote his column and mentioned green bowlers, a fashion item tabooed in the *Daily Excess*. So Adam lost his job and Miles Malpractice became Mr. Chatterbox. Miles took the post because he needed the money. His brother, Lord Throbbing, had returned unexpectedly from Canada and thrown Miles, along with his disreputable boxing and racing friends, out of Throbbing House.

Adam, Agatha, Miles, and Archie Schwert went to the auto races where, in order to get into the pits, they wore brassards indicating that they belonged to the crew of car 13. Between heats Adam again met the drunken major, who, after assuring him that his thirty-five thousand pounds were safe in the bank, borrowed five pounds to make a bet.

When the driver of car 13 was disabled by an Italian rival, Agatha, who wore a brassard designating her as spare driver, took the wheel. Careening madly,

she established a course record for the lap before she left the track and drove across country until she crashed the car into a monument. Found wandering about in a dazed condition, she died in a nursing home, still thinking that she was driving in a spinning world of speed and sound.

Adam had no money to pay Lottie Crump's bill for seventy-eight pounds sixteen and twopence. Meeting Ginger Littlejohn, he borrowed that amount and promised in return that Ginger could marry Nina.

Shortly after Ginger and Nina returned from their honeymoon Ginger was called up for military service. Adam went with Nina to spend Christmas with Colonel Blount. The Wesley picture had been finished, and the colonel, planning to show it as a Christmas treat, was too preoccupied to notice that his supposed son-in-law was a writer he had met previously as Fenwick-Symes. On Christmas night they heard that war had been declared.

Adam met his drunken major again on a blasted battlefield during a lull in the fighting. The officer, who insisted that he was now a general, announced that he had lost his division. Adam was not quite so badly off; he had lost only one platoon. The general offered to pay the thirty-five thousand pounds on the spot, but Adam thought the money would be useless. They did find the general's car and in it a case of champagne and Chastity, who had been one of Mrs. Ape's singing angels. Adam drank some of the wine and fell asleep, leaving the general and Chastity to entertain each other.

## THE VILLAGE

*Type of work:* Novel

*Author:* Ivan Alexeyevich Bunin (1870-1953)

*Type of plot:* Social criticism

*Time of plot:* Early twentieth century

*Locale:* Russia

*First published:* 1910



*Principal characters:*

TIKHON ILITCH KRASOFF, a self-made landowner  
KUZMA ILITCH KRASOFF, his imaginative brother  
THE BRIDE, a peasant woman employed by Tikhon  
RODKA, a peasant, husband of the Bride

*Critique:*

Bunin himself, in an autobiographical introduction to the American edition of this novel, stated that it was one of a series of novels written to portray the character of the Russian people. In the series, said Bunin, he attempted to lay bare the Russian soul in all its complexity and depth, and in its invariably tragic state. Bunin also stated that no one who knew the Russian people as he did could have been surprised by the beastliness of the Russian revolution and its effect on Russia. Some critics have called Bunin cruel in his portrayal of the Russian people, for he showed them as vicious, egocentric, hatred-filled individuals who care little for anyone but themselves. Bunin himself has stated that he is content to have painted a more realistic picture of the Russian people than the idealized conception usually given in the literature of his land, a land from which he was, of course, an exile after the revolution. For his truthful account Bunin has received the Nobel Prize for Literature.

*The Story:*

The ancestors of Tikhon and Kuzma Ilitch Krasoff were nothing to be proud of: their great-grandfather had been hunted from Durnovka with wolfhounds; their grandfather had distinguished himself by becoming a thief; and their father, a petty huckster, had died early in life as a result of overdrinking. The sons, after serving for a time as clerks in town stores, took to the road as itinerant peddlers. After they had traveled together for many years, the partnership was mutually dissolved during an argument over the division of profits. The two parted very bitterly.

After the partnership was broken, Tikhon took over a posting-station a few miles from Durnovka, the little village where his ancestors had lived for many generations. Along with the station he operated a liquor dispensary and general mercantile establishment. Tikhon, determined to become a man of some consequence, began to build up his fortune when he was already in his forties. His plan was to follow the tax collectors and buy land at forced sales, and he paid the lowest possible prices for what he purchased.

Tikhon's private life was anything but rich. He lived with his cook, a dumb woman, who became the mother of his child. The child was accidentally smothered, however, and soon afterward Tikhon sent the woman away and married a waiting-woman to a noblewoman, by whom he tried to have children. His efforts were fruitless, however, for the children were always born ahead of their time and dead. As if to make up, temporarily at least, for his wife's failure to present him with children, fate gave Tikhon the opportunity of finishing off, economically speaking, the last member of the family that had held his own ancestors in serfdom through previous centuries.

Life was not easy for Tikhon. A government order closed all the dram shops, including his, and made liquor a state monopoly. Tikhon also continued to be disturbed over the fact that he had no children; he felt that it indicated a failure in life.

The summer following the government order closing his liquor business proved to be a bad one. There was no rain and a great deal of heat, and so the grain harvest

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on his lands was only a fraction of what it should have been. During that fall Tikhon went to a fair to do some horse trading; while he was there, he became disgusted with himself and with life in general, for life seemed to him suddenly to have no point to it. He began to take to drink, downing immense quantities of vodka, although not enough to interfere with the conduct of his business.

Tikhon's life was little affected by the war with Japan that broke out soon afterward; he was more affected by persistent rumors of an attempt at a socialist revolution in the Russian legislative body. When he learned that the great landowners, those who owned more than a thousand acres of ground, were likely to have their estates taken from them for redistribution, he even began to agitate a little for the new laws. But he soon changed his mind when he discovered that the peasants on his own land were plotting against him. One Sunday he heard that they were meeting at Durnovka to rise in rebellion against him. He immediately drove over to the village, but the peasants, refusing to listen to him, drove him away with force. But the uprising was short-lived, and within a few days the peasants were back to deal with him again. He no longer trusted them, however, and he thought of them as little better than treacherous animals.

One of the workers on Tikhon's land was a young peasant named Rodka, married to a young girl of some beauty who was always called the Bride. The girl was a source of annoyance to Tikhon because she aroused him sensually. On several occasions she resisted his unwelcome attentions, but finally he had his way with her. The Bride did not complain; she simply endured, much as she endured the terrible beatings that her husband administered to her with a knout. The beatings made Tikhon afraid of Rodka, and so he plotted to do away with the man. Such scheming proved unnecessary, however, for the Bride herself poisoned her husband. Tikhon, at least, was sure that she had

poisoned her husband, even though no one else thought so.

Chance brought to Tikhon's perusal a volume of poems written by his brother Kuzma. Stirred by the knowledge that his brother was still alive and also an author, Tikhon wrote a letter telling Kuzma that it was high time they buried past differences and became friends again. Kuzma went to Durnovka, and the two became, at least on the surface, friendly. Tikhon offered his brother the overseership of the estate at Durnovka, and Kuzma accepted because he had no other prospects for making a living.

Kuzma Krasoff had done nothing with his life. Following the dissolution of the partnership with Tikhon years before, he had worked here and there, as a drover, a teamster, a general worker. Then he had fallen in love with a woman at Voronezh and had lived with her for ten years, until she died. In that decade he busied himself by trading in grain and horses and by writing occasionally for the local newspaper. All his life he had wanted to become a writer. He had never been educated, except for short periods of instruction at the hands of a shoemaker out of work and from books he had borrowed occasionally. He considered his life a complete waste, for he had never been able to settle down to writing seriously.

In his maturity Kuzma blamed all his troubles, and the troubles of Russians in general, on a lack of education. Education, he believed, was the answer to every problem confronting him and his fellow-men, and he claimed that the Russians, whom he regarded as little better than barbarians with a wide streak of hatred in their makeup, would have been better folk if they had been educated.

Kuzma's life as bailiff on his brother's estate was not a happy one. He felt that the position was a last resort, and he disliked the people with whom he had to deal, including Tikhon. He was also perturbed by the Bride, who had been sent by Tikhon to cook and keep house for him. She did not arouse him as she had Tikhon,

but Kuzma was bothered by her presence, and he felt extremely sorry for her because, a few years before, a group of men had raped her. The incident, Kuzma felt, lingered like a cloud over her existence. When at last he spoke to Tikhon about the matter, Tikhon, supposing that Kuzma had been sampling the same favors that the owner had enjoyed in the past,

laughed at his brother's scruples. He did arrange to marry off the woman, however, and the Bride became the wife of a peasant on the estate. On the wedding day only Kuzma realized that the prospect of a husband was but a makeshift in the Bride's mind, and that she, like himself, would never really be happy.

## VILLETTE

*Type of work:* Novel

*Author:* Charlotte Brontë (1816-1855)

*Type of plot:* Psychological romance

*Time of plot:* Nineteenth century

*Locale:* France

*First published:* 1853

### *Principal characters:*

LUCY SNOWE, a young teacher

JOHN GRAHAM BRETTON, a physician

MRS. BRETTON, his mother

POLLY HOME, in love with Bretton

GINEVRA FANSHAWE, a schoolgirl

MONSIEUR PAUL EMANUEL, a teacher of literature

MADAME BECK, mistress of a girls' school

### *Critique:*

In spite of its apparent flaws, *Villette* remains a superior novel, for the sure hand of Charlotte Brontë overcame most of the weaknesses of her story. One of the most obvious faults is the flat characterization of Dr. John Bretton, and the novel itself is broken in construction when the doctor is replaced in the leading role by Monsieur Paul Emanuel. Typical of the period is the repetition of coincidental meetings between characters who have had previous relationship. Lucy meets Dr. John Bretton on the streets of Villette before she comes to know him as the physician of Madame Beck's establishment, and she meets the priest in a church before she finds him in the Walravens home. It is enough that John Bretton and Lucy are brought together again, but that Polly Home should also arrive strains at credibility. The narrative proper shows that Charlotte Brontë had in this novel finally mastered her autobiographical material; there is a quality of artistic strength here, and more profound charac-

ter portrayal, than in the ingenuous but perennially popular *Jane Eyre*.

### *The Story:*

When Lucy Snowe was a young girl, she went to visit her godmother, Mrs. Bretton, about twice each year. It was a warm, active household, and Lucy loved Mrs. Bretton.

During one of her visits, a small girl, whose widowed father was leaving England for a sojourn on the continent, came to stay with the Brettons. The girl, Polly Home, developed a strange and tender fondness for Mrs. Bretton's son Graham, who was a kind and compassionate boy. Mature and worldly for her years, Polly exhibited an almost maternal attachment toward Graham. Since Lucy shared a room with the young visitor, she became the recipient of the child's confidence. Although Polly's father had originally intended to deposit his daughter at Mrs. Bretton's home for an extended stay, he became lonely for her and returned to



take his daughter back to Europe with him.

Lucy's visits with the Brettons came to an end when they lost their property and moved away. After that Lucy lost track of her godmother.

As a grown woman Lucy earned her living by acting as a companion to elderly women. Tiring of her humdrum existence, she went to France. There an unusual chain of circumstances led her to the city of Villette and to a boarding school run by Madame Beck and her kinsman, Monsieur Paul Emanuel. Lucy's calm disposition, ready wit, firm character, and advanced intellect soon led to her appointment as instructress of English.

Attending the school was Ginevra Fanshawe, a pretty but flighty and selfish girl whose relations with Lucy took the form of a scornful friendship. Madame Beck was a clever schoolmistress. She conducted her pension by a system of spying which included occasional furtive searches among the personal possessions of others and also a constant stealthy watching from her window. In spite of her behavior, Lucy felt a firm respect for Madame Beck. Her system was steady and unflagging. Monsieur Paul was a voluble and brilliant instructor. He seemed always to be at Lucy's elbow admonishing her, tantalizing her intellect, attempting to lead her. Often Lucy attributed the peculiar notions of the pair to their Catholicism, which Lucy abhorred.

Dr. John was a general favorite at the institute; he was a handsome, generous young practitioner who attended the children of Madame Beck's school. Lucy, although she did not betray her knowledge, recognized him as the John Graham Bretton whom she had known years before.

In her characteristically scornful and triumphant manner toward Lucy, Ginevra Fanshawe confided that she had a pair of ardent suitors. One, whom she called Isidore, was madly in love with her; the

other was Colonel de Hamal, whom Ginevra herself preferred.

One night, in the garden, Lucy found a letter intended for someone in the school. Dr. John appeared in time to assist Lucy in disposing of the missive before Madame Beck, spying, could interfere. The young doctor knew, apparently, the person for whom the letter was intended. Some time later Lucy learned that Ginevra's Isidore was Dr. John himself. Thus the mystery of the nocturnal letter was solved. De Hamal had sent it and Dr. John was attempting to protect his beloved. In discussing his hopeless passion for Ginevra, Dr. John confessed that he hoped to marry the schoolgirl.

During a vacation Lucy, left alone at the pension, was overcome by depression. She had been haunted in the past by the apparition of a nun, and the reappearance of this specter so aggravated the already turbulent emotions of the young teacher that she fled into the streets of the town. There she wandered, driven to despair by her inner conflicts, until she came to a Catholic church. A strange fascination drove her to confession, but she later regretted her action. While trying to find her way back to the school, she fainted. When she regained consciousness, she found herself in a room that contained familiar furnishings. She was in a Villette chateau occupied by her godmother, Mrs. Bretton, and Graham Bretton. Graham, who was giving Lucy medical attention, was the Dr. John whom Lucy had recognized at the pension. For the first time he recognized her as the young girl who had so often stayed in his home in England.

Lucy became a frequent visitor in the Bretton home, and before long she realized that she was in love with Dr. John. The warm friendship between the two young people was constantly put upon by the ubiquitous Monsieur Paul and his sarcastic raillery.

While at a concert one evening with Dr. John and Mrs. Bretton, Lucy noticed

Ginevra Fanshawe in the audience. Ginevra, having located the doctor's party, began to mimic Mrs. Bretton, who was unaware of the young girl. Dr. John was not. At once he sensed the weakness and the selfishness of Ginevra, who could so irreverently make fun of a woman as good as his mother. His infatuation for Ginevra ended in disgust.

Again at a concert with Lucy, Dr. John rescued a young girl named Paulina from a rough crowd of people. Bringing Paulina Bassompierre to his own home, Dr. John discovered that she was in reality Polly Home, who had stayed at the old Bretton house in England. All the old acquaintances were together again.

Repeated meetings between Polly, now called Paulina, and Dr. John fostered the doctor's love for the girl who had loved him since childhood. Lucy, closing her eyes and ears to this grief, believed that Dr. John was lost to her.

Lucy began a new phase in her life at the school. Madame Beck gave her greater freedom in her work, and Monsieur Paul showed a hearty interest in her mind and in her heart. The only flaw remaining in Lucy's tranquillity was the reappearance of the apparition of the nun.

Once Madame Beck sent Lucy on an errand to the home of Madame Walravens. There Lucy was told a touching story about Monsieur Paul. He had loved a girl, Justine Marie, in his youth, but cruel relatives refused his suit and she

subsequently died. Filled with remorse, Monsieur Paul undertook to care for Justine Marie's relatives. There survived old Madame Walravens and a priest, the same man to whom Lucy had confessed. The priest, Father Silas, had been Monsieur Paul's tutor; he was anxious to keep Monsieur Paul from coming under the influence of Lucy, a heretic.

Lucy's affection for the truculent professor grew, but suddenly all her hopes toppled about her. Monsieur Paul was leaving France for the West Indies. Madame Beck, always present when Monsieur Paul and Lucy met, kept the distraught teacher from talking to him.

Ginevra Fanshawe eloped with de Hamal. A letter from the runaway girl explained Lucy's ghostly nun. De Hamal had thus attired himself when making nocturnal visits to Ginevra.

But Monsieur Paul refused to abandon Lucy without an explanation of his sudden forced departure. On the eve of his sailing he arranged a meeting with her and explained his recent silence. Surrounded by his possessive relatives, he had occupied his time with secret arrangements to make Lucy mistress of the school. To avoid the temptation of telling Lucy about his plans before they were consummated, he had remained apart from her. Upon his return, in three years, he promised to rid himself of all his encumbrances, so that he would be free to marry Lucy Snowe.

## THE VIOLENT LAND

*Type of work:* Novel

*Author:* Jorge Amado (1913- )

*Type of plot:* Historical romance

*Time of plot:* Late nineteenth century

*Locale:* State of Bahia, Brazil

*First published:* 1942

### *Principal characters:*

COLONEL HORACIO DA SILVEIRA, a cacao planter

COLONEL SINHÔ BADARÓ, another planter

DOÑA ESTER DA SILVEIRA, Colonel da Silveira's wife

DOÑA ANA BADARÓ, Colonel Badaró's daughter

CAPTAIN JOÃO MAGALHÃES, in love with Doña Ana

DR. VIRGILIO CABRAL, Doña Ester's lover and da Silveira's lawyer  
MARGOT, a prostitute  
JUCA BADARÓ, Colonel Badaró's younger brother

### *Critique:*

This novel, skillfully plotted and impressive in its evocation of the spirit of a region, reflects the violence of the struggle to produce and market the raw material for chocolate. The action covers the early years of cacao production in the State of Bahia, Brazil, a corner of the world that was a late frontier. Like most frontiers, it was a lawless area that attracted people anxious to get rich quickly, people who did not care whether others, or they themselves, lived or died. Bahia was, at the same time, a land where courageous men carved fortunes out of the wilderness and the labor of other men, a place where the strong lived and the weak succumbed. Its history is the Brazilian counterpart of an era in the development of the western United States. Wherever it is found, the frontier is always a violent land.

### *The Story:*

In the minds of most Brazilians the São Jorge dos Ilhéos was a semi-barbarous country ruled by a handful of rich planters who styled themselves colonels. These men had risen, almost without exception, from humble origins by means of courage, bravado, and murder. The two most important planters were Colonel Horacio da Silveira and Colonel Sinhô Badaró. Between their lands lay a large forest, upon which both men had long cast covetous eyes. The forest, actually a jungle, could be cleared to uncover an almost fabulous cacao-growing soil.

Among the strangers who poured into the region in search of wealth at the time were several people who were to range themselves on one side or the other in the coming struggle. Dr. Virgilio Cabral, a cultured and talented lawyer, was to ally himself with da Silveira. With

the lawyer came Margot, a beautiful prostitute who had fallen in love with him and become his mistress while he was a student. Another arrival was Captain João Magalhães, a professional gambler and a courageous opportunist who called himself a military engineer. Among his admirers were Juca Badaró, Colonel Badaró's younger brother, and Doña Ana Badaró, the colonel's daughter, who was also the heiress to the Badaró fortunes.

Soon after his arrival Cabral fell in love with Ester, da Silveira's beautiful wife. The woman, who hated her semi-barbarous husband, quickly returned the affection of the more cultured man. When she became his mistress, both knew that they would be killed if the husband found them out. As his ardor for Ester da Silveira increased, the lawyer's affection for his former mistress waned, and soon Margot found herself unwanted by her lover. In retaliation, and because she needed someone to support her, Margot became the mistress of Juca Badaró. Out of spite she also furnished him with scandal about the opposition, gossip which he turned to account in the newspaper which favored the Badarós.

Professionally, as well as amorously, Cabral was a success, for he found an old survey of the contested lands and registered the title in da Silveira's name after he had bribed the registry officials. The Badaró family quickly retaliated by burning the registry office and all the records on file. In addition, the Badarós hired Magalhães to run a survey for them. He made the survey, even though he lacked the proper knowledge to do so. His presence at the Badaró plantation earned him the respect of the Badaró brothers and the love of Doña Ana Ba-

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daró. The self-styled captain, always an opportunist, permitted himself to fall in love with the girl and pay court to her.

Because the Badaró family was the more powerful of the two factions, da Silveira went to several small planters and promised to let them divide half of the forest land if they, as a group, would help him hold it against the Badarós. There was bloody fighting on both sides of the forest and within it, for both factions hired many assassins and bodyguards to back up their interests with bullets. The Badarós controlled the local government, and the state government was in opposition to the federal government of Brazil.

Juca Badaró was assassinated by a hired gunman after he had insulted Cabral. Juca had found the lawyer dancing with Margot, at the girl's request, and had insulted the lawyer for daring to do so. On the other side, too, there were disappointments and deaths. Both Cabral and da Silveira were deterred in their plans when the colonel fell ill with a fever. The planter recovered, but his wife, the lawyer's mistress, became ill as a result of nursing her husband. Her death removed one incentive in the efforts of both her husband and her lover, but they stubbornly continued the fight.

As the struggle in the courts and in the fields continued, the Badarós spent more and more money. They not only sold their current crop of cacao pods, but also sold their next year's crop in order to raise funds immediately. Before his assassination Juca Badaró had seen to it that his niece, Doña Ana, was married to the gambler, for he saw in Magalhães an ambitious man willing to fight for money and power. So tempting was the proposal the Badarós made that the captain agreed to take his wife's name, her father insisting that he do so in order to carry on the Badaró line.

At first, by tacit consent, the contending parties did no damage to one another's cacao trees, but as the Badarós became desperate they instructed their

desperadoes to burn the cacao groves. Their opponents saw that the matter had to be settled at once, lest both parties be irretrievably ruined and become victims of someone stronger than they. Colonel da Silveira and his henchman, along with their paid gunmen, attacked the Badaró plantation in force and drove off the family, after killing all the men except a handful led by Magalhães.

Da Silveira and his men thought that the women of the Badaró household had been sent away, but the attackers were greeted by gunfire from Doña Ana herself as they entered the house. When she ran out of ammunition, she gave up, expecting to be killed. The attackers let her go, however, because she was a woman.

The Badaró rout was completed by an announcement from the Brazilian capital that the political party favoring da Silveira had come into power and was sending troops and government agents to the district to quiet the violence. The jungle lands were ceded to the da Silveira faction by the government's action. Da Silveira was forced to stand trial for the murder of Juca Badaró, but the trial, having been staged more to clear the colonel than to find him guilty, was a mere formality.

The district quickly settled down after the great feud had ended and the new government had started its operations. But there was to be one more assassination. While going through his dead wife's effects, da Silveira discovered the letters Cabral had written to her. He was horrified and embarrassed to learn of her infidelity, which he had not suspected, and his lawyer's duplicity. After thinking about the matter for some time, he sent a gunman to clear his honor by killing the man who had made him a cuckold.

To symbolize the new peace that had come into the frontier district, the Church made the city of Ilhéos the seat of a newly created diocese and sent a bishop to officiate as its representative there. As

if to show the value of the former jungle land, the cacao trees planted there

produced a crop in the fourth year, a full twelve months earlier than usual.

## THE VIRGINIA COMEDIANS

*Type of work:* Novel

*Author:* John Esten Cooke (1830-1886)

*Type of plot:* Sentimental romance

*Time of plot:* 1763-1765

*Locale:* Colonial Virginia

*First published:* 1854

*Principal characters:*

CHAMP EFFINGHAM, foppish scion of a wealthy planter

BEATRICE HALLAM, a young actress with whom Effingham falls in love

CLARE LEE, Effingham's cousin and fiancée

CHARLES WATERS, Effingham's rival for Beatrice Hallam

CAPTAIN RALPH WATERS, Charles Waters' brother

JACK HAMILTON, friend of Effingham, his sister's fiancé

### *Critique:*

John Esten Cooke was one of the last of the historical romanticists who followed the footsteps of James Fenimore Cooper. He was also the first of a long line of authors who continue to idealize the pre-Civil War South. Unlike some of the imitators of Cooper, Cooke wrote books which are well grounded in the history of Virginia, especially that of the James River section, in which most of them are laid. While Cooke's novels display a keen sense of the dramatic, his books have too much elegance and too much sentimentality for most modern tastes. This novel survives, however, for its vivid pictures of places and events in the early history of the state.

### *The Story:*

In the spring of 1763, Williamsburg, the Colonial capital of Virginia, was treated to its first professional dramatic presentation by an English company called The Virginia Comedians. The Colony, rich and poor, was highly excited over the event. The day the company was to arrive in Williamsburg, young Champ Effingham, son of a wealthy planter, rode to town for a holiday. Young Effingham, educated at Oxford, had taken up the ways of the London fops while in England. His dress

was extraordinary; his manners were artificial.

On the way to Williamsburg he met a beautiful young woman on horseback who asked him the way. When questioned by him, she refused to give her name, stating only that she was unknown to him because she was not a lady. The mystery was solved the next day at the play, when Effingham discovered that the girl was an actress with the traveling company. Despite the fact that he was engaged to marry one of the most beautiful and wealthy of the Virginia girls, Effingham became infatuated with the actress, whose name was Beatrice Hallam. She was the daughter of the manager of the company.

There was scandal in the neighborhood when it became known that Champ Effingham was paying court to the actress. Everyone among the gentry was perturbed, for actresses were considered low in the social scale. When word came to Effingham's father, the old gentleman ordered his son to desist. The son's answer was to leave the house and take up residence at the inn in Williamsburg where the players were lodging. Effingham had little success with Beatrice Hallam, however. She despised him because of his artificial manners and his conde-

scending attitude. She was really in love with a commoner, a young man named Charles Waters, who had rescued her from the James River on a stormy day when she had fallen overboard while boating.

Beatrice's father, on the other hand, wanted his daughter to encourage young Effingham. Mr. Hallam saw in Effingham a chance for his daughter to marry into a wealthy family, thus gaining an honest reputation for herself and a comfortable life for him.

At the opening of the session of the House of Burgesses, the governor gave a ball for the gentry of the colony. When an invitation was sent to Effingham, he resolved to take Beatrice to the ball, but his friends warned him not to do so because of the scandal. Although Beatrice did not want to go with him to the ball, her father finally browbeat her into agreeing. Effingham, daring his friends to prevent his appearance with an actress, vowed to fight duels with all who tried to hinder him or who insulted the girl.

At the ball everything went smoothly, for the Virginians, too well-mannered to make a disturbance over Effingham's actions, were all coolly polite to the actress. Their coolness only made the girl miserable, however, particularly when she knew how she was hurting Clare Lee, to whom Effingham had been engaged.

After the ball Effingham resolved to turn actor and join the company under the direction of Mr. Hallam. The manager was happy to have the young Virginian. In trying to find a costume for himself, Effingham inadvertently uncovered a little girl's dress and a letter, both of which he dropped in Beatrice's room. The dress and letter proved to her that she was not Hallam's daughter, and that her name was really Beatrice Waters. After some investigation, she learned that she was the cousin of the Charles Waters who had rescued her from the river and death by drowning.

Effingham was furious when he discovered the relationship between Beatrice

and Charles Waters. Rather than fight a duel with the girl's cousin, he kidnaped her and took her away on his boat. But Charles and a friend followed and boarded Effingham's craft. In the fight to rescue Beatrice, Effingham wounded his rival. Thinking he had killed him, Effingham, in his extremity, went home to his father, who arranged for his son's escape to Europe.

After Effingham left for Europe, Beatrice nursed her cousin and restored him to health. Before long they were married and moved to a home in the uplands of the Piedmont region of Virginia. They left behind Captain Ralph Waters, Charles' brother, who had vowed to fight a duel with Champ Effingham on his brother's behalf. The planters were glad to see Charles Waters leave for another area; he had been heard to speak against the British government and to advocate a revolution.

Two years passed before Champ Effingham returned to Virginia, after learning that his sword thrust had not killed Charles Waters. Young Effingham, thoroughly cured of his infatuation for Beatrice, had also lost his foppishness of dress and manner. Although he returned a changed and acceptable young man, he was given to periods of moodiness, and nothing his family could do restored him to mental health. Then his boyhood friend, Jack Hamilton, secretly engaged to Effingham's sister, resolved to try to restore the young man. He encouraged, even forced Effingham to ride out to hounds and to visit other houses. He brought Captain Ralph Waters and Effingham together and made them friends. Still young Effingham remained moody and gloomy.

At last Hamilton resolved to try the power of jealousy, for he knew that Effingham was still very much in love with Clare Lee, whom he had thrown aside in his infatuation for Beatrice. In addition, Hamilton knew that Clare still loved Effingham and would accept him as her husband, in spite of all that had hap-



pened. Hamilton pretended to be in love with Clare; he even talked to Effingham about his suit for her hand. Such talk was too much for Effingham, who stirred himself to threaten Hamilton until he learned that Hamilton was really engaged to his sister. His sister and Hamilton finally persuaded him to go see Clare, who readily accepted his suit and promised to become Mrs. Champ Effingham.

Happiness reigned in the Colony. Hamilton and Effingham's sister were

married a few days after the wedding of Effingham and Clare. Captain Ralph Waters and Clare's sister were also married. The marriages seemed to mark the end of an era, however, for at the time of their celebration news came to the Colony of the passage of the Stamp Act, which everyone hated. Before long many began to speak of revolt against the British Crown. A leader of the agitators was Charles Waters, who returned to Williamsburg after the death of his wife Beatrice.

## VIVIAN GREY

*Type of work:* Novel

*Author:* Benjamin Disraeli (1804-1881)

*Type of plot:* Political romance

*Time of plot:* Early nineteenth century

*Locale:* England and Germany

*First published:* 1826-1827

### *Principal characters:*

VIVIAN GREY, an ambitious young Englishman

SIDNEY LORRAINE, Marquess of Carabas

MRS. FELIX LORRAINE, sister-in-law of Lord Carabas

BARON VON KONIGSTEIN, a German nobleman

LADY MADELEINE TREVOR, Vivian's friend

SYBILLA, an Austrian baroness

ESSPER GEORGE, Vivian's servant

### *Critique:*

That such a story could achieve popularity in its time is neither a discredit to the youth of the author nor to popular taste. In *Vivian Grey* are reflected characteristics of the romantic concept of the young man struggling with his soul, of the nature of the frightening elements when the utmost in horror and terror are presented. However, there are more than the qualities of an Ann Radcliffe or Monk Lewis in this book, for precepts and truisms of a particular nature are scattered throughout the length of the narrative. Many of these reflect the political life of the times, and all of them reflect the mind of the nineteenth century. As such they deserve the study of any scholar or enthusiast for the activities of men. To read this novel is to understand better Lord Byron, Shelley,

or William Godwin, and the intellectual world in which they participated.

### *The Story:*

In school Vivian Grey was more popular with his fellow students than he was with his masters. After his expulsion from a private school conducted by Mr. Dallas, he continued his studies at home. Because he had decided on a career in politics, he flattered a nobleman who occasionally visited his father. This man was the Marquess of Carabas, an office holder who had been turned out because of his blundering incompetence. Vivian, who hoped to obtain the patronage of a noble name and the backing of a privileged aristocracy, flattered the vain, stupid peer who still hoped to play an active part in the world of politics. As a result,

Lord Carabas invited Vivian to visit his country seat, Chateau Desir. There Vivian met the fashionable Mrs. Felix Lorraine, his lordship's sister-in-law. During his visit Vivian took advantage of his opportunities by making love to the wives while securing the confidence of the husbands.

At a brilliant dinner Vivian made his entrance late, secured the best seat in the house, and began a discussion of Goethe's *Sorrows of Werther* before he had been among the company three minutes. As usual, Vivian continued his art of flattering everyone in order to curry favor.

At the first opportunity Vivian planned to bring together a group of gentlemen out of office to form a new political party. As leader of the party Vivian had selected Frederick Cleveland, a former minister of state who, disappointed in public life, had retired to Wales. There Vivian sought him out and won the support of the older, more experienced statesman. His mission successful, Vivian returned to his fashionable friends. He spent a harrowing night with Mrs. Lorraine, who vowed she had seen a ghost and fainted in his arms.

Mrs. Lorraine was no less confusing to Cleveland when he met her, for to that gentleman's discomfiture she insisted on falling in love with him.

Before long, because of Vivian's unscrupulous conduct, his new-found friends deserted him and his political ambitions were terminated by Lord Carabas, who had learned that Vivian had used the old nobleman as a pawn in the political game he was playing with names of rank and fortune.

At the same time Vivian announced to Mrs. Lorraine that he had purposely kept Cleveland from liking her by interfering with her mail. In his arrogance Vivian insulted Cleveland in his London club, and Cleveland challenged him to a duel. Vivian killed Cleveland.

When Vivian had recovered from a fever brought on by excitement, he left

England and made his home in Germany. There he took a course of studies at Heidelberg, where he met Baron von Konigstein. Vivian and the clever, worldly baron became close friends. At a fair in Frankfort they were entertained by a conjurer who called himself Essper George. George attached himself to Vivian as his valet.

Shortly thereafter, while vacationing in Ems, Vivian met Lady Madeleine Trevor, who knew Vivian's father. She was accompanied by her brother, Mr. St. George, and a friend, Violet Fane. Vivian soon became a member of her party on expeditions about the countryside. Lady Madeleine disliked the baron because the German had figured in a scandal over cards which had caused the death of Violet Fane's brother. For her friend's sake, Madeleine was anxious not to renew her own acquaintance with the baron.

One night a card game began at the baron's apartment. St. George was one of the players. Vivian remembered the card game which had ended fatally for Miss Fane's brother. When the game had gone long enough, Vivian revealed the fact that the cards were marked. The next day Baron von Konigstein left Ems. Vivian had learned of the marked cards from Essper George, who had seen the pack in the possession of the baron's servant.

A week after the episode of the baron two young men, formerly Vivian's fellow students, made their appearance and joined Lady Madeleine's party. The pleasures of the company were short-lived, however. Miss Fane, who was in delicate health, overexerted herself and had an attack from which she never recovered. She died in Vivian's arms and he was overcome by grief.

Vivian and his servant, Essper George set out across Germany toward Vienna. One night Vivian had a narrow escape from some Germans engaged in a great drinking spree. Essper George saved him from their drunken wrath.

Vivian was a guest for a time at the home of Mr. Beckendorff, an odd recluse. There he stayed until Mr. Beckendorff objected to the presence of Essper George. Another guest, the Prince of Little Lilliput, was permitted to remain. Vivian, who had been the friend of the prince and who on one occasion had even saved the prince's life, was ready to take his departure because he realized that he was becoming involved in secret political upheavals. He admired Mr. Beckendorff, who seemed to be successfully following the same policies which had ruined Vivian in London.

News came that Beckendorff had become prime minister of the Duchy of Reisenberg and that the prince was to be rewarded by a high position of state. Vivian spent some time at the court with the prince. At brilliant balls and on all public occasions Vivian observed closely but with great detachment the machinations of court intrigue. He fell in love with Sybilla, a young baroness, much to the dismay of Mr. Beckendorff, who planned to kill Vivian. His life was spared, however, on the condition that he leave the duchy at once. Vivian now learned that the baroness was in

reality an Austrian archduchess whose marriage with the deformed, half-witted crown prince had been arranged as a matter of state. This final revelation into the nature of power politics sickened Vivian thoroughly. He continued on his way to Vienna.

When his carriage broke down, he was invited to stay with the lord of the village, who was soon to celebrate his daughter's marriage. Vivian was amazed to discover that the bridegroom was his former friend, Baron von Konigstein.

Leaving the carnival which followed the wedding celebration, Vivian and Essper George were not far from the village when a terrible storm began. Its fury smashed against the unprotected hamlet and a mountain river overflowed its banks, cutting away the hillside, destroying the village, drowning its inhabitants. Essper George was killed. Vivian, his horse dying under him, was flung to the earth. It was as if this upheaval of the elements matched the tumult of Vivian's own nature. He had yet to learn that the delusions and desires of youth give way to the disappointments of manhood on the road by which man travels toward old age.

## WALDEN

*Type of work:* Essays

*Author:* Henry David Thoreau (1817-1862)

*Type of treatise:* Autobiography and nature notes

*Time of treatise:* 1845-1847

*Locale:* Walden Pond, near Concord, Massachusetts

*First published:* 1854

*Principal character:*

HENRY DAVID THOREAU, author, and a student of nature and man

### *Critique:*

*Walden, Or, Life in the Woods* is like its author, Henry David Thoreau, in that both are unique in the annals of American literature. Thoreau went to live at Walden Pond because he wanted to think and write a book. *Walden* is that book, and Thoreau's thoughts and life while writing it are part and parcel of the volume. If one must categorize the

book, which contains a range of interests as wide as those found in many volumes by other writers, it can probably best be pigeonholed as what Ralph Waldo Emerson called "Man Thinking." The incidents of his daily life at the pond, his likes and dislikes, his intellectual and physical activities—all these have been utilized by Thoreau as starting points for



solid discussions on the meanings of life and the universe in which we find ourselves. Only to the casual reader does the book seem a loosely knit work. To the careful reader the book is obviously bound together by that most complex of organizations, the human mind working consciously to discover the hidden meanings of man's existence. No more original book has been produced in the Western Hemisphere, and no summary can adequately convey Thoreau's reflective wisdom or the beauty of his style.

### *The Story:*

Early in the summer of 1845, Henry David Thoreau left his family home in the village of Concord, Massachusetts, to live for two years by himself in a rude house that he had constructed beside Walden Pond, in a far corner of Concord township. While there he wrote in his journal about many of the things he did and thought. He was not the owner of the land on which he settled, but had received the owner's permission to build his house and to live there. His objective was really to live simply and think and write; in addition, he proved to himself that the necessities of food, clothing, shelter, and fuel could be rather simply obtained for a man who desired only what he needed.

As early as March, 1845, Thoreau went out to Walden Pond and cut the timber he needed for the framework of his house, doing all the labor himself. When that was done and the framing in place, Thoreau bought a shanty from an Irish railroad worker. He then tore down the shanty and used the boards for the sidings of the house, even making use of many of the nails already in the boards. By July, then, the house was ready for his occupancy. Before the advent of cold weather the following fall, Thoreau also built himself a fireplace and a chimney for cooking and heating purposes. He also lathed and plastered the interior of the one-room house, in order that it would be warm and com-

fortable during the cold New England winter.

Having done all the work himself, and having used native materials wherever possible, he had built the house for the absurdly low cost of twenty-eight dollars. In addition to providing himself with a place to live, Thoreau believed he had taught himself a great lesson in the art of living. He was also vastly pleased that he had provided himself with a place to live for less than a year's lodging had cost him as a student at Harvard College.

In order to get the money needed to build the house, Thoreau had planted about two and a half acres of beans, peas, potatoes, corn, and turnips, which he sold at harvest time. The land on which they were grown was lent by a neighbor who believed, along with everyone else, that the land was good for nothing. In addition to selling enough produce to pay his building expenses, Thoreau had enough yield left from his gardening to provide himself with food. But he did not spend all his time working on the house or in the garden. One of his purposes in living at Walden Pond was to live so simply that he might have plenty of time to think, to write, and to observe nature; and so he spent only as much time in other labors as he had to. He had little respect for possessions and material things. He believed, for instance, that most men were really possessed by their belongings, and that such a literary work as the *Bhagavad-Gita* was worth more than all the towers and temples of the Orient.

Thoreau was quite proud of how little money he needed to live comfortably while at Walden Pond. The first eight months he was there he spent only slightly more than a dollar a month for food. In addition to some twenty-odd dollars he received for vegetables he raised, his income, within which he lived, was slightly more than thirteen dollars. His food consisted almost entirely of rye and Indian meal bread, potatoes, rice, a little salt pork, molasses, and salt. His drink

was water. Seldom did he eat large portions of meat, and he never hunted. His interest in the animals that lived in the woods and fields near Walden Pond was the interest of a naturalist. Although he spent some time fishing, he felt that the time he had was too valuable to spend in catching fish to feed himself.

For the small amounts of cash he needed, Thoreau worked with his hands at many occupations, working only so long as was necessary to provide himself with the money his meager wants required. He kept as much time as possible free for thinking and studying. His study consisted more of man and nature than of books, although he kept a few well-selected volumes about him at all times.

While at Walden Pond, summer and winter, Thoreau lived independent of time: he refused to acknowledge days of the week or month. When he wished to spend some time observing certain birds or animals, or even the progress of the weather, he felt free to do so. About the only thing to remind him that men were rushing pell-mell to keep a schedule was the whistle of the Fitchburg Railway trains, which passed within a mile or so of his dwelling. Not that he disliked the railroad; he thought it, in fact, a marvel of man's ingenuity, and he was fascinated by the cargoes which the trains carried from place to place. But he was glad that he was not chained to the commerce those cargoes represented. As much as he sometimes enjoyed the sound of the train, he enjoyed far more the sounds of the birds and animals, most of which he knew, not only as a country dweller knows them, but as the naturalist knows them as well. The loons, the owls, the

squirrels, the various kinds of fish in Walden Pond, the migratory birds, all of these were part of his conscious existence and environment.

People often dropped in to visit with Thoreau, who frankly confessed that he did not consider people very important. He failed, in fact, to tell who his most frequent visitors were. He preferred only one visitor, and that a thinking one, at a time. Whenever he had more visitors than could be accommodated by his small house and its three chairs, he took them into his larger drawing-room, the pine wood which lay about his home. From what he wrote about his treatment of all but a very few of the people who came to visit him, it is very probable that he was a crusty kind of host, one who, if he had nothing better to do, was willing to talk, but who usually had more to occupy him than ordinary conversation.

During the winter months Thoreau continued to live comfortably at Walden Pond, though his activities changed. He spent more time at the pond itself, making a survey of its bottom, studying the ice conditions, and observing the animal life which centered about the pond, which had some open water throughout the year.

After two years of life at Walden, Thoreau left the pond. He felt no regret for having stayed there or for leaving; his attitude was that he had many lives to live and that he had finished with living at the pond. He had learned many lessons there, had had time to think and study, and had proved what he had set out to prove twenty-six months before, that living could be extremely simple and yet fulfill the individual.

## WALLENSTEIN

*Type of work:* Drama

*Author:* Johann Christoph Friedrich von Schiller (1759-1805)

*Type of plot:* Historical romance

*Time of plot:* The Thirty Years' War

*Locale:* Germany

*First presented:* 1799

*Principal characters:*

WALLENSTEIN, Duke of Friedland, Generalissimo of the Imperial forces  
in the Thirty Years' War  
OCTAVIO PICCOLOMINI, a lieutenant general  
MAX PICCOLOMINI, the general's son, a colonel  
COUNT TERZKY, Wallenstein's brother-in-law  
BUTLER, an Irish soldier of fortune  
DUCHESS OF FRIEDLAND, Wallenstein's wife  
THEKLA, Wallenstein's daughter

*Critique:*

*Wallenstein* is actually a dramatic series, composed of a one-act prelude, *Wallenstein's Camp*, and two full-length plays, *The Piccolomini* and *The Death of Wallenstein*. The prelude, relatively unimportant, merely shows the scene of the army camp and indicates the temper of the period and the attitude of the army toward its commander. Schiller is far less known for his historical plays than he is for his lyrical dramas. Yet Samuel Taylor Coleridge, who translated Schiller's works in the early nineteenth century, pointed out that the history plays form a vital part of his work; Coleridge further suggested a parallel between the historical drama of Shakespeare—*Henry VI* and *Richard II*—and this dramatic trilogy by the German playwright.

*The Story:*

Wallenstein, Duke of Friedland, had once been dismissed by the Emperor Ferdinand from his service, but during the Thirty Years' War, in which the countries of central Europe battled to prevent their annihilation by the forces of the Swedish Gustavus Adolphus, the emperor had recalled Wallenstein and given him extraordinary powers, to build up an army that could drive the Swedes out of central Europe. The army had been raised, but its leaders and its rank and file felt that they owed allegiance to their commander, rather than the emperor whom Wallenstein and they served.

As time passed, Wallenstein's army won many victories and the situation in central Europe became less tense. The threat to his dominions having decreased, the emperor wished to curtail Wallen-

stein's powers, lest the conquering hero should attempt to dictate to the crown. In those days of suspicion, it was difficult to separate cause from effect. Wallenstein, fearing for his powers and becoming suspicious of the emperor and his government, wavered on the verge of declaring himself for the Swedes. At the same time the emperor, afraid of Wallenstein, made arrangements to have the commander removed from his post. The court reflected the attitude of its ruler, and Wallenstein thought more and more of turning against his monarch.

The emperor finally sent a war commissioner, Von Questenberg, to Wallenstein's camp. The commissioner found the army so sensitive to its leader's wishes that the soldiers were ready to follow him if he were to turn traitor. The commissioner told his fears to Lieutenant General Piccolomini and gave the general the emperor's secret commission to take over the armies and to arrest Wallenstein. Wallenstein, not suspecting what had happened, believed that General Piccolomini was his trusted friend and brother officer. He did not realize that General Piccolomini was more loyal to his monarch than to his military commander.

General Piccolomini wished to have the help of his son, Colonel Max Piccolomini, in his plans, but the son, who had grown up under Wallenstein's tutelage, refused to believe that Wallenstein could ever be anything but virtuous. In addition, Max Piccolomini was in love with Thekla, Wallenstein's daughter, and had high hopes that the great general-duke would permit them to marry.



Young Piccolomini did not know that Wallenstein, fired with ambition and filled with suspicion of the Emperor Ferdinand, was actually plotting to go over to the Swedes with his army in return for the kingship of Hungary. Wallenstein saw in his daughter a future queen, not the wife of a colonel.

Worried by the arrival of Von Questenberg, Wallenstein gave one of his trusted henchmen the task of seeing that all his great leaders signed a document containing a vow to follow him wherever he might lead, even if he led them away from the emperor. The henchman planned a great banquet to accomplish the deed. Before the banquet he showed the officers a document which he would not let them sign. After the banquet, when the men were drunk, another document containing a pledge of loyalty to Wallenstein was substituted. The leaders all signed, except for Max Piccolomini, who was sober and realized that he could not take a vow against the emperor without forfeiting his honor.

Wallenstein believed that the leaders would be compelled to follow him after signing the document, a paper which would compromise them in the emperor's eyes, regardless of how the signatures were obtained.

General Piccolomini signed the document, although he knew what he was doing. He wished to let Wallenstein proceed far enough to expose his traitorous hand. General Piccolomini knew it would be easier to turn the army away from Wallenstein if he were to reveal himself as a traitor.

A crisis arose when Wallenstein received orders to send a large part of his army to a distant point under the command of another leader. The same messenger also brought news that an army from Spain, not under Wallenstein's command, was due to arrive in a matter of days. Seeing his ambitions threatened, Wallenstein refused to break up his army and immediately pushed his negotiations with the Swedes in the

hope that he could complete his arrangements within a few hours.

While Wallenstein prepared to move his army, General Piccolomini set his own plan in motion. First he went to all the officers and convinced them, with the exception of the colonels of two regiments, one of them his own son, that Wallenstein was ambitious and a traitor. The commanders agreed to move their troops and, under General Piccolomini, remain loyal to the emperor.

Meanwhile the Swedes, through their envoy, were making inordinate demands upon Wallenstein. Among other things they wished to have control of Prague and the fortress at Egra, to insure that Wallenstein would not turn traitor to them. At first Wallenstein refused to turn over the fortifications, but at last he agreed. Shortly afterward his brother-in-law, Count Terzky, informed him that various regiments had marched away. Wallenstein realized what had happened when the count told him about General Piccolomini's negotiations with Von Questenberg and the emperor's commission authorizing General Piccolomini to relieve Wallenstein of his command.

Although his grand design was collapsing, Wallenstein resolved to go ahead with his plan to join the Swedes. He was still busy with his preparations when his daughter came to him with Colonel Max Piccolomini, who was still loyal to his commander. The couple asked to be allowed to marry, but Wallenstein refused. During the interview Max Piccolomini realized Wallenstein's ambitions for himself and his daughter, including the duke's intent to turn traitor. The young officer then decided to join his father in the plan to arrest Wallenstein. When Wallenstein tried to keep Colonel Piccolomini prisoner, his regiment rescued him from Wallenstein's soldiers.

Wallenstein fled with his few remaining troops and his family to Egra, where he had planned to meet the Swedish forces. With him was Colonel Butler, an

Irish soldier of fortune. Because Wallenstein had kept the emperor from making Butler a count, the Irish adventurer took his revenge by contriving Wallenstein's murder at Egra. Word also came to Egra, shortly before Wallenstein's assassination, that Max Piccolomini had met his death in a wild attack on the Swedish forces. Thekla fled from Egra to mourn at her dead lover's bier.

General Piccolomini, arriving at Egra within a matter of minutes after Wallenstein's death, was horrified to learn that the duke was dead. Butler, confused by the turn of events, fled to the emperor to explain his actions. After his departure a messenger arrived to inform General Piccolomini that the emperor had elevated him to the rank of prince.

## THE WAVES

*Type of work:* Novel

*Author:* Virginia Woolf (1882-1941)

*Type of plot:* Psychological realism

*Time of plot:* The present

*Locale:* England

*First published:* 1931

### *Principal characters:*

BERNARD

NEVILLE

SUSAN

RHODA

JINNY

LOUIS

PERCIVAL

### *Critique:*

*The Waves* owes nothing whatever to the traditional form of the novel. In this book Virginia Woolf was attempting to give to fiction the subtle insights and revealing moments of perception which at one time were the function of poetry only. Her method is arbitrary and stylized. In a series of interlocking dramatic monologues six characters reveal the hidden essence of being at successive stages of their lives. The action, if anything so fleeting and inward can be called action, is a record of time passing as the six characters trace the course of their memories and sensations from childhood to old age and death. There is nothing irrelevant here; everything is observation, sensation, and naked intuition. Mrs. Woolf looked at life with a poet's vision, and in this novel she went even beyond Joyce in her use of symbols to make objects in the external world correspond to

inner reality. Each section of her story is prefaced by a descriptive passage in which the movements of sun and waves through a single day stand for time and eternity. Uniting her people is the character of Percival, viewed only through their eyes, symbol of the natural man and also of the emotional certainty which all seek in life. At the end Bernard sums up the experiences of the group and sees in their lives man's challenge to death, the archfoeman. A novel daring in imagination and technique, *The Waves* marks the extreme of Virginia Woolf's experimental method.

### *The Story:*

The waves rolled shoreward and at daybreak the children awoke. Watching the sunrise, Bernard, maker of phrases, seeker of causes, saw a loop of light—he would always think of it as a ring, the

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circle of experience giving life pattern and meaning. Neville, shy, passionate, imagined a globe dangling against the flank of day. Susan, lover of fields and seasons, saw a slab of yellow, the crusted loaf, the buttered slice, of tea time in the country. Rhoda, awkward, timid, heard wild cries of startled birds. Jinny, sensuous, pleasure-loving, saw a tassel of gold and crimson. Louis, of a race that had seen women carry red pitchers to the Nile, heard a chained beast stamping on the sands.

While the others played, Louis hid among the currants. Jinny, finding him there and pitying his loneliness, kissed him. Susan, suddenly jealous, ran away, and Bernard followed to comfort her. They walked across fields to Elvedon, where they saw a woman writing at a window. Later, in the schoolroom, Louis refused to recite because he was ashamed of his Australian accent. Rhoda, unable to do her sums, had to stay in. Louis pitied her, for she was the one he did not fear.

The day brightened. Bernard, older now, yawned through the headmaster's speech in chapel. Neville leaned sideways to watch Percival, who sat flicking the back of his neck. A glance, a gesture, Neville realized, and one could fall in love forever. Louis, liking order, sat quietly. As long as the head talked, Louis forgot snickers at his accent, his memories of kisses underneath a hedge. Susan, Jinny, and Rhoda were in a school where they sat primly under a portrait of Queen Alexandra. Susan thought of hay waving in the meadows at home. Jinny pictured a gold and crimson party dress. Rhoda dreamed of picking flowers and offering them to someone whose face she never saw.

So time passed and the last day of the term arrived. Louis went to work in London after his father, a Brisbane banker, failed. Sometimes, in his attic room, he heard the great beast stamping in the dark, but now the noise was that of city crowds and traffic. At Cambridge, Neville

read Catullus and waited with uneasy eagerness for Percival's smile or nod. Bernard was Byron's young man one day, Shelley's or Dostoevski's the next. One day Neville brought him a poem. Reading it, Bernard felt that Neville would succeed while he would fail. Neville was one person in love with one person, Percival. Bernard in his phrase-making was many people, a plumber, a horse-breeder, an old woman in the street, as well as Byron's or Dostoevski's man. Susan, in Switzerland, dreamed of newborn lambs in baskets, of marsh mist and autumn rains, of the lover who would walk with her beside dusty hollyhocks. At a ball in London, Jinny, dancing, felt as if her body glowed with inward fire. Rhoda, at the same ball, sat and stared across the rooftops.

They all loved Percival, and so before he left for India they met at a dinner party in London to bid him goodbye. Bernard, not knowing that Susan had loved him, was already engaged. Louis was learning to cover his shyness with brisk assurance; the poet had become a businessman. Rhoda was frightened by life. Waiters and diners looked up when Jinny entered, lovely, poised. Susan came dowdily, hating London. Neville, loving Percival in secret, dreaded the moment of parting that would carry him away. Here, thought Bernard, was the circle he had seen long ago. Youth was friendship and a stirring in the blood, like the notes of Percival's wild hunting-song.

The sun passed the zenith and shadows lengthened. When word came that Percival had been killed in India, Neville felt as if that doom had been his own. But he would go on, a famous poet and scholar after a time, but always as well a lonely man waiting in his rooms for the footstep on the stair of this young man or that whom he loved in place of Percival. Bernard was married then; his son had been born. He thought of Susan, whom Percival had loved. Rhoda also thought of Susan, engaged to her farmer in the country. She remembered the



dream in which she had offered flowers to a man whose face had been hidden from her, and she knew at last that the man had been Percival.

Shadows grew longer over country and town. Louis, a successful businessman and wealthy, planned a place in Surrey with greenhouses and rare gardens. But he still kept his attic room where Rhoda often came; they had become lovers. Susan walked in the fields with her children or sat sewing by the firelight in a quiet room. Jinny groomed a body shaped for gayety and pleasure. Neville measured time by the hours he spent waiting for the footstep on the stair, the young face at the door. Bernard tried to snare in phrases the old man on the train, the lovers in the park. The only realities, he thought, were in common things. He realized that he had lost friends by death--Percival was one--and others because he had not wished to cross the street. After Louis and Rhoda parted, his new mistress was a vulgar cockney actress. Rhoda, always in flight, went to Spain. Climbing a hill to look across the sea toward Africa, she thought of rest and longed for death.

Slowly the sun sank. At Hampton Court the six friends met again for dinner. They were old now, and each had gone a different way after Percival had

died in India years before. Bernard felt that he had failed. He had wrapped himself in phrases; he had sons and daughters, but he had ventured no farther than Rome. He had not become rich, like Louis, or famous, like Neville. Jinny had lived only for pleasure, little enough, as she was learning. After dinner Bernard and Susan walked by the lake. There was little of their true thoughts they could say to each other. But Bernard was still a maker of phrases. Percival, he said, had become like the flower on the table where they ate--six-sided, made from their six lives.

So it seemed to him years later, after Rhoda had jumped to her death and the rest were old. He wondered what the real truth had been--the middle-class respectability of Louis, Rhoda's haunted imagination, Neville's passion for one love, Susan's primitivism, Jinny's sensuous pleasures, his own attempt to catch reality in a phrase. He had been Byron's young man and Dostoevski's, and also the hairy old savage in the blood. Once he had seen a loop of light, a ring. But he had found no pattern and no meaning, only the knowledge that death is the great adversary against whom man rides in the darkness where the waves break on the shore.

## THE WEAVERS

*Type of work:* Drama

*Author:* Gerhart Hauptmann (1862-1946)

*Type of plot:* Social criticism

*Time of plot:* The 1840's

*Locale:* Germany

*First presented:* 1892

### *Principal characters:*

DREISSIGER, a manufacturer

PFEIFER, his manager

BECKER, a weaver

MORITZ JAEGER, a returned soldier

OLD BAUMERT, a weaver

OLD HILSE, a weaver

GOTTLIEB HILSE, his son

LUISE HILSE, Gottlieb's wife

### *Critique:*

*The Weavers* is usually rated the best of Hauptmann's dramatic works. It is almost wholly a socio-economic study in that the characters are types caught in

irresistible forces of the social and industrial system under which they live. The dramatic incidents are a microcosm of the much wider industrial revolution, with the unemployment caused in part by the introduction of power looms. In this play no answer to the problem is given; rather, Hauptmann shows us people who react in the only way they can when misery becomes too oppressive.

### *The Story:*

In a large room on the ground floor of Dreissiger's house the weavers were bringing in their finished webs. Pfeifer, manager for Dreissiger, inspected each piece and assessed its value. He had a sharp eye for flaws and the amounts he named were low. From the complaints aired, the weavers were near starvation. In general, however, the weavers were a docile, tractable lot.

Old Baumert came in carrying a bundle wrapped in cloth. It was the body of his pet dog. Baumert had not had the heart to kill the animal himself, but he had had it butchered to provide meat for his family. The dog was only a skinny, half-grown pup, not large enough to feed his destitute family.

Most of the weavers were squat and sickly, but Becker was a young, impudent giant. When he heard the price Pfeifer would allow for his web, he refused on the ground that such an amount was alms, not wages. In fury Pfeifer called for Dreissiger, who upheld his manager. A diversion was created when a child fainted. Dreissiger was angry because the child's parents had sent him so far with the heavy web; he ignored the crowd's explanation that the child was starving.

Because of the tension in the room, Dreissiger harangued the weavers. In his view he provided work; if the weavers did not want to do his work, they could go elsewhere. Then he made a portentous announcement: he was engaging two

hundred more weavers, and the new rates of pay would be lower.

The Baumerts occupied one room in the house of William Ansorte, a former weaver. Old Baumert was too feeble to do much and his wife was crippled. One daughter, Emma, was twenty-two. She had a boy of four fathered by a consumptive weaver who had died before they could be married. Bertha, the second daughter, was a pallid girl of fifteen. The two sisters spent long hours at the loom. Their landlord, Ansorte, was too old to weave any more; he led a miserable existence mending baskets.

When old Baumert came in, he brought with him Moritz Jaeger, a returned soldier. Jaeger was a fine strapping youth with good clothes and money in his pockets, the center of interest as he told of his successes in the army. He kindly provided a bottle of brandy which cheered the family immensely.

Bertha cooked their dog meat in the oven. With meat and brandy they would have a feast. Ansorte joined them as the smell of cooking meat spread through the house. To his intense disgust, Baumert's stomach could not hold the meal; two years had passed since he had tasted meat.

Jaeger was appalled at the misery of the weavers. Able to read, he was pessimistic about any relief for the workers. The papers had recently published the report of the Berlin inspector who had been sent to investigate their living conditions. The bureaucrat had asserted solemnly that there was no one in want among them. Jaeger had found a different answer.

He began to read to them a marching song that told the woes of the weavers. Inflammatory in tone, it named Dreissiger as an oppressive villain. As he read the stanzas, Ansorte and Baumert caught some of its revolutionary spirit, and they were stirred to fight for their rights.

In the common room of the public

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house, Welzel, the publican, served a commercial traveler. The salesman, a competent city man, was flirting with Anna, Welzel's red-haired daughter. Wiegand, a joiner, had that day made a coffin for a dead weaver. The man had died of starvation; he needed only a light coffin. The traveler expressed his surprise that the supposedly destitute weavers should hold such elaborate funerals. Wiegand, who was a cunning man, was of the opinion that the weavers were a wrong-headed lot; no one need be in want if he were enterprising.

When Ansorge and Baumert came in, the talk grew more animated as other weavers aired their wrongs. A peasant happening in told the assembly that the weavers were poor only because they did not know how to do useful work. A forester joined in that opinion. The weavers retorted bitterly that they were forbidden to take even a broken branch from the forests.

After Jaeger and Becker came in at the head of a small group of young men, the talk centered even more strongly on the weavers' woes. The traveler, attempting a pompous remark on the amount of real destitution, was roughly silenced, and Welzel for safety led him into another room. Then Kutsche, the policeman, came to warn the weavers that they must not sing their song any more. But the mob spirit grew; the defiant song rang out.

In Dreissiger's private room, the growing tumult had forced the manufacturer to interrupt his whist game with Pastor Kittelhaus. As Dreissiger came back in, he announced that he had had Becker seized. Weinhold, a tutor in the household, was young enough to feel sympathy for the weavers. When he voiced his opinions, he was summarily discharged. The coachman entered and told them he had the carriage ready, for it looked as if the family might be compelled to flee. The children were already prepared to travel.

The obsequious police superintendent hurried to congratulate Dreissiger on having the ringleader, Becker, apprehended. When five dyers led in the captured Becker, the superintendent began to unbraid the weaver, but Becker, cool and self-possessed, cried shame on the dyers for not joining their fellow workers. When Becker was led off to jail, the mob freed him and manhandled the police.

Pastor Kittelhaus, who had no sympathy for the rioters, attempted to talk to the crowd outside. He was shouted down and roughly treated. The Dreissiger family drove away just as the weavers broke into the house. Thoroughly aroused, the mob sacked the building and broke windows and doors.

Old Hilse, a weaver living in another village, could not believe the news when Hornig the rag dealer told him that the weavers were rioting for more pay. The doctor came to see Hilse's blind wife and verified the news. Hilse, a pious old soldier, was upset that his fellow weavers could forget law and order. His son's wife, Luise, sided with the rioters, but Gottlieb, her husband, believed as his father did. Old Hilse predicted that as soon as the soldiers came the weavers would be a sorry lot.

The ominous marching song came closer as the rioters, led by Jaeger and Becker, shouted for Hilse and Gottlieb to join them. Luise courageously went out with the mob, but the Hilse men stayed at their looms. Soon shots were heard; the soldiers were putting down the riot. When Gottlieb saw his wife standing defiantly in front of the line of bayonets, he could resist no longer, and he dashed out to join the throng.

Old Hilse stubbornly stayed at his loom near a window, where a chance bullet wounded him fatally. Mielchen, Gottlieb's little daughter, called to her grandfather that the soldiers had been driven off and that the mob was entering the house of Dittrich, another manufacturer. Old Hilse made no answer.



## WHEN THE MOUNTAIN FELL

Type of work: Novel

Author: Charles-Ferdinand Ramuz (1878- )

Type of plot: Regional romance

Time of plot: Eighteenth century

Locale: Switzerland

First published: 1935

### Principal characters:

SERAPHIN CARRUPT, an old man

ANTOINE PONT, a young man newly married

THÈRESE, his wife

PHILOMÈNE MAYE, Thèrese's mother

OLD PLON, a shepherd

MAURICE NENDAZ, a lame villager

### Critique:

Every once in a while there is fire, pestilence, or earthquake. Sometimes, too, the mountains let loose an avalanche that wrecks a place, a town, perhaps just a pasture on which are a few cabins, fifteen or twenty men, and a hundred or so cattle. What happened two hundred years ago in Switzerland is the basis of *When the Mountain Fell*. Since there have been more recent newspaper tales of the same sort of disaster, one can be sure that Ramuz takes as his subject a real force of nature and sets it against the smallness and inadequacy of men in a setting that is majestic and awe-inspiring enough to make us other little men feel intensely the dread those people of Aire felt when the mountain fell. The original French title of this novel is *Derborence*.

### The Story:

It was the evening of the twenty-second of June, about nine o'clock, and Seraphin Carrupt and Antoine Pont were sitting in their little shepherd's cabin at some pasture fields called Derborence. They were pasturing their cattle there for the summer, as was the custom of those people in the towns lower down in the mountains. In the summer the towns were left with women, children, and old men in them, while the able men went up to tend the cattle and goats. In those

days Derborence was a lovely valley pasture, but that was before the twenty-second of June.

Antoine had been married only two months before he left Aire to come up to Derborence with Seraphin. He was already becoming bored with the daily milking and cheese-making, already anxious to go back to his wife Thèrese. That night, as they sat together, Seraphin suggested that Antoine go home for a week-end to see that Thèrese was all right. It was a beautifully moonlit night and the air was crackling, so much so that Seraphin said the Devil, up there on the peak called The Devil's Tower, must have told his children to get out the ninepins. What they tried to hit was a spot that hung right over the cabin, and when they missed you could see, particularly on such a bright moonlit night, the balls skidding over into space and falling down. When the two men went to sleep, the crackling had stopped; but they dreamed of strange noises in the night.

The men of nearby Anzeindaz said it all started like a salvo of cannon; then came a blast of wind, and finally a great pale cloud of dust. The noise was terrific. The wind pinned men in their beds, and the cloud obscured everything for a long time. When men dared to go near Derborence, and could see through the

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cloud, the fine pasture land was gone; everywhere rocks, large at the bottom, smaller at the top, covered the land where cabins and cattle had been.

One man, old Barthelemy, crept out of the cloud. Friends carried him down the mountain on an improvised stretcher, but there was a second beard of pink froth over his own black one before he got down. His chest had been crushed and he died before he reached the town.

All the people in Aire, except Maurice Nendaz, a lame man who walked with a cane, thought a storm had struck, though there was no lightning. Nendaz went up the mountain to investigate and sent back a boy to tell the mayor that all the men and cattle from Aire had been buried under the rocks.

Thérèse had told her mother the night of the twenty-second that she thought she was going to have a baby. Philomène, therefore, tried to keep from her daughter the news of the disaster. How can one do that in a small town with the houses close to each other? And how can a girl believe that a mountain has fallen on her husband?

Men figured that 150,000,000 cubic feet of rock had fallen when The Devil's Tower slipped into Derborence. Scientists of all sorts came to measure, to investigate, to survey. Two months passed.

Only Old Plon, the shepherd, went near Derborence, where his sheep could find grass around the edges if they kept on the move. He knew the Devil had been at work, and he said that at night he had heard those poor fellows imprisoned there, lamenting because they had not been put to rest.

One day a head appeared, though only an eagle would have been able to see it in the midst of that huge pile of rocks. A body followed the head, squirming its

way out through cracks in the rocks. The man who appeared, looking like death itself after two months underground, remembered only that he was Antoine. He fought with his memory to find the way down to the village, only to be shot at as an evil spirit when he arrived.

He saw Thérèse in the fields and called to her, but his voice was strange and she, afraid, ran home. When the priest came with a cross and the townspeople could persuade Antoine to come out of hiding, Thérèse, at least, believed he was really her husband and not a spirit.

The mayor and the priest asked him questions, and people came from all over the district to hear, over and over, the story of how he had lived up there with just enough space under a fallen slab, with his mattress, with the new cheeses on the shelf by his bed, and finally the dribble of water that seeped through the rocks; how he had found spaces between the rocks that he investigated day after day, week and week, until, more than seven weeks after he was imprisoned, he had found an opening that finally led to the light overhead.

When Antoine got away from the townspeople and came home, he wanted to go back up the mountain because he was sure Seraphin was waiting to be let out. He slipped out early in the morning before anyone else was up. Thérèse wanted to follow, but she could get only the lame Nendaz to go with her. Even he stayed back when Old Plon warned them not to go on among the spirits. But Thérèse went on, higher and higher on the mountain. Then Nendaz and others who had gathered with him to watch saw two tiny dots start down. Thérèse had defied the mountain to bring Antoine safely home.

## WHITE-JACKET

*Type of work:* Novel

*Author:* Herman Melville (1819-1891)

*Type of plot:* Adventure romance

*Time of plot:* The 1840's

*Locale:* A vessel of the U.S. Navy

*First published:* 1850

*Principal characters:*

WHITE-JACKET, a sailor on board the U.S.S. *Neversink*

JACK CHASE, captain of the maintop in the ship

CAPTAIN CLARET, commander of the vessel

*Critique:*

*White-Jacket*, Melville's fifth book, reflected the experience he had when he returned to America on board the U.S. frigate *United States* from Honolulu in 1843-44. The loosely-knit narrative was thus formed from experience as well as fiction. The novel gives an astonishing portrait of life in an American naval vessel at the time, astonishing because of the detail and because of the practices then in vogue. Actual purpose of the novel was to help correct some of the vicious practices which Melville had seen at first-hand. Flogging, tyranny of commanders, issuance of spirituous liquors to sailors, and the poor messing facilities of naval vessels of a century ago were all condemned by Melville in vivid terms. Authorities have conceded that Melville's novel did more than any other single source to abolish at least one of those practices, the flogging of enlisted men.

*The Story:*

White-Jacket, as he was later nicknamed, was a common sailor, a member of the crew of the United States frigate *Neversink* on a cruise of the Pacific Ocean during the 1840's. After the ship left Callao, Peru, the sailor tried to purchase a heavy jacket, needed protection when the *Neversink* passed into the colder climate off Cape Horn. Because a heavy jacket was not available from the ship's purser, the vessel having been at sea for over three years, the sailor had to make a canvas jacket for himself.

The jacket was full of pockets and quilted with odds and ends of rags and clothing for warmth. When the maker requested some paint to make it waterproof and darken its color, he was told that no paint was available for the purpose.

As the ship moved southward toward the Antarctic, the sailor gradually came to be called White-Jacket by the crew because of the strange garment he wore. Some of the sailors, superstitious as old wives, disliked him because of the jacket; they said that White-Jacket was too much like a ghost as he went about his duties high in the rigging of the frigate.

The offensiveness of White-Jacket's strange apparel was revealed only a few days after the ship's anchor had been weighed at Callao. White-Jacket was forced to leave the mess group to which he had been assigned, for the sailors told him openly that anyone who wore such a weird garment was unwelcome. That White-Jacket had proved himself a very poor cook during his tour of duty for the group had not helped his cause.

Forced from his original messmates' company, White-Jacket was taken into the mess to which belonged the petty officer of the maintop under whom White-Jacket served. The petty officer was Jack Chase, a gentlemanly Britisher who shared White-Jacket's love of literature. Chase, who had returned to the *Neversink* after an absence of months, during which he had served as an officer on a Peruvian insurrectionist vessel, was looked up to by the rough sailors and respected by all the officers aboard the ship.

As the *Neversink* sailed southward along the western coast of South America the general ship's duties continued. White-Jacket and his fellows set sails and took them in, washed down the decks, stood their watches, and prepared for colder weather. To relieve the tedium of the long voyage, Captain Claret gave out word that the men would be permitted to stage a theatrical entertainment. The



captain had permitted such entertainments in the earlier stages of the cruise, but he had discontinued them because one of the actors had behaved in an objectionable manner. White-Jacket noted that before the play the captain perused and censored the script. Neither the captain nor the commodore who was aboard the *Neversink* dignified the men's entertainment by being present.

During the coastal voyage a man fell overboard and was drowned. The incident demonstrated to White-Jacket how risky life aboard a ship was and how quickly a lost man was forgotten.

The *Neversink* was becalmed in the waters off Cape Horn. After three days of cold and calm the captain gave the unusual order for the crew to "skylark." The men gave themselves over to all kinds of activity and games of a rougher sort, all in an attempt to keep warm and to prevent frozen hands and feet. Shortly thereafter a wind came up. The ship rounded the Cape and began to cruise steadily northward.

One day the lookout sighted a number of casks floating on the ocean. Word was given that they should be picked up, and when they were hauled aboard it was discovered that they contained very fine port wine. The discovery caused great joy among the crew. In the 1840's the navy still clung to the custom of serving spirits to the men twice a day, but the *Neversink's* steward, for some unaccountable reason, had neglected to replenish the ship's supply of rum during the stop at Callao.

The most significant happenings during the run from Cape Horn northward to Rio de Janeiro, so far as White-Jacket was concerned, were a series of floggings. At that time the American navy still made flogging a punishment for offenses at sea. White-Jacket hated the cruel whippings, which all crew members and officers were forced to watch. White-Jacket reflected that even in Rome no citizen could be flogged as punishment and that the great naval officers of the nineteenth century

were opposed to a practice so brutal and unnecessary.

The *Neversink* finally reached Rio de Janeiro. During many days in port the men were not to be permitted ashore. At last the petty officers appointed Jack Chase, the captain of the maintop, to request shore leave for the men. At first the captain was unwilling to grant leave, but the commodore interceded and gave his approval to sending the men ashore. Once again Chase was the hero of the men aboard the vessel.

One day the Emperor of Brazil was expected to visit the vessel. White-Jacket, amazed at preparations made by men and officers for the royal visit, wondered how men from a democratic nation could so easily fawn upon royalty. He decided the men would have made fewer preparations to receive the President of the United States.

On the voyage northward along the eastern coast of South America one of White-Jacket's shipmates fell ill and died. White-Jacket watched the preparations for burial, including the traditional final stitch of the shroud through the nose, then stood by during the service. That event was as moving to him as an amputation demonstrated by the ship's doctor while the *Neversink* lay in the harbor at Rio de Janeiro. The operation was performed, White-Jacket believed, because the surgeon wished to show off to colleagues from other vessels anchored there at the same time. Convinced that the operation was unnecessary, White-Jacket was very bitter when the injured man died of shock.

White-Jacket himself had a close escape from death when the ship was off the Virginia capes. Sent aloft to reeve a line through some blocks, he lost his balance and fell from the rigging a hundred feet into the sea. He had to cut away his white jacket in order to keep afloat. He was barely out of his garment when a sailor, mistaking the jacket for a white shark, threw a harpoon into it. White-Jacket, rescued from the sea, was sent aloft

ten minutes later to complete his task. White-Jacket was content to close his

story of the voyage with the loss of his unlucky garment.

## WIELAND

*Type of work:* Novel

*Author:* Charles Brockden Brown (1771-1810)

*Type of plot:* Mystery romance

*Time of plot:* Eighteenth century

*Locale:* Pennsylvania

*First published:* 1798

### *Principal characters:*

WIELAND, a madman

CLARA, his sister

CATHARINE PLEYEL, his wife

HENRY PLEYEL, Catharine's brother

CARWIN, a ventriloquist

### *Critique:*

Charles Brockden Brown has been called "The Father of American Literature," and rightly so, for his was the first truly native American literature in the field of the novel. Undoubtedly the best of Brown's works is *Wieland*, a romantic tragedy in a genre of horror and remorse which Poe was to cultivate later on. Brown was a careless writer, never revising, but submitting manuscripts with mechanical errors as well as cumbersome sentence structures. In spite of his faults, the macabre effects of his writing can still stir readers curious enough to read the now old-fashioned romances of this forerunner of Poe and Melville.

### *The Story:*

In a long letter to a friend, Clara Wieland told the story of the tragedy of her family. Her father had been almost a religious fanatic, a strange man who feared some dreadful punishment because he had not answered a call to the mission field. He became more and more depressed and withdrawn until his life ended in a horrible fashion. One night he visited a temple he had built for solitary meditation. His wife, fearing the appearance and manner of her husband, followed him and saw his clothing suddenly go up in flames. She found him insensible, muttering incoherently

about having been struck down by an unseen hand. Soon afterward he died. Within a few months the mother followed her husband to the grave, leaving Clara and her brother orphaned but wealthy. They were happily reared by an aunt who gave them love and comfort and a good education.

One of their companions was Catharine Pleyel, a rich and beautiful girl with whom Wieland fell in love when he reached young manhood. Catherine returned his love, and when Wieland came of age they were married. Wieland took possession of the family house and half of the fortune, Clara the other half of their inheritance. Since she and Catharine and Wieland were beloved friends as well as relatives, Clara took a house only a short distance from her brother and sister-in-law. The three spent much time together. Clara and Catharine were frank and cheerful, but Wieland was more somber and thoughtful in disposition. But he was always considerate of their happiness, and nobly devoted his life to it. His melancholy was not morbid, only sober. The temple in which their father had met his strange fate was used by the three as a setting for long and delightful conversations, although Wieland's talk dwelt too often on death to suit Clara and Catharine.

Their circle was soon augmented by the addition of Catharine's beloved brother Henry, who had been for some time in Europe. His boisterous mirth enlivened the little group. Henry and Wieland found one great difference in their beliefs: Wieland built his life on religious necessity; Henry, on intellectual liberty. But their fondness for each other allowed them to differ without altering their mutual affection.

Wieland's family was enlarged during the next six years by four natural children and a foster child whose mother had died while under his aunt's protection. About that time another strange occurrence took place in the Wieland family. One day Wieland went to the temple to pick up a letter which would settle a minor dispute. Before he reached the temple he was stopped by his wife's voice, telling him that danger lay in his path. Returning quickly to the house, he found his wife there. Clara and Henry verified her statement that she had not left the room. Although the others soon dismissed the incident from their minds, it preyed on the already melancholy Wieland to the exclusion of everything else.

Not long after that incident Henry Pleyel learned that Wieland had inherited some large estates in Europe and he wanted Wieland to go abroad to claim them. Henry would accompany his friend because he had left his heart with a baroness, now widowed and willing to accept his suit. When Wieland seemed reluctant to make the journey, Henry, in an effort to persuade him, asked him one night to go for a walk. Their walk was interrupted by a voice telling them that the baroness was dead. Again the voice was Catharine's, but again Catharine had been nowhere near the men when the voice was heard. More frightening was the verification of the baroness' death given to Henry a few days later. Some dread supernatural power, Wieland believed, had spoken to them.

Shortly after these two mysterious occurrences, a stranger appeared in the

neighborhood. He was dressed like a clown or a pathetically humorous beggar, but his voice had the musical ring of an actor. Clara, who saw him before the others knew of his existence, was strangely drawn to him.

She forgot him, however, because of another frightening incident. One night, alone in her room, she heard two voices in the closet planning her murder. One voice advised shooting; the other, choking. She fled to her brother's house and fell at his door in a faint. Wieland and Henry came to her rescue in answer to a summons from an unknown source, a voice calling that a loved one lay dying at the door.

Henry insisted upon occupying a vacant apartment in Clara's home in order to protect her from her unknown enemies. Clara was beset with nightmares, the mystifying voice having warned her of danger from her brother. Soon after the affair of the voices in the closet, she met the stranger she had seen and to whom she had been unaccountably drawn. His name was Carwin, and he had known Henry in Spain. His intelligent conversation and his wide travels making him welcome in the little group, he joined them frequently. When they discussed the supernatural voices they had all heard, Carwin dismissed the voices as fancy or pranks.

Clara, beginning to feel herself in love with Henry, believed that he returned her love but feared to tell her of it because he did not know her feelings. Then he confronted her with the accusation that she was a wanton. He said that he had heard her and a lover, Carwin, talking and that her words made her a sinner and a fallen woman. Henry had also learned that Carwin was wanted for murder, and he heaped abuses on the innocent Clara for consorting with such a man. All her pleas of innocence went unheeded, and she was thrown into despair. Thinking that Carwin had set out to ruin her, she was enraged when she received a note in



which he asked for an interview. Reluctantly she agreed to meet him and hear his story. He was to come to her home, but when she arrived there she found only a note warning her of a horrible sight awaiting her. In her room, she found Catharine on the bed. She had been murdered.

Wieland entered her room, his manner strange and exulted, and begged that this sacrifice not be demanded of him. Before he reached Clara, however, others came into the house. From them she learned that her brother's children were also dead, killed by the same hand that had murdered their mother.

Clara was taken by friends to the city. There, after a time, she learned the tragic story. The murderer had been Wieland, his hand guided, he said, by a voice from heaven demanding that he sacrifice his loved ones to God. But he felt no guilt, only glory at having been the instrument through whom God worked. Twice Wieland had broken out of prison, his belief being that he must also kill Clara and Henry. Clara suspected that Carwin had somehow influenced Wieland to kill.

Carwin went to Clara and protested his innocence of the crime. He admitted that his had been the other voices heard. He was a ventriloquist who had

used his tricks either to play some prank or to escape detection while prying into other people's affairs. Clara refused to believe him. While they talked, Wieland entered the apartment. Prepared to kill Clara, he had again broken out of prison to fulfill his bloody destiny. But this time Carwin, using his skill to save Clara, called out to Wieland that no voice had told him to kill, that only his own lunatic brain had guided him. At his words Wieland regained his sanity and seemed to understand for the first time what he had done. Picking up a knife, he plunged it into his throat.

Three years passed before Clara knew peace. Her uncle cared for her and arranged a meeting between Carwin and Henry so that Carwin might confess his part in the defamation of Clara's character. Carwin had been jealous and thus tried to destroy Henry's affection for her. Henry learned also that his baroness was not dead; the report had been another of Carwin's tricks. Henry married the baroness and settled down near Boston. Carwin, not a murderer but the victim of a plot, escaped to the country and became a farmer. Henry's wife died soon after their marriage, and he and Clara renewed their love. Their later happiness was marred only by sad and tragic memories.

## THE WILD ASS'S SKIN

*Type of work:* Novel

*Author:* Honoré de Balzac (1799-1850)

*Type of plot:* Philosophical allegory

*Time of plot:* Early nineteenth century

*Locale:* Paris

*First published:* 1830

*Principal characters:*

RAPHAEL DE VALENTIN, the hero

PAULINE, his wife

FOEDORA, a countess loved by Raphael

RASTIGNAC, Raphael's friend

### *Critique:*

This novel, *La Peau de Chagrin*, is a philosophical allegory, usually placed rather high among Balzac's work; in his

own time it was frequently compared with *Hamlet* and *Faust*. Today the plot appears thin at times and the characters do

not always seem real; but the story does abundantly exemplify a philosophical law. Everything we receive, we must pay for—such is the moral presented. The payment is a kind of nemesis: try as we will we cannot escape a final reckoning. Viewed as an allegory, the book has considerable merit, for the theme is crystal clear. The novel also appears under the title *The Magic Skin*.

### *The Story:*

In a low quarter of Paris, Raphael de Valentin walked hesitantly into a gaming room. Inside were the usual raffish hangers-on. To them the young man was marked for mischance. Raphael played his last coin on the turn of the wheel, and lost.

Resolved to commit suicide, he wandered to the Seine. For a time he leaned over the parapet of the Pont Royal and looked at the cold water below. Only the thought of the paid rescuers kept him from jumping in. He finally sought shelter in an antique shop, where he posed as a customer. Upstairs the proprietor, an ancient scarecrow, showed him a piece of shagreen upon which were engraved words in Sanskrit telling the power of the skin. If the possessor wished for anything, he would get it; but in return the wisher's life would belong to the talisman, and he would die when the skin, shrinking with each wish, dwindled to nothingness. In spite of the antique dealer's warning, Raphael recklessly took the piece of skin and wished for a great banquet, furnished with much wine, carousing companions, and ladies of light virtue.

As he left the shop, he met his friends, Rastignac and Emile, two penniless adventurers. They had a great scheme in mind for him: he was to be the editor of a new periodical backed by a rich banker. To celebrate the appointment, the banker was giving a banquet in Raphael's honor that very evening. Disquieted only a little by the prompt and complete granting of his wish, Raphael went willingly enough to the banquet.

In the banker's apartment a rich table

was laid. After eating and drinking far too much, the company of men withdrew to another room. There a group of joyous ladies waited for them. In his somewhat drunken state, the women all looked pure and beautiful to Raphael. Settling himself with two complaisant entertainers and Emile, Raphael decided to tell his story.

After his mother's death, his rather stern father did his best to train his son for a scholarly career. The boy was destined to be a lawyer, and to that end he read law diligently. Shortly before he was to take a law degree, however, his father died; but, instead of leaving the son well off, the estate amounted to only a few francs. Thinking to achieve a fortune, Raphael decided to shut himself up in a garret and produce works of genius. He found that by living strictly on cold meat, bread, and milk, he would have enough money to see him through.

He found a cheap room under the eaves of a modest house and settled into his laborious routine of writing. Soon he had begun his projects. He spent half of his time writing a comedy, and the rest of his efforts went into the composition of a discourse on the human will. The family from whom he rented his room consisted of a mother, Madame Gaudin, and her young daughter, Pauline. The father, an army captain, had been lost in Siberia; only his wife believed him still alive. Pauline was an attractive child. Raphael gave her piano lessons, and in return Pauline performed small household chores for him.

For a long time Raphael stuck to his spartan schedule, but at last the poor diet and the effort of intense concentration proved too much for him to endure. Going out for a short walk one day, he ran into Rastignac, who teased him about the way he lived. Rastignac had no money and owed many bills, yet he lived a life of luxury. Resourceful at finding jobs, he secured a hack writing commission for Raphael. The advance payment was enough to settle Raphael's bills and leave a little over.

After faithfully paying his account with Pauline's mother, Raphael took his remaining capital to Rastignac, who was to gamble with it. Fortunately, Rastignac won a large sum. Raphael bought new clothes before Rastignac took him to see the Countess Foedora, who entertained lavishly. Since he really was a well-educated man, Raphael was soon a favorite at Foedora's salons, and by hook or crook he managed to keep up appearances so as to stay in her circle of close friends. He even took Foedora driving when he was in funds. Pauline, ever the faithful friend, occasionally gave him small sums to tide him over.

Foedora was a woman of mystery. She was a young widow, wealthy and surrounded by admirers. But some dark secret in her past kept her from marrying again or even taking a lover. Although she looked on many men as her friends, she had no inclination for a serious affair. She finally explained her attitude very clearly to Raphael, who was much cast down.

Determined to win his lady, he crept behind her bed one evening and waited while Foedora made her toilet and went to sleep. From this close observation Raphael romantically expected to learn how to break down her reserve. The effort, however, was all in vain. Convinced at last that he could not win Foedora, Raphael gave up his social life; not even Pauline could console him. Without funds and with no prospects, he began to think of suicide.

As he finished his story, he noticed that his hearers were not seriously interested; even Emile joked about his trials and discomfiture. Soon the whole company lay in drunken sleep. When they all awoke, Raphael was disgusted at the tawdry appearance of his fellow rioters. Going back to the banquet, he told of his piece of skin, and in a spirit of bravado wished for six million francs. Before he left the table a messenger came to announce the death of his mother's brother; the dead man had bequeathed his nephew six million francs.

Even though he was elated by his good fortune, he was disturbed to see that the magic skin was growing smaller.

Riches brought no peace to Raphael. Although he now lived in greatest luxury, he also lived in fear. He constantly had to guard against any desires; even an inadvertent wish shrank the magic skin.

One night at the opera he saw Foedora again. Leaning aside so that he would not be seen, he brushed against his neighbor. As he turned to apologize, he discovered that the woman beside him was Pauline Gaudin. She was now wealthy, for her father had returned with a fortune. The two were married, and for a few weeks Raphael knew a little happiness.

Because the skin continued to shrink steadily, Raphael determined on stern measures. He visited a zoölogist, who informed him that his talisman was a piece of skin from a rare, wild Persian ass. Then he visited a mechanic who tried to stretch the skin in a press, but the press was powerless. Even in a white hot forge the skin remained cool and pliable. A chemist tried immersing the wild ass's skin in hydrofluoric acid, but to no avail; the skin would not stretch.

Since his health was failing fast, Raphael left his bride to seek safety in the mountains. But the change of air did him no good; his condition grew steadily worse. One day a braggart challenged him to a duel. Raphael accepted, knowing bitterly that his unspoken wish would make him the victor. After shooting his opponent in the heart, he fled back to Paris with his magic skin. It was now no larger than an oak leaf.

Although he consulted the best doctors available, they gave him no comfort or help. They could scarcely believe his story of the skin, yet they could find no cause for his grave illness. At last he lay dying. Wishing to have Pauline near him, but knowing that his desire would consume the last shred of the magic skin, he asked her to leave him. As he called her name, she saw the skin growing smaller. In despair she rushed into the next room



and tried to kill herself by knotting a scarf around her neck. The dying man tottered after her, and as he tore away the cloth

he tried vainly to utter a final wish. No words would come. He died while holding her in that last, desperate embrace.

## WILHELM MEISTER'S APPRENTICESHIP

*Type of work:* Novel

*Author:* Johann Wolfgang von Goethe (1749-1832)

*Type of plot:* Philosophical romance

*Time of plot:* Eighteenth century

*Locale:* Germany

*First published:* 1795-1796

### *Principal characters:*

WILHELM MEISTER, a wealthy burgher's son

MARIANA, his first beloved, an actress

PHILINA, an actress

AURELIA, an unhappy woman

NATALIA, a beautiful Amazon

MIGNON, in love with Wilhelm

### *Critique:*

Although Goethe never expressed real sympathy for the romanticists, *Wilhelm Meister's Apprenticeship* shows the prevailing romantic style and outlook on life. The action is slow, particularly noticeable in such a long novel, and the characters are never sharply delineated. The scene is a series of vignettes, each setting shading off into the next and none well defined. The people in the novel make long, diffuse speeches on various facets of philosophy and esthetics. Yet in spite of its very evident defects, the work shows real power in its emotional insights, and Goethe's appreciation of Shakespeare is well exhibited in his discussion of *Hamlet*.

### *The Story:*

Old Barbara waited with eagerness for the return of her mistress, for tonight she had a surprise. Norberg, Mariana's protector, had sent money to his beloved, and to Barbara fancy clothes and ornaments. Norberg would be gone another two weeks, but in the meantime the two women would have plenty to live on. Mariana earned a fair amount as an actress, and Norberg's generosity enabled them to indulge a taste for luxury.

Mariana came whirling in, paying no attention to Barbara. Mariana was in love!

Truly, this time it was real love. Wilhelm Meister was very young and poetic by nature, and his youth appealed to her. At other times she would listen to Barbara's calculating schemes, but now she would follow only her heart. As soon as deep night came, Wilhelm would be with her.

Wilhelm's family was of sturdy merchant stock. To his father Wilhelm's predilection for poetry seemed extreme. Since early youth he had written verse, declaimed it, and acted in neighborhood plays. For a long time his father was sympathetic, even providing him a puppet show with which to practice. But as Wilhelm grew to young manhood he spent more and more time at the local theater. The tawdry tinsel and the artificial makeup drew him as a magnet. After he met Mariana, he spent every evening admiring her and her acting. At last his father forbade his attendance at the theater. After the ban, Wilhelm would wait until his family was asleep; then he would steal out to see Mariana.

At last, after his father had decided to send Wilhelm on a commercial mission, the youth determined to take Mariana with him and marry her once they were well away from home. His decision drew protests from his friends, especially from

Werner, his prospective brother-in-law. He was warned of Mariana's lack of virtue, but he refused to listen.

When he called at the usual time that night, Mariana pleaded a headache and asked him to leave. Wilhelm wandered about until very late and at last engaged some minstrels to serenade his intended. Toward morning his suspicions were aroused when he saw a man leaving Mariana's house. Going into the entry, he found the doors locked, but Mariana had left a scarf in the vestibule. In the scarf he found a note, written by Norberg, which revealed that Mariana was a kept woman.

After this bitter blow Wilhelm renounced poetry and drama and resolutely set himself to work in his father's business. After a time he passed for a rising young businessman. His father, pleased with the change in his son, decided to trust Wilhelm on an important journey; he was to travel widely among the clients of the firm to collect debts and to further trade. Wilhelm was glad to leave, for away from home he could forget Mariana the more easily.

From the first he was successful, especially in collecting debts. In fact, he could complete his commissions in such short order that he had ample opportunity to seek adventures. On one occasion he came upon an unhappy scene: a couple had been too indiscreet in their love and had been arrested. Wilhelm pleaded with the girl's parents not to press charges, although they were very angry that their daughter had become entangled with Melina, a wandering player. Finally the parents gave their consent to a marriage if the couple would leave town. So happily the two set out. Melina was sure he could get an engagement in a company of actors.

In another town Wilhelm was greatly attracted by the lovely, light-hearted Philina and her merry escort, Laertes. Wilhelm passed many a pleasant day in their company, dining and dancing and playing tricks. One evening they were

diverted by a troupe of acrobats who performed dazzling feats on the tight rope. Wilhelm grew angry at the ill treatment the performers accorded a pretty child, a graceful, boyish girl called Mignon. He rescued her and found that he had henceforth a faithful and loving slave.

Gradually a company of actors out of work gathered about Philina, including the Melinas, who were almost destitute. After much urging, Wilhelm lent money to Melina, and the latter immediately purchased an abandoned stock of costumes and properties and set himself up as an actor-manager. Gathering together the ragtail company and persuading Wilhelm to join them as critic and gentleman actor, Melina began rehearsals and gave occasional performances.

At length the company was invited by a count to give a long series of performances at his nearby castle, where the count planned to entertain the Prince of —. In spite of a poor reception, the company soon was acclimated to the surroundings, and the count even seemed to like their presentations.

Wilhelm attracted notice by writing short occasional pieces and reading poetry in intimate chambers. Although Philina still looked longingly at him, Wilhelm was drawn to the lovely countess. She condescended graciously to him and allowed him to kiss her hand.

One of the guests proposed a trick to play on the countess. Since the count was away overnight, Wilhelm was to put on the count's dressing gown. He would sit in the count's bedroom until the countess came in for a good-night kiss. Then Wilhelm would reveal the jest. But instead of the countess, the count himself came in. Quiet and grave, he looked silently at the dim figure in his clothes, and cautiously withdrew, believing he had seen his doppelgänger. Wilhelm's love for the countess led him, on another occasion, to seize her and embrace her violently. She protested lightly at first, then banished him from her presence.

After this engagement had ended, the

actors took to the road. In spite of roving bands of ruffians and thieves, Wilhelm advised them to continue on to the next big town. The company was attacked by robbers and all their goods were stolen or smashed. Wilhelm was gravely wounded. When he came to, he was lying in Philina's lap. He learned that they had been rescued by a party led by a beautiful Amazon. The lady so captivated Wilhelm that he remembered always her haunting loveliness.

During his convalescence Wilhelm stayed in the house of a pastor in a nearby village. Mignon, wounded in the attack, and an old harper who had attached himself to the company, remained with him. Philina also stayed behind to act as nurse when the other actors went away to give performances throughout the countryside.

Recovered, Wilhelm decided to seek his own fortunes on the stage. With his friends he went to see Serlo, a famous actor-manager, who offered him a contract. While working on a production of *Hamlet*, Wilhelm spent much time in the company of Aurelia, Serlo's sister, whose husband was dead and who had been deserted by a noble lover. Wilhelm believed that a small child of the household, Felix, was the result of her unhappy love affair.

Word arrived that his father had died, leaving Wilhelm considerable property. In spite of his grief he decided to go ahead with his theatrical career. During the performance of *Hamlet*, Wilhelm, playing the Danish prince, was much puzzled by a strange actor who had played the role of the ghost. No one could explain who the mysterious actor could have been.

The mystery was forgotten in the excitement of a fire which broke out that night. In the excitement Felix was placed in the care of the aged harper. While Wilhelm was helping to fight the blaze, Mignon appeared with word that the harper had carried the boy to the basement of the castle and there was trying to kill him. After this crazed deed Wilhelm placed the old man in the care of a clergyman whose

medical training had led him to care for such unfortunates.

From that time on Wilhelm became the special protector of little Felix, and Mignon the child's constant companion. Aurelia died, but before her death she told Wilhelm the story of her sad love affair and asked him to deliver a letter she had written to Lothario, the nobleman who had broken her heart. On his arrival at Lothario's castle Wilhelm recognized his host as the brother of the Countess —. He and the nobleman became friends. Through Lothario he was initiated into a strange secret society of intellectuals and aristocrats; many of his experiences, he realized, had been an apprenticeship to prove his fitness to join the society. At the castle he learned also that the old harper was a former priest who had seduced a young woman, a near relation, to whom a child had been born. The man believed that a small child would cause his death.

While on a mission for Lothario, Wilhelm encountered old Barbara, who was now a sewing-woman. She assured him that Felix was his own son. Mariana, the mother, had died of a broken heart, and Aurelia had taken the child as her ward. Wilhelm, grieved to hear of Mariana's death, rejoiced also to hear of her fidelity.

Mignon, meanwhile, had been sent to stay with Lothario's sister. When word arrived that she was gravely ill, Wilhelm, with Felix, set out to see her. There he met Natalia, another sister of Lothario's, whom he recognized as the beautiful Amazon who had saved his life in the forest. Mignon died. Soon after her death the true story of her birth was revealed. She was the daughter of a priest, an Italian of noble birth, who on learning that his beloved was his own sister had gone mad. Later the child, the mother having died in a convent, was stolen by some traveling players. Mignon, then, had been the daughter of the old harper whom Wilhelm had befriended.

Shortly after Mignon's death Wilhelm made Natalia his wife. He believed that



his apprenticeship had set him free from former confusion and doubts. He had become a judicious, unbiased personality, a critic appreciating art and life.

## WILHELM MEISTER'S TRAVELS

*Type of work:* Novel

*Author:* Johann Wolfgang von Goethe (1749-1832)

*Type of plot:* Philosophical romance

*Time of plot:* Early nineteenth century

*Locale:* Germany

*First published:* 1821-1829

*Principal characters:*

WILHELM MEISTER, a Renunciant

FELIX, his son

HERSILIA, a girl admired by Felix

HILARIA, a young girl

LENARDO, Wilhelm's friend

### Critique:

*Wilhelm Meister's Travels* is a continuation of the *Apprenticeship*. Many of the same characters reappear briefly, and some attempt is made to bring to a close the adventures of a large number of people. This novel is very difficult to follow. There is no plot in the usual sense, the work being a convenient vehicle for Goethe's views on geology, art, and labor; for lyric interpolations, and for digressions which lengthen the work without illuminating it. The general atmosphere seems romantically vague to a modern reader.

### The Story:

Wilhelm Meister was traveling on foot with his young son Felix. As a consequence of his liberation from ordinary desire through the noble Lothario and the abbot, he had become a Renunciant. Under the terms of his pledge he must wander for years, never stopping in one place more than three days. His travels were intended to give a final philosophical polish to the once troubled Wilhelm. Gone forever were the counting-house and the stage; now he undertook a last purifying sacrifice.

While Felix played merrily on the mountainside, Wilhelm mused beside a steep path. Hearing voices, he turned to see his son with a group of children run-

ning downhill before a donkey driven by a holy-looking man. The beast carried a sweet-faced woman with a small baby. The adults smiled at Wilhelm, but the path was too steep for them to stop. When Wilhelm caught up with the party, the man invited him to visit his household, and his wife amiably seconded the invitation. It was decided that Felix should go on ahead with the family and Wilhelm would follow the next day, after he had retrieved his wallet left high on the mountain.

When he arrived, Wilhelm was charmed to find the family living in a restored chapel. He was struck by the fact that the man was Joseph and the wife was Mary; indeed, they seemed a holy family. When he learned their story, Wilhelm was reverent.

Joseph's father had been a rent collector for an absentee landlord. Joseph had been promised that if he grew to be a steady man and a competent craftsman, he could succeed his father. But he decided to be a woodworker, and when he was sufficiently skilled he began to restore the paneling in the old chapel. His best work was the skillful reworking of an elaborate panel depicting in wood the flight of the Holy Family into Egypt.

One day, as Joseph was wandering on the trail, he found a beautiful woman

weeping beside the path. Her husband had been killed by robbers. Joseph, alarmed by the woman's distress and condition, took her to his home and summoned his mother. Soon the widow was delivered of a child. After a patient courtship Joseph married the widow, Mary, and took her to live in the old chapel. Now he was the rent collector in his father's place and possessed of a loving family.

While playing, Felix came upon a box of stones which had been given to Joseph by a scientist who was searching for minerals in that region. Learning that the geologist's name was Montan, a name frequently used by his old friend Jarno, Wilhelm hoped to overtake the scientist in the course of his own wanderings. He and Felix started out, led by Fitz, a beggar-boy who had been a playmate for Felix during the stay with the collector and his wife. On the way they came to a barrier of fallen trees. While their guide was looking for another path, Felix wandered into a nearby cave and there found a small box, no larger than an octavo volume, rich-looking and decorated with gold. Wilhelm and his son decided to conceal the box among their belongings and to tell no one of its discovery for the time being.

A short time later Fitz led them to the place where Montan was prospecting. As Wilhelm had expected, the scientist was Jarno, whom Wilhelm had known in his acting days, now a Renunciant geologist. They stayed with Jarno for three days, while the scientist tried to satisfy the great curiosity Felix had about minerals and their properties.

Taking leave of Jarno, the party started off to survey a natural phenomenon known as the Giant's Castle. Sending the pack animals around by road, the travelers followed a rugged path until they came in sight of a beautiful garden, separated from them by a yawning chasm. Fitz led them into an aqueduct which gave entrance to the garden. Suddenly they heard a shot. At the same time two iron-grated doors began to close behind them. Fitz

sprang backward and escaped, but Wilhelm and his son were trapped. Some armed men with torches appeared, and to them Wilhelm surrendered his knife, his only weapon. He told his son to have no fear, for there were pious mottoes carved on the walls leading to the castle to which their captors conducted them.

After spending the night in a well-appointed room, father and son breakfasted with the gay Hersilia and her older, more sedate sister Julietta. Felix was charmed with Hersilia, as was his father. Hersilia gave Wilhelm a romantic manuscript to read. The next day the eccentric uncle of the girls appeared and took them to lunch in a shooting lodge.

Finding himself in such agreeable and learned company, Wilhelm exerted himself to please. Hersilia accepted him as one of the family, and to show her trust gave him a pack of letters to read, letters telling of her cousin Lenardo. Some years ago Lenardo had determined to set out on his travels. In order to get the necessary funds, his uncle had to collect all outstanding debts. While arranging his affairs, he dispossessed a tenant farmer with a beautiful daughter called the Nut-Brown Maid. Although the girl pleaded with Lenardo for mercy, she and her father were evicted. Now Lenardo wrote his aunt that he would not come home until he learned what had happened to the girl.

After reading the letters, Wilhelm took his son to visit the aunt, a wise woman called Makaria. In her castle Wilhelm met an astronomer who revealed to him many of the secrets of the stars. Advised by the savant, Wilhelm deposited the box Felix had found with an antiquarian until the key could be found.

At a distant castle a major came to visit his sister. His intention was to consolidate the family fortunes by marrying his son Flavio to his sister's daughter Hilaria. To his surprise Hilaria loved only her uncle. So the major, after getting a valet to make him look younger, went to tell Flavio the news. He was heartened to learn that

Flavio was in love with a widow.

One night Flavio burst hysterically into his aunt's castle. The widow had repulsed him when he became too eager in his love making. Flavio soon found solace in Hilaria's company. When the major returned the atmosphere grew tense. The gloom was lifted only after Hilaria's mother wrote to Makaria for advice. That wise lady had the widow visit the major and tell him the true state of affairs, that the young Flavio and Hilaria were really in love. Then Hilaria and the pretty widow set out to travel to Italy.

In the meantime Wilhelm had come upon Lenardo in his wanderings. Lenardo begged his aid in learning what had become of the Nut-Brown Maid. When Wilhelm agreed to the quest, Felix was put in a school run by wise men who taught the dignity of labor and the beauty of art. Shortly after Wilhelm left the school he was able to send Lenardo word that the girl was now well off and happy, and the wandering nephew was then able to return to Makaria.

With an artist friend, Wilhelm traveled among the beautiful Italian lakes. This neighborhood was especially dear to him, for it was the home of his beloved Mignon, his foster daughter. The two men were

lucky enough to meet Hilaria and the widow, but before any serious interests could develop the ladies disappeared.

Hersilia wrote to Wilhelm that she was keeping Felix's box, as the antiquarian had gone away, and that she also had a key to the chest. Returning to Germany, Wilhelm went to the school to get Felix. He was pleased to find him a well-grown young man with considerable artistic ability. Father and son, once more together after their long separation, began to visit their old friends.

They found that Hilaria and Flavio had married and that Flavio had become a prosperous merchant. Felix was greatly attracted to Hersilia. When he learned that she had both key and box, he persuaded her to let him try to open it. But the key was a magnetic key, and the halves came apart when he tried to turn the lock.

Felix tried to embrace Hersilia, and the girl pushed him away much harder than she meant to. Fearing she did not love him, Felix impetuously dashed away and was injured when he fell on the shore beside a stream. There Wilhelm found him unconscious. His old training in medicine stood him in good stead, however, and Wilhelm was able to bleed his son and restore him to consciousness.

## THE WIND IN THE WILLOWS

*Type of work:* Novel

*Author:* Kenneth Grahame (1859-1932)

*Type of plot:* Fantasy and allegory

*Time of plot:* Early twentieth century

*Locale:* England

*First published:* 1908

*Principal characters:*

MOLE, an introvert

WATER RAT, an extrovert

TOAD, a playboy

BADGER, a philosophical recluse

### *Critique:*

Like mathematician Charles Lutwidge Dodgson, whom the world knows as Lewis Carroll, Kenneth Grahame found

in imaginative tales escape from his duties as secretary of the Bank of England. The animals who are his characters

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in *The Wind in the Willows* belong to the same world in which human beings live; here are the same foibles and excesses, the same motives and loyalties. Whether the author intended his book chiefly for children is a matter still open for discussion, but one of little consequence, for the story of Mole and his friends has become a delight to readers of all ages. Fantasy and allegory touched by gentle satire make this story one which can be read on more than one level of meaning.

### *The Story:*

Mole had spring fever, for he had been busy about his cleaning and repairing too long. Because the new spring smells and the sight of budding green were everywhere about him, he just could not resist them. Throwing aside his tools and mops, together with his ambition, he left his little home under the ground and traveled up a lovely meadow. There he wandered through the grass and along the river. He had never seen a river before, and he was bewitched by its chuckling and glimmering in the sunlight.

As he watched, Mole saw a dark hole in the bank. From it protruded the be-whiskered face of Water Rat, who promptly invited Mole to visit him. Mole, of course, could not swim, and so Rat took his little boat and rowed across to get him. Such enchantment was almost too much for quiet Mole. As they glided across the gurgling water, he thought this the best day of his entire life. After a little accident they reached Rat's house. There they packed a picnic basket and set out on a real excursion. They stayed carefully away from the Wild Wood, for fierce animals lived there. Badger kept his home there, but nobody would dare bother Badger.

As they floated down the river, Rat told Mole about other animals and the Wide World. Rat had never seen the Wide World and never wanted to, but he warned Mole against it. It was no place for respectable animals.

When they stopped for their picnic lunch, they were joined by Otter. Badger looked in on them but would not join them. Badger hated Society. He liked People all right, but he hated Society. Rat promised that they would meet Badger later, for from Badger Mole could learn much valuable knowledge.

After another accident, which was Mole's fault, the two new friends went to Rat's home and ate supper. Following the meal, Rat entertained Mole with many wonderful tales. It was a sleepy but happy Mole who was helped into bed by the kind Rat that night. From then on the two remained friends. Rat taught Mole to swim and to row, to listen to the music of the running water, and to catch a little of the meaning of the song the wind sang as it whispered in the willows.

One day the two went to call on Toad at Toad Hall. It was the most beautiful residence in animal land, for Toad was wealthy. He was also a playboy. Every new fad that came along attracted him. When Rat and Mole arrived, Toad was busy getting together a gipsy caravan. He persuaded the others to join him on the open road. Although the venture was much against Rat's better judgment, poor Mole was so desirous of joining Toad that Rat finally gave in.

Their adventure was short-lived. When the wagon was upset by a racing motor-car, Rat was so furious that he wanted to prosecute the owners of the car to the limit. Toad had other ideas; he must have the biggest, fastest, gaudiest car that money could buy.

Spring, summer, and fall passed—days filled with pleasure for Mole and Rat. Then, one cold winter day, Mole went out alone and got lost. Finding himself in the Wild Wood, he was terrified by the strange noises and evil faces he saw around him. Rat finally found him, but before they could reach Rat's home snow began to fall. By luck, they stumbled upon Badger's home, where the old philosopher welcomed them, even though he

hated being disturbed from his winter's sleep. Badger asked for news of the other animals, particularly of Toad. He was not surprised to learn that Toad had been in trouble constantly because of his motorcars. There had been seven smash-ups, and seven new cars. He had been hospitalized three times and had paid innumerable fines. Badger promised that when the proper time came he would attend to Toad.

When their visit was over, Badger led Rat and Mole through a labyrinth of tunnels and underground passages until they reached the far edge of the Wild Wood. Then he bade them goodbye and they scampered for home. Not long afterward, in December, Mole felt a great desire to return to his own house that he had left on that spring day so long ago. Rat understood the feeling and gladly went with Mole to find his old home. It was a shabby place, not at all as fine as Toad Hall or Rat's house, but Rat was polite about it and praised it to Mole. On their first night there they gave a party for the field mice, then rolled into bed and slept the sleep of weary travelers.

Early the next summer Badger turned up and said that now he was ready to deal with Toad. Taking Mole and Rat with him, he went to Toad Hall and tried to persuade Toad to give up his cars and his reckless ways. Since force alone could accomplish that end, they locked Toad in his room until he should come to his senses. But Toad slipped out of the window and stole a car. Arrested, he was tried and sentenced to prison for twenty years. There Toad had ample time to think about his foolish ways. But not for long could he be restrained. Bribing the jailer's daughter, he escaped in

the disguise of a washerwoman.

Finally, Mole learned the true meaning of the wind's song in the trees. One evening, when birds and insects were still, Mole suddenly felt the Awe that brought peace and contentment. He felt himself in the presence of Him who brought Life and Death. There was no terror, only peace. Then Mole and Rat really saw Him, his horns gleaming and his eyes smiling. The mood was over soon, and with its passing came complete forgetfulness. While the wind sang gently on through the willows, Mole and Rat felt only as if they had had an unremembered dream.

That fall Seafarer, a seafaring rat knocked on Rat's door and told wonderful tales of adventure throughout the Wide World. Rat had a dreamy look in his eye as Seafarer painted his pictures, and it was all Mole could do to remind Rat of the fearsome things he had said about the Wide World. But the spell was broken at last, and Rat settled down again, contented with his narrow world.

Meanwhile Toad's escape was almost ruined by his conceit and his carelessness. As he was about to be caught again, Rat rescued him and took him home. There Rat told Toad that the weasels and stoats had taken over Toad Hall while Toad was in prison. Badger had a plan to recover Toad Hall. Through a tunnel known only to Badger, the four friends sneaked up on the intruders and captured Toad Hall again for its rightful owner. Toad, of course, took all the credit.

The four continued to live in joy and contentment. Unafraid, they walked in the Wild Wood, for the weasels had learned their lesson, and they heard the wind whispering its gentle song.

## THE WINGS OF THE DOVE

*Type of work:* Novel

*Author:* Henry James (1843-1916)

*Type of plot:* Psychological realism

*Time of plot:* c. 1900

Locale: London and Venice

First published: 1902

*Principal characters:*

MILLY THEALE, a rich American girl  
MRS. STRINGHAM, an American friend of Milly Theale  
MRS. LOWDER, an English friend of Mrs. Stringham  
KATE CROY, Mrs. Lowder's niece  
MERTON DENSHER, Kate Croy's fiancé  
LORD MARK, another suitor for Kate Croy's hand  
SIR LUKE STRETT, an eminent British doctor

*Critique:*

The idea of a sick woman who strove to live a lifetime within a few months was on the mind of Henry James for many years before this book was written. He finally found the characters to fit the situation, and the result was *The Wings of the Dove*, one of his finest novels. The admirable character of "the dove," Milly Theale, was modeled avowedly on James' own cousin, Mary Temple. The charm of Milly Theale is that her sufferings are not overt. They are all the more poignant, however, because they are hidden.

*The Story:*

Kate Croy was dependent upon her aunt, Mrs. Lowder, because Kate's own father was a ne'er-do-well. Mrs. Lowder had great plans for her niece, and she encouraged Lord Mark as a suitor for Kate's hand. Kate's own mind was set on a young reporter, Merton Densher, who worked on one of the London papers. While Mrs. Lowder liked Densher, and even invited him to her home, she did not want him to marry her niece, for he had no apparent prospects of money or a place in society. Mrs. Lowder breathed easier when she learned that the young man was being sent by his newspaper to America, to write a series of articles on life in the United States.

While he was in New York, Densher made the acquaintance of a pretty young American, Milly Theale, who had recently inherited a large fortune through the death of her parents.

A few weeks later Milly Theale asked a Boston friend, Mrs. Stringham, an elderly widow and a writer, to go with her to Europe. Within a matter of days they had taken passage on a liner and soon arrived in Italy. They traveled up the Italian peninsula and into Switzerland. Restless, Milly soon decided that she would like to go to London.

When they had arrived in England, Mrs. Stringham sent word of her arrival to Mrs. Lowder, the one real acquaintance she had in that country from her school-days many years before. Mrs. Stringham and Milly Theale immediately became familiar callers at Mrs. Lowder's home. Because of her beauty, money, and attractive personality, Milly was a great success. Lord Mark became infatuated with her. Milly and Kate Croy became fast friends.

Aware that she was ill, Milly went to see Sir Luke Strett, an eminent surgeon who informed her that there was nothing surgery or medicine could do to save her, and he advised her to make the best of the time she had left. Although Kate Croy, Mrs. Lowder, and Mrs. Stringham knew that she had only a few months to live, Milly requested them to keep silent in the matter. Her intention was to enjoy herself as much as possible.

Great friends as Kate Croy and Milly Theale were, they never mentioned their mutual acquaintance, Merton Densher. One day, while walking in the National Art Galleries, Milly saw him and her

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friend Kate together. Kate and Densher enlisted the aid of Mrs. Stringham and Milly to further their courtship. Milly, herself a little in love with Densher, was only too glad to help him be near Kate.

Soon Kate hit upon a way to bring her affair with Densher to a happy conclusion. She told the young man to marry Milly, thus making her happy for the few remaining months of her life. Kate had seen clearly that Milly was falling in love with Densher. Kate realized that Milly's fortune would be left after her death to Densher, who would then be free to marry Kate and would have sufficient money to allay any objections Mrs. Lowder might have to the match. Kate was sure that Mrs. Lowder or Mrs. Stringham would not try to prevent a marriage between Milly and Merton Densher, for she knew that the two older women loved Milly enough to go to any lengths to make her final days happy.

The four women, accompanied by Densher, went to Venice for the winter months, Milly on the advice of Sir Luke Strett. Densher made little headway with his plan to marry Milly until Mrs. Lowder and Kate returned to England for a few weeks. Before they left, Kate made Densher promise that he would do as she had planned. Densher's conscience rebelled at the duplicity of the scheme, and he was not sure that when the plan was worked out to its finish Kate would still want him. As a sign that there was mutual trust between them, he asked Kate to go to his rooms with him. She did so the day before she left Venice, leaving her lover honor-bound to try to marry another woman.

One day, as Densher approached the house Milly had taken for the winter, he saw Lord Mark leaving. He soon found out from Mrs. Stringham that Lord Mark had proposed to Milly and had been rejected because the girl had detected unwanted sympathy in his proposal and had suspected that he was after her money rather than her love. Densher believed, rightly, that Lord Mark's rejection gave

him some reason to be hopeful. He informed Milly that she was the only reason he was neglecting his work. She was highly pleased and hoped that he would propose.

Lord Mark disappeared from Venice for almost a month. Then Densher discovered him in a café, shortly after Densher had been refused admittance to Milly's house. Immediately Densher knew what had happened. Lord Mark had, in some way, discovered the engagement between Densher and Kate and had informed Milly. Densher attempted to hit upon some plan to right the situation. Three days later Mrs. Stringham came to him and told him what had happened. It was as he had guessed. What he had not guessed, however, was that Milly had ceased to take any interest in living and was refusing to eat or talk to anyone. Mrs. Stringham, desperate, had sent for Sir Luke Strett.

Densher returned to London but did not, at first, go to see Kate. He could not face her after the turn which their plans had taken, and he could not bear the idea of having hurt Milly as he had done. Finally, on Christmas Day, he had a premonition. He hurried to Sir Luke Strett's residence. There he found Mrs. Lowder, who told him that the previous day she had received a telegram telling of Milly's death. A few days later a letter arrived from Venice. Without opening it, Densher knew what the message was, for it was addressed in Milly's handwriting. He went immediately to see Kate, who also guessed that it was a letter informing Densher that she had left him part of her fortune so that he and Kate might marry. Neither of them dared to open the letter because they were ashamed of their conduct toward Milly. They burned the letter in the fireplace.

Within ten days another letter came from a New York law firm. Densher did not open it, but sent it with a short note to Kate. She came to his rooms with it. She wanted to know why he had sent it on to her. He replied that it was up to

her to answer whether he should take the money that was offered by it, for he could never marry her with the money Milly had left him.

Kate refused to answer him or to open the letter, lest the large amount of the fortune tempt either of them into accepting it. Finally Densher said he wanted

to marry her, but only as they had been before the arrival of Milly Theale. Kate left, after reminding him that they could never be the same, that such was impossible, for the events pertaining to Milly Theale had imbedded themselves into their souls.

## THE WINTER'S TALE

*Type of work:* Drama

*Author:* William Shakespeare (1564-1616)

*Type of plot:* Tragi-comedy

*Time of plot:* The legendary past

*Locale:* Sicilia and Bohemia

*First presented:* 1611

### *Principal characters:*

LEONTES, King of Sicilia  
HERMIONE, his queen  
POLIXENES, King of Bohemia  
CAMILLO, Leontes' counselor  
PERDITA, Leontes' daughter  
FLORIZEL, Polixenes' son  
PAULINA, Hermione's maid  
AUTOLYCUS, a rogue

### *Critique:*

Shakespeare defined a winter's tale as one of gentle melancholy, and this play, although it has the form of a romantic comedy, has many elements of real tragedy. This was one of the last of Shakespeare's plays, written in the decline of his life when he had become sad and embittered. The plot, motivated by unreasonable and cruel jealousy, is moderated by the charming romance of the young lovers, Perdita and Florizel. The source of the plot was Greene's *Pandosto, The Triumph of Time* (1588) which Shakespeare revised by adding some new characters and strengthening old ones.

### *The Story:*

Polixenes, King of Bohemia, was the guest of Leontes, King of Sicilia. The two men had been friends since boyhood, and there was much celebrating and joyousness during the visit. At last Polixenes decided that he must return to his home country. Although Leontes urged him to extend his visit, Polixenes refused, saying

that he had not seen his young son for a long time. Then Leontes asked Hermione, his wife, to do her part in persuading Polixenes to remain. Hermione did as her husband asked and finally Polixenes yielded to her pleas. The fact that Polixenes had listened to Hermione's request after refusing his own urgings aroused Leontes' suspicion. Quickly he decided that Hermione and Polixenes were lovers and that he had been cuckolded.

Leontes was of a jealous disposition, even seeking constant reassurance that his son Mamillius was his own offspring. Jealously misjudging his wife and his old friend, Leontes was so angered by this latest turn of events that he ordered Camillo, his chief counselor, to poison Polixenes. All Camillo's attempts to dissuade Leontes from his scheme only strengthened the jealous man's feelings of hate. Nothing could persuade the king that Hermione was true to him. Eventually Camillo agreed to poison Polixenes, but only on condition that Leontes return

to Hermione with no more distrust.

Polixenes himself had noticed a change in Leontes' attitude toward him. When he questioned Camillo, the sympathetic lord revealed the whole plot to poison him. Together they hastily embarked for Bohemia.

Upon learning that Polixenes and Camillo had fled, Leontes was more than ever convinced that his guest and his wife had been guilty of carrying on an affair. He conjectured that Polixenes and Camillo had been plotting together all the while and planning his murder. Moreover, he decided that Hermione, who was pregnant, was in all likelihood bearing Polixenes' child and not his. Publicly he accused Hermione of adultery and commanded that her son be taken from her. She herself was put into prison. Although his servants protested the order, Leontes' mind could not be changed.

In prison Hermione gave birth to a baby girl. Paulina, her attendant, thought that the sight of the baby girl might cause Leontes to relent in his harshness, and so she carried the child to the palace. Instead of forgiving his wife, Leontes became more incensed and demanded that the child be put to death. He instructed Antigonus, Paulina's husband, to take the baby to a far-off desert shore and there abandon it. Although the lord pleaded release from this cruel command, he was at length forced to put out to sea with the intention of leaving the child to perish on some lonely coast.

Leontes had sent two messengers to consult the Oracle of Delphi to determine Hermione's guilt. When the men returned, Leontes summoned his wife and the whole court to hear the verdict. The messengers read a scroll which stated that Hermione was innocent, as well as Polixenes and Camillo, that Leontes was a tyrant, and that he would live without an heir until that which was lost was found.

The king, refusing to believe the oracle, declared its findings false, and again accused Hermione of infidelity. In the midst

of his tirade a servant rushed in to say that young Mamillius had died because of sorrow and anxiety over his mother's plight. On hearing this news Hermione fell into a swoon and was carried to her chambers. Soon afterward Paulina returned to say that her mistress was dead. At this news Leontes, who had already begun to believe the oracle after news of his son's death, beat his breast with self-rage. He reproached himself bitterly for his insane jealousy which had led to these unhappy events. In repentance the king swore that he would have the legend of the deaths of his son and wife engraved on their tombstones and that he himself would do penance thereafter.

Meanwhile Antigonus took the baby girl to a desert country near the sea. Heart-sick at having to abandon her, the old courtier laid a bag of gold and jewels by her with instructions that she should be called Perdita, a name revealed to him in a dream. After Antigonus completed these tasks, he was attacked and killed by a bear. Later his ship was wrecked in a storm and all hands were lost. Thus no news of the expedition reached Sicilia. A kind shepherd who had found Perdita watched, however, the deaths of Antigonus and his men.

Sixteen years passed, bringing with them many changes. Leontes was a broken man, grieving alone in his palace. Little Perdita had grown into a beautiful and charming young woman under the care of the shepherd. So lovely was she that Prince Florizel, heir to the throne of Bohemia and the son of Polixenes, had fallen madly in love with her.

Unaware of the girl's background, and knowing only that his son was in love with a young shepherdess, Polixenes and Camillo, now his most trusted servant, disguised themselves and visited a sheep-shearing festival, where they saw Florizel, dressed as a shepherd, dancing with a lovely young woman. Although he realized that the shepherdess was of noble bearing, Polixenes revealed himself when



Florizel was about to become engaged to Perdita, and in great rage he forbade the marriage and threatened to punish his son.

Florizel then made secret plans to elope with Perdita to a foreign country in order to escape his father's wrath. Camillo, pitying the young couple, advised Florizel to embark for Sicilia and to pretend that he was a messenger of good-will from the King of Bohemia. Camillo supplied the young man with letters of introduction to Leontes. Camillo's plan was also to inform Polixenes of the lovers' escape, travel to Sicilia to find them, and thus enable himself to return home once more.

The poor shepherd, frightened by the king's wrath, decided to tell Polixenes how, years before, he had found the baby and a bag of gold and jewels by her side. Fate intervened, however, and the shepherd never reached the royal palace. Intercepted by the rogue Autolycus, he was put aboard the ship sailing to Sicilia.

Soon Florizel and Perdita arrived in Sicilia, followed by Polixenes and Camillo. When the old shepherd heard how Leontes had lost a daughter, he described

the finding of Perdita. Leontes, convinced that Perdita and his own abandoned infant were the same, was joyfully reunited with his daughter. Polixenes immediately gave his consent to the marriage of Florizel and Perdita. The only sorrowful circumstance to mar the happiness of all concerned was the tragic death of Hermione.

One day Paulina asked Leontes to visit a newly erected statue of the dead woman in Hermione's chapel. Leontes, ever faithful to the memory of his dead wife—even to the point of promising Paulina never to marry again—gathered his guests and took them to view the statue. Standing in the chapel, amazed at the wonderful lifelike quality of the work, they heard strains of soft music. Suddenly the statue descended from its pedestal and was revealed as the living Hermione. She had spent the sixteen years in seclusion while awaiting some word of her daughter. The happy family once more united, Hermione completely forgave her repentant husband. He and Polixenes were again the best of friends, rejoicing in the happiness of Perdita and Florizel.

## WITH FIRE AND SWORD

*Type of work:* Novel

*Author:* Henryk Sienkiewicz (1846-1916)

*Type of plot:* Historical romance

*Time of plot:* Seventeenth century

*Locale:* Poland and the Ukraine

*First published:* 1883

### *Principal characters:*

PAN YAN SKSHETUSKI, a young Polish officer

PRINCESS HELENA KURTSEVICH, his beloved

HMELNITSKI, hetman of the Zaporozian Cossacks

BOGUN, a Cossack officer

PRINCE YEREMI VISHNYEVETSKI, general of the Polish forces

### *Critique:*

*With Fire and Sword* is the first, and best, of three novels written by Sienkiewicz to dramatize Polish military history in the seventeenth century, at a time when the Poles were struggling to establish and preserve national unity. The background of this novel is the revolt of

the Cossacks and the heroic defense of Zbaraz by the Poles in the days of the Commonwealth. Characterization is negligible. The writer's emphasis is always upon military valor and the wider panorama of history, and the exploits of Prince Yeremi Vishnyevetski, Polish na-

tional hero, and his captains overshadow a rather conventional love story.

### *The Story:*

It was December, 1647, in the wilderness of steppeland and marsh, when Lieutenant Yan Skshetuski found a Cossack traveler who had been attacked by unknown enemies. Grateful to Skshetuski for assisting him, the Cossack rode off after pledging friendship with the young officer.

Prince Yeremi Vishnyevetski had sent Pan Yan Skshetuski to the Khan to obtain that ruler's aid in punishing certain Tartars who had raided the prince's estates beyond the Dnieper. Pan Yan broke his return journey at Chigirin. There, at the inn of Dopula, he learned that the man whose life he had saved was a rebel Cossack who had escaped to the Saitch, the Cossack territory, where he too could threaten Prince Yeremi's domain.

When Pan Yan left Chigirin, he was anxious to get to Lubni, where a pleased prince awaited him. Along the way Pan Yan had occasion to aid the widow of Prince Constantine Kurtsevich and her orphaned niece, Princess Helena, with whom the lieutenant fell in love. The five sons of Princess Kurtsevich and a young man named Bogun joined them. Bogun's animosity toward Pan Yan convinced the lieutenant that the man was jealous because of Helena. Bogun was an adopted sixth son of the Princess Kurtsevich.

The party stopped at the family estate, Rozlogi, which rightfully belonged to Helena, but which was in the hands of the aunt and her sons. Pan Yan offered not to interfere with the present ownership of Rozlogi if the princess would give him Helena as a wife. The princess promised to send Bogun away and to bring Helena to Lubni.

Confiding in Prince Yeremi, Pan Yan confessed his love for Helena. Much to Pan Yan's joy, the indulgent commander offered to care for Helena as a daughter. Later, wishing to learn about Hmelnitski's activities in the Saitch, Prince Yeremi

sent Pan Yan there. This mission gave the lieutenant a chance to stop at Rozlogi on the way.

After Pan Yan had passed through Kudak, the key city commanding the Saitch, his party was attacked by a group of Tartars, Cossacks, and Zaporojians, and Pan Yan was taken prisoner.

Hmelnitski had become the hetman of the Saitch. Tugai Bey, hetman of the Tartars, was his ally. Pan Yan had carried three letters in which Prince Yeremi requested safe conduct for his envoy. The men to whom these letters were addressed were massacred by the savage Cossack Brotherhood of the Saitch. Hmelnitski, recognizing Pan Yan as his rescuer on the steppes, persuaded Tugai Bey not to order the lieutenant's death.

From the Saitch rode Hmelnitski and the Zaporojians and Tartars. From Chigirin, under young Pototski, marched the armies of the king. In the enemy camp Pan Yan mourned his inability to help his ruler. After days of battle the Commonwealth army fell under the onslaught of the attackers. Next Prince Yeremi himself came to quell the rebellion. Deciding to retreat to the Dnieper, Hmelnitski released Pan Yan, who hurried at once to Rozlogi. He found the house in ruins.

During the battle Bogun had found out about Princess Kurtsevich's plan to marry Helena to Pan Yan. He went to Rozlogi, killed the princess and two of her sons, and was himself wounded. One of his allies, Zagloba, turned against him and rescued Helena. In disguise, the pair of fugitives escaped in the darkness to seek refuge and safety. After Bogun had burned Rozlogi, Prince Yeremi, learning of the raid, sent soldiers to find Helena. When the search proved unsuccessful, the prince tried vainly to console Pan Yan, whose grief nearly drove him mad.

The prince and his followers, forced to retreat from Lubni toward the Dnieper, left behind them their rich estates and towns. Harried by Tartars and Cossacks, they marched through forests set afire by the rebels. When they arrived at the

Dnieper, the prince sent the women to Vilna. He, with his troops, headed toward the Ukraine. There he strengthened his forces and rested.

Hmelnitski followed a waiting course in hopes of averting a military campaign; his plan was to effect negotiations which might reward him with a high position. The king offered independence to the Zaporojian Cossacks in return for loyalty to the Commonwealth. If Prince Yeremi attacked and Hmelnitski resisted, it would appear that the hetman did not want peace. Therefore he urged part of his followers to oppose Prince Yeremi, while Hmelnitski himself seemed to hold the truce. Pan Kisel was the leader of a government faction that wished to negotiate with Hmelnitski. Prince Yeremi decided to act independently and attack.

While on an errand for Prince Yeremi, Pan Yan met Zagloba, who told the young lieutenant that Helena had found safety in a convent.

A battle between the Commonwealth troops and Hmelnitski's Cossacks began. Prince Yeremi gained in popularity and soon his army had greatly increased. Before long he was the greatest power in the Commonwealth.

At last Pan Yan petitioned his commander for two months' leave so that he could marry Helena. Prince Yeremi himself was undergoing severe inner conflict, for he realized that the future of the Commonwealth lay in his hands. After long deliberation he announced that he would place himself under the other commanders of the Polish forces. The night before Pan Yan was to take his leave, a messenger brought word that the convent where Helena was staying had been sacked by the Cossacks.

Bogun, her jealous lover, had led the attack. When he went to get Helena, however, she had stabbed herself and lay unconscious. When she revived, Bogun pleaded for her affections, but she refused him. He angrily threatened to murder Pan Yan.

Meanwhile Prince Yeremi had made

Pan Yan colonel of a regiment. Prince Dominik Zaslawski Ostrogski was appointed commander-in-chief of the Commonwealth armies.

During a battle Bogun captured Zagloba, who then learned that Helena was still alive but in Bogun's keeping. Zagloba was rescued during a raid in which Bogun escaped alive. Pan Yan, Zagloba, and two other officers set out to hunt for Helena. When news that the Commonwealth armies had been defeated and completely routed reached the searchers, they hurried to Lvoff to join Prince Yeremi's shattered forces. At Lvoff many loyal citizens gathered, clamoring for Prince Yeremi's leadership in the fight against the Cossacks and Tartars.

After accepting the command, the prince hurried to Warsaw to attend the election for king, disputed between Prince Karl and Prince Kazimir. The first advocated fighting Hmelnitski; the other favored negotiating with the Cossacks. At last Prince Karl withdrew in favor of Prince Kazimir. Bogun was reported killed in a duel. Because Hmelnitski was expected to withdraw his troops after the election of Kazimir, Prince Yeremi gave Pan Yan permission to seek Helena once more.

A delegation was sent to Hmelnitski to petition for peace. Although King Kazimir had officially appointed him hetman of the Cossacks, the greedy leader smirked at the delegation and treated them poorly. Among the Cossacks was Pan Yan, disguised, hunting for Bogun should he still be alive. Hmelnitski, still favoring Pan Yan, offered to help him find Helena.

An armistice was signed, but along the borders small bands of marauders kept the war afire. Hmelnitski had little control over his Cossack warriors.

From Pan Yan's faithful servant Jendzian, who had been captured by the Cossacks, Zagloba learned that Helena was held captive by Horpyna, a witch, and a party of Pan Yan's friends went to rescue the girl. Meanwhile Pan Yan, having heard that Helena was dead, was ill and



grief-stricken. The rescue party, with Helena, began its perilous return journey through enemy country. On the way they learned that Bogun was still alive. As they rode toward safety they fell into the thick of a battle. Helena was entrusted to Jendzian, who led her through the lines unharmed.

Prince Yeremi and Hmelnitski again engaged in battle. The Cossacks and Tartars laid siege to the city of Zbaraż, to which Prince Yeremi had withdrawn, but could not break through the city walls. When supplies had run low, Pan Yan volunteered to slip past the Cossacks and summon help for the besieged city. After a perilous journey Pan Yan reached the king with news of Prince Yeremi's heroic

stand against Hmelnitski and the Tartars. King Kazimir at once ordered an attack on the enemy. Exhausted and hungry, Pan Yan lay in the care of servants when Jendzian brought him news that Helena was alive and safe.

The Cossacks were routed in a decisive battle. When Bogun was found among the captured Cossacks, Prince Yeremi turned him over to Pan Yan for punishment. Pan Yan generously gave his old enemy his life. Prince Yeremi and his followers were called the lions of Zbaraż, even by the Cossacks. And Pan Yan, who had traveled through the enemy lines to bring help to the beleaguered city, was called the bravest of them all.

## A WOMAN KILLED WITH KINDNESS

*Type of work:* Drama

*Author:* Thomas Heywood (1570?-1641)

*Type of plot:* Domestic tragedy

*Time of plot:* Early seventeenth century

*Locale:* Yorkshire, England

*First presented:* 1603

### *Principal characters:*

JOHN FRANKFORD, a provincial gentleman

ANNE, his wife

WENDOLL, her paramour

SIR FRANCIS ACTON, her brother

SIR CHARLES MOUNTFORD, a provincial nobleman

SUSAN, his sister

NICHOLAS, servant of the Frankfords

SHAFTON, a schemer

### *Critique:*

This play marks a high point in the development of the domestic drama of the Elizabethan and Jacobean periods. Heywood was clearly well acquainted with the bourgeoisie of his time, and in his play he presented both an interesting story and a vivid documentation of the domestic life of the period. The source of *A Woman Killed With Kindness* was William Painter's collection of classical tales, *The Palace of Pleasure*. The play is marked by genuine dramatic force and considerable depth of feeling.

### *The Story:*

John and Anne Frankford celebrated their marriage feast in the company of a group of relatives and friends. Everyone joined in complimenting the bride on her beauty and on her charming submission to her husband. As the group joined the crowd dancing in the great hall of the house, Sir Francis Acton and Sir Charles Mountford arranged a wager on hawking for the next day. Out in the courtyard, tenants of the Frankford estate celebrated their master's wedding.

Early the next morning Acton and

Mountford and their companions went into the field to match their falcons. Acton lost the wager, but declared that Mountford's falcon had broken the rules of the hunt. Following an exchange of hot words, the hunting party divided, and in the fighting Mountford killed two of Acton's men. Susan, Mountford's sister, went to him in the field and advised him to flee, but he declared that he could never leave her. The sheriff arrived and apprehended Mountford.

Frankford, at his home, felt himself supremely happy; he was affluent, well-educated, and blessed with a lovely and virtuous wife. As he reflected upon his felicity, Wendoll, who had been in the hunting party, excitedly arrived to report the details of the fatal fight. Frankford, already impressed by Wendoll's manner, invited the young gentleman to live in his house and to be his companion. Nicholas, Frankford's faithful servant, observed to himself that there was something about Wendoll that he did not like; he and the other servants expressed distaste that Wendoll should become a guest in the house.

Mountford, meanwhile, had been forced to spend almost his entire patrimony in order to gain his liberty. As he left the jail, he encountered Shafton, an unprincipled man who forced a large sum of money upon him. It was Shafton's purpose eventually to cheat Mountford out of a small ancestral house he still possessed and somehow to win the hand of Mountford's sister Susan.

Wendoll fell passionately in love with Anne Frankford. Conscience-stricken, he was distracted by the dreadful thoughts that went through his mind. But when Frankford rode away on business, Anne innocently told Wendoll that Frankford wished him to take his place in the household during his absence. Torn between reason and passion, Wendoll succumbed to passion and disclosed to Anne his great love for her. Anne at first resisted his blandishments, but she was soon

overcome by his insistence that his love for her in no way reduced his great affection for and obligation to Frankford. Nicholas, undetected, overheard the conversation and vowed to bring the affair to light.

The term of Mountford's debt to Shafton having come due, the lender offered to buy Mountford's house, his last worldly possession. When Mountford refused to sell at any price, Shafton ordered a sergeant to handcuff Mountford and clap him in jail for debt. Hearing what had happened, Acton, who was filled with hatred for Mountford because of the violent dispute over the hawks, declared that he would seduce Susan Mountford. But when Acton actually saw Susan, he immediately fell in love with her.

On his return Frankford learned from Nicholas that Anne and Wendoll were unfaithful, she to her marriage vows, Wendoll to the bonds of friendship. When Frankford, Anne, Wendoll, and a guest, Cranwell, played cards after dinner, it seemed all too clear from the irony revealed in the conversation that Nicholas had indeed told the truth. Frankford planned to make certain that Anne was untrue to him.

Susan, meanwhile, asked her uncle, Old Mountford, to help her brother. The old man refused, as did other men to whom Mountford had been generous in former days. When Acton offered Susan a bag of gold, she spurned help from her brother's enemy. Acton cleared Mountford's debts anonymously. Mountford, released again from jail and from all of his debts, encountered Susan and, to her bewilderment, thanked her for her good work. When the jailer informed the pair that it was Acton who had aided them, Mountford, unable to accept the generosity of an enemy, proposed to return to jail. The jailer, having been paid, refused to admit him. At last Susan confessed that Acton had paid the debts because of his love for her. Knowing that fact, and shamed by his debt to

Acton, Mountford felt that there was only one thing to do.

During supper at the Frankfords, Nicholas, by prearrangement, brought a letter to his master at the table. Frankford announced that he was called away immediately on legal business. After he had gone, Wendoll thanked fortune that matters worked out so well for him and Anne. Anne, however, was not happy in her affair with Wendoll; her conscience told her that she was lost in sin. Although she had succumbed to Wendoll because of his clever rhetoric, she suffered remorse. After dining with Wendoll in her chamber, she directed the servants to lock up the house and to bring her the keys.

Frankford, meanwhile, tied his horse to a tree near the house and with keys that he had made for the purpose he and Nicholas crept into the darkened house at midnight. Discovering Wendoll and his wife asleep in each other's arms, Frankford expressed a desire to turn back the clock so that the shame to his honor might have been prevented. Awaking the couple, he chased Wendoll with drawn sword, but a housemaid caught his arm and kept him from taking Wendoll's life. Anne, conscience-stricken, asked Frankford to end her life. He decided, however, that death was too good for her; he condemned her to live the rest of her life comfortably but in seclu-

sion in a house on the estate. She was never to set eyes on him again.

In the meantime Mountford suggested to Susan that she give herself to Acton in return for his deed. When Susan objected on grounds of honor, Mountford declared that his soul would not rest until Acton had been repaid, and Susan finally agreed to this proposal. When Acton went to their house, Mountford bitterly offered his sister as payment. Acton was overcome by the magnanimous gesture. At one time he had not dreamed of marrying poverty-stricken Susan; now he declared that he would proudly take her as his wife.

As Anne, accompanied by her servants, prepared to start on her exile, Nicholas rode up and handed her a lute, the only one of her possessions she had left behind her. Tearfully, she declared that the lute, untuned as it was, was a symbol of her marriage. Wendoll, now repentant, met Anne on the road. When he began to express his remorse, she, fearful lest he tempt her again before she died, commanded the coachman to drive on to the house where she would end her days.

Later, learning that Anne was near death from a broken heart, Frankford went to her and forgave her sins. After her death Frankford declared that her epitaph would recall her as a woman killed by her husband's kindness.

## THE WOMAN OF ROME

*Type of work:* Novel

*Author:* Alberto Moravia (Alberto Pincherle, 1907- )

*Type of plot:* Naturalism

*Time of plot:* Twentieth century

*Locale:* Rome

*First published:* 1947

*Principal characters:*

ADRIANA, a prostitute

HER MOTHER

GINO, a chauffeur

MINO, a student

SONZOGNO, a thug

ASTARITA, a police official

GISELLA, Adriana's friend



### Critique:

A keen study of several years in a prostitute's life, *The Woman of Rome* is an extreme example of one school of contemporary Italian writing. Details are piled up with scrupulous exactitude, and the first person method of getting the story told lends credence. The style is lucid and almost artless in its simplicity. Probably the subject matter would be repelling to many readers, as it is close to pornography at times, but the story is so compelling that as one reads one believes. Moravia has probed the social depths of a generation and its period in history.

### The Story:

At sixteen Adriana was beautiful both in face and body. Her lips were red and full, her breasts high and firm. Her mother, a poor sewing woman, thought of her as her only capital; the family had been poverty-stricken since the illness and death of the father. Adriana's mother did not conceal her opinion that their poverty could be traced to her marriage and Adriana's unwanted birth.

Thinking her daughter mature enough, the mother took her to an artist to arrange for her career as a model. Adriana was not embarrassed by undressing before a strange man, nor was she much embarrassed when her mother punched and patted her naked body as she stressed her good points. But her mother's shrill arguing about the pay was quite ill-mannered. She was especially violent with polite people because they usually gave in before her temper displays.

The artist agreed to pay a higher fee with good grace. As he talked with Adriana afterward, he tried to tell her that her mother loved money above all else. Adriana was unconvinced. The artist was a man of about forty, always correct in his behavior. When his pictures did not sell, he had no more work for Adriana.

She had little difficulty in obtaining other jobs, because her figure was so fine, even heroic in proportions.

When modeling did not pay well enough, her mother tried to get Adriana a job as a dancer, and she secured an interview with a vaudeville manager. Adriana did her best, but she was miserably conscious of her swelling thighs and her clumsy feet. Even the mother's shrewish scolding could not win her a job on the stage.

Adriana dutifully took as many modeling jobs as she could, built up a reputation for virtue among the artists, and sewed shirts afternoons and evenings. A turning point came when she met Gino. Gino was soft-spoken and gentle in spite of his rough workman's hands. He was a chauffeur for a wealthy family, and when he could possibly do so he took Adriana for long rides. Her mother objected to the friendship, for she thought Adriana's beauty could win her a gentleman.

Adriana did not object when Gino invited her to his employer's villa while the family was away. She willingly went to his room and afterward they slept until past midnight. Adriana had never been out so late before, and her suspecting mother was furious. She set on her daughter with her fists and beat her as long as she had strength. Then she took Adriana to an all night clinic and had her examined by a doctor. When the doctor confirmed her fears, she was glum but calm.

It was understood that Gino and Adriana would be married, but Gino found excuses for delaying the wedding. The mother was pessimistic about the marriage. Gisella, Adriana's friend, was also doubtful of Gino's intentions and urged her to accept a rich lover while she could. She finally induced Adriana to go out to dinner with Astarita, a rich po-

lice official who was anxious to meet her. At the dinner in a hotel Gisella almost forced Adriana to go into a bedroom with Astarita. On the way home Astarita gave Adriana money.

So Adriana was launched on a new career. She did not break with Gino, for she still thought that perhaps they would be married. That hope vanished, however, when Astarita produced evidence that Gino was married and had a daughter. For revenge, Adriana let Gino take her to the villa again, but she insisted on making love in the mistress' bed. After she told Gino that she knew the truth about his wife, she stole a compact from the dresser.

Adriana became a prostitute. She brought her clients home, usually, and her mother accepted the state of affairs with good grace because there was more money in the house. Adriana usually slept late and led an indolent, satisfied existence. She really liked men. Her mother became fat and much less attractive.

One night she met Gino again. He wondered about the compact. The wealthy family, on their return home, had missed it, and Gino suspected Adriana. Gino arranged to have suspicion fall on a maid, who was arrested and sent to jail. After getting the compact from Adriana, Gino planned to sell it to a fence. When he said he would divide the money with her, Adriana, filled with pity for the falsely arrested maid, refused.

She found Gino one night in company with Sonzogno, a strong man and a thug. When Gino and Adriana left a café together, she felt repelled by her former fiancé and on an impulse called to Sonzogno for help. He promptly knocked Gino down and went home with Adriana. Adriana was both attracted to Sonzogno and in terror of him. He had the stolen compact in his possession. Gino had given it to Sonzogno to sell and Sonzogno had murdered an old jeweler to whom he had taken it for that purpose. After listening

to callous boasts of his crime, Adriana succeeded in getting the compact away from him. She passed rather a bad night, for Sonzogno beat her. Later she had her confessor give the compact to the police and the maid was released.

Out at night with Gisella, the girls were picked up by two men and the four went to Adriana's house. Gisella, soon afterward, became the mistress of her pickup and was installed in her own apartment. Adriana's pickup was Mino, a student of nineteen. Thin and withdrawn, he was not much interested in love making. His attitude attracted Adriana and thereafter she pursued him, even to his respectable rooming-house.

Adriana's affairs became more complicated. The friendly clinic doctor confirmed her fears; she was pregnant. As she thought back, she knew that Sonzogno was the father. She was rather pleased to have a child, but her baby would be born of a murderer and a prostitute. When Mino came to live at her house, she told him that he was the father of her expected baby.

Mino was an anti-Fascist engaged in subversive work. When he was arrested, he promptly betrayed his fellow conspirators under the sympathetic questioning of Astarita. As soon as he learned that Astarita was an admirer of Adriana, he proposed that she should invite him to her house, and there Mino would shoot him.

Sonzogno, sure that Adriana had betrayed him to the police, arrived just before Astarita was expected. When Astarita appeared, he slapped the submissive Sonzogno's face and sent him away. Then he told Adriana that Mino's confession had not been written down and the police had taken no action against his friends.

But Adriana was apprehensive. It was not like Sonzogno to be meek. When she went to the ministry, her fears were justified. Astarita was dead in the courtyard; Sonzogno had followed him to his office and had thrown him off a balcony.

Adriana went home to find Mino gone. He had left a note saying that his parents would look after her and his son; he

was going to kill himself. His body was found in a hotel near the station.

## THE WOODLANDERS

*Type of work:* Novel

*Author:* Thomas Hardy (1840-1928)

*Type of plot:* Tragic romance

*Time of plot:* Nineteenth century

*Locale:* Rural England

*First published:* 1887

### *Principal characters:*

GEORGE MELBURY, a timber merchant

GRACE MELBURY, his daughter

GILES WINTERBORNE, an itinerant farmer

FELICE CHARMOND, a lady of the manor

EDGAR FITZPIERS, a doctor

### *Critique:*

One of the lesser known of the works of Thomas Hardy, *The Woodlanders* lacks some of his philosophical depth and insight. Perhaps neglect of the novel may lie in the fact that in it Hardy wrote neither his usual stark tragedy nor his occasional gentle, rustic romance; instead, he attempted to combine the two. But even though the book does not always measure up to Hardy's fiction at its best, it is still good reading. The writer's ability to portray and develop character is here and, as always, it is above reproach.

### *The Story:*

Mr. George Melbury, timber merchant, had spared no expense in educating Grace, his only daughter. She had been gone from home a year, and he was eagerly awaiting her return. Another man also waited for Grace's homecoming. He was Giles Winterborne, an itinerant farmer and apple grower. Mr. Melbury had wronged Giles' father many years before, and in order to atone for this wrong he had half promised Giles that he should have Grace for his wife.

When Grace returned, it was soon evident that she was now much too cultured and refined for the ways of a simple farmer. But Grace knew that her father had promised her to Giles, and she meant to

go through with the plans even though she shrank a little from his plainness. It was Mr. Melbury who was the most concerned. He was an honorable man and liked Giles, but he also loved his only child above everything else. He could not bear to see her throw herself away when she could no doubt marry better.

Giles agreed that he was not worthy of Grace, and so the three vacillated, no one wanting to make a decision. Then through a series of unfortunate and unforeseen circumstances Giles lost the houses that meant his living. His loss decided the issue. Although Mr. Melbury could easily have supported them both, it was unthinkable that such a lady as Grace should be tied to a man without a steady income. But when her father told her that she must forget Giles, Grace found herself for the first time thinking of her would-be lover with real affection.

Another person was destined to change the lives of all three. In the area was a doctor, Edgar Fitzpiers, descendant of a former fine family and in his own right a brilliant and charming man. The local folk thought he consorted with the devil, for he performed many weird experiments. From the first time Edgar saw Grace, he was enchanted with her beauty and her bearing. At first he thought she



must be the lady of the manor, Mrs. Charmond, for he could not believe that the daughter of a merchant could be so well educated and charming. Before long the two young people met and Edgar asked Grace's father for her hand. Mr. Melbury gladly gave his permission, for Edgar was far above Grace in position. In spite of his sorrow at disappointing Giles and at failing to keep his pledge to the faithful fellow, Mr. Melbury encouraged Grace to accept Edgar. Since she had always obeyed her father in all things, she accepted Edgar even as she realized that she grew fonder of Giles each day.

When the young couple returned from a long honeymoon, they settled in a newly decorated wing of her father's house. Edgar continued his practice. It grew alarmingly smaller, however, for the country folk who had once looked up to him now felt him one of their own. He decided that perhaps he should accept a practice in a neighboring town.

Before he could make a final decision on this question, Mrs. Felice Charmond entered the picture. The lady of the manor was well known for her many love affairs and her questionable reputation. When she had a slight accident and sent for Edgar, he was attracted to her immediately. The few scratches she had suffered were enough to take him to her house day after day, until even the servants and farmers were talking about them. At last Mr. Melbury could no longer stand by idly and see his daughter suffer, and so he appealed in person to Mrs. Charmond to leave Edgar alone. Grace herself was rather immune to the whole affair, not caring enough for her husband to suffer any great jealousy.

The climax to the affair occurred when Mr. Melbury found Edgar near Mrs. Charmond's home after Edgar had been thrown from a horse. Mr. Melbury picked him up and placed him on his own mount. Edgar was drunk and not aware that he was riding with his father-in-law. He berated Mr. Melbury and Grace as ignorant peasants and cursed his ill

luck in having married beneath himself. His drunken ravings were too much for the kind-hearted merchant, who threw Edgar off the horse and rode away. Edgar, who was injured in the first fall, made his way to Mrs. Charmond and begged her to hide him until he could travel. He must now leave the district; there could be no forgiveness for his many sins.

Mrs. Charmond left her home to travel on the continent and before long rumors came back that Edgar was with her. Grace was stoic through it all. Unknown to her husband, she was also aware that he had had an affair with a peasant girl of the neighborhood before his marriage. She would have let things stand as they were, but an unscrupulous lawyer persuaded her father that a new law would permit her to divorce Edgar. While he was making arrangements for the divorce, Mr. Melbury encouraged both Giles and Grace to renew their old plans to marry. By that time they both felt sure they loved each other, but they were more cautious than Grace's father. Thus when the word came that she could not be free of her husband, they were resigned to their unhappiness.

Grace and Giles did resume the friendship they had known since childhood, but decorously in all respects, for neither wished a hint of scandal to touch the other. Then, after many months, Grace heard from her husband that he wanted her to live with him again. Mrs. Charmond was dead, killed by a thwarted lover who afterward committed suicide. Edgar did not mention this fact, but a newspaper told the whole story. Grace and her father decided she should not meet Edgar as he had asked. When she failed to do so, he threatened to come to their home.

Hearing Edgar approaching, Grace slipped out of the house and ran into the woods. Stumbling and afraid, she came at last to the hut occupied by Giles. On learning that she did not wish to see her husband, Giles installed her in his hut and went out into the rain to

sleep. What Grace did not know was that Giles had been very ill of a fever, and a few days and nights in the cold rain made him desperately ill. When she found her faithful friend so ill, she ran for Edgar, forgetting her desire not to see him in her anxiety for Giles. Edgar returned with her but there was nothing to be done. Grace held her one real love in her arms as he died, seeming not aware that her husband was present.

For a long time Grace would not listen to her husband's pleas to return to him. Wanting to hurt him as she had been hurt, she told him that she and Giles had lived together those last few days.

Before he learned that her self-accusation was not true, Edgar realized that he truly loved her. When a man trap, set for Edgar by the husband of the peasant girl he had once wronged, almost caught Grace in its steel jaws, Edgar found his wife and helped her to safety. After he told her that he had bought a practice at a great distance from her old home and that he would be a faithful husband, devoting himself to her happiness, she went away with him. She intended to be a good wife, but part of her remained with Giles in the country churchyard grave.

## WOODSTOCK

*Type of work:* Novel

*Author:* Sir Walter Scott (1771-1832)

*Type of plot:* Historical romance

*Time of plot:* 1651

*Locale:* England

*First published:* 1826

### *Principal characters:*

SIR HENRY LEE, a Royalist

ALICE LEE, his daughter

ALBERT LEE, his son

COLONEL MARKHAM EVERARD, his nephew, a Puritan

ROGER WILDRAKE, Everard's friend, a Royalist

JOCELINE JOLIFFE, a lodgekeeper, a Royalist

JOSEPH TOMKINS, steward for the Puritans

DR. ROCHECLIFFE, chaplain of Woodstock, a Royalist

LOUIS KERNEGUY, a page, in reality Charles Stuart

OLIVER CROMWELL, Lord Protector of the Commonwealth

### *Critique:*

Again mixing historical facts with fiction, Sir Walter Scott wrote a delightful novel originally called *The Cavalier* and later changed to *Woodstock*. This novel is primarily the story of a gallant old cavalier, Sir Henry Lee, and of his efforts in behalf of his fugitive king, Charles II of England. There is enough historical fact to make the story plausible, but it is fact highly colored by Scott's romantic imagination in a plot dealing with a monarch in disguise, thwarted lovers, a hateful villain. These characters are in turn overshadowed by the gallant old gentleman who could die happily at the instant he saw his king return to glory.

### *The Story:*

Following the death of King Charles I, commissioners of the usurping Oliver Cromwell were sent to destroy the royal residences of England, including the royal lodge of Woodstock, occupied by Sir Henry Lee and his daughter Alice. Forced from their home by Cromwell's soldiers, the old Royalist and his daughter moved to a nearby hut occupied by the royal lodgekeeper, Joceline Joliffe. Arriving at the hut, they found Markham Everard, Sir Henry's nephew, whose opposite political views so enraged his uncle that the young man left the hut and moved into the lodge. There he composed a letter to Cromwell, in which he asked for the pres-

ervation of Woodstock as a personal favor. He sent the letter by his friend, Roger Wildrake, who, even though he was a Royalist, was a trustworthy friend.

Cromwell hated to grant the request, but he hoped to turn it to his own advantage. Young Charles Stuart, heir to the throne, had escaped the Puritans in the company of Albert Lee, Sir Henry's son. Hoping to capture the prince, Cromwell ordered his soldiers to leave the lodge because he believed that Albert might try to contact his father and in that way lead the royal fugitive into a trap. Cromwell ordered Wildrake to tell Everard to detain Albert and Charles, if they appeared at Woodstock, and turn them over to the Puritan troops. But Everard, even though he was a member of Cromwell's party, assured Wildrake that he would not only refuse to betray Charles, but would also, if he had an opportunity, help Charles to escape.

Sir Henry and Alice, accompanied by several servants, returned to Woodstock after the departure of the soldiers. Soon young Albert Lee did arrive at the lodge, and with him were the Woodstock chaplain, Dr. Rochecliffe, and a young Scottish page, Louis Kerneguy. The page was actually Charles Stuart in disguise. He had much fun acting the part of a churlish and mischievous page, and Albert and Dr. Rochecliffe worried for his safety, although they realized that Woodstock was probably the safest refuge possible for him at the time. Albert and Rochecliffe were the only two certain of the page's real identity, but Joliffe, the lodgekeeper, suspected that the page was his monarch. He kept his eyes open for trouble, particularly from the Puritan steward, Tomkins, who had been left at the lodge by Cromwell to act as a spy. Albert feared too that Wildrake would discover the plot, but Rochecliffe assured Albert that Wildrake would not betray the prince.

The plan was to find a ship to take Charles Stuart to safety. While they waited for arrangements to be completed, Charles became interested in Alice Lee,

who was in love with Everard. Hers was a hopeless love, however, for her father would not hear of an alliance between his daughter and a Puritan.

One afternoon, when Alice and Kerneguy—for she knew him only as such—were alone, he became angry because she would not pay proper attention to him. He stalked into the woods and was there confronted by a stranger who was in reality Everard. Everard accused the page of taking advantage of the hospitality offered him by making advances to Alice. The two drew their swords. At that moment Sir Henry appeared. He reprimanded them and escorted them back to the lodge. Everard and his uncle soon quarreled again, egged on by the mischievous page, and Everard left Woodstock. Charles, continuing his suit with Alice, told her that he was her sovereign. Still she would not accept him because of her love for Everard. Charles was greatly annoyed that she would prefer a Roundhead to a king, and when, a short time later, Wildrake delivered to him Everard's challenge to a duel, he accepted with alacrity.

Dr. Rochecliffe and Alice, attempting to prevent the duel, met the hot-blooded young men as they prepared to fight. Alice protested so violently against the duel that Everard thought she must be in love with Kerneguy. He withdrew from the duel and bade Alice goodbye. Then Kerneguy, seeing her obvious distress, revealed himself to Everard as Charles Stuart. He told the miserable lover that only Alice's loyalty to the Stuarts made her act as she did. Everard assured Charles that his secret was safe with him, as did Wildrake, who was also present.

In the meantime Joliffe killed the Roundhead steward, Tomkins, for making unwelcome advances to Phoebe Mayflower, a maid with whom Joliffe was in love. His rash act increased the danger to the fugitive, for Cromwell depended on Tomkins for information from the lodge. Cromwell, visiting Everard, hinted that he knew Everard had betrayed him. Not knowing of Tomkins' death, Cromwell



waited for a message from him before making definite accusations. Wildrake, also present during the interview with Cromwell, sent a message to Woodstock, warning the inhabitants that Cromwell would be there soon. Cromwell waited until midnight; then, hearing nothing from Tomkins, he arrested Everard and forced him to join the Commonwealth soldiers as they surrounded the lodge in an attempt to capture the prince.

Albert Lee, who had been away searching for a ship to take Charles to safety, also sent a letter to Woodstock. In it he stated that he would return that night and that Kerneguy must be ready to leave at once. Albert arrived about the same time that a messenger came with the warning from Wildrake. Then Sir Henry, informed of the true identity of his guest, hastily made arrangements for Charles to escape with a trusted forester as his guide. Alice led Charles to Joliffe's hut, where he was to meet his guide; Albert, remaining behind to delay Cromwell's troops, disguised himself as Charles and hid in a secret room to await the soldiers.

Cromwell and his men seized Rochcliffe and Joliffe as they were burying Tomkins' body. They also captured Sir

Henry. Albert, leading the soldiers a merry chase, caused them to blow up a part of the lodge and kill some of their own men. At last they captured him, only to discover that he was not Charles Stuart. When he refused to reveal the whereabouts of the fugitive, Cromwell sentenced him to death. Relenting, however, he changed the sentence to one of banishment from England. He also released the other prisoners, including Sir Henry, Joliffe, and Everard.

Alice returned from her mission with the news that Charles was safe and that he had asked Sir Henry to withdraw his objections to the marriage between her and Everard. Obedient to his monarch, the old cavalier gave his consent.

Years passed. Sir Henry living near Alice and Everard, was cared for by Joliffe, now married to Phoebe. Albert, after his release, had been killed in battle. At length Cromwell died and his son resigned the government. When Charles returned to England, the only incident marring his triumph was the death of his old and good friend, Sir Henry of Woodstock, who had lived only to see his rightful king restored to the throne of the Stuarts.

## WORLD ENOUGH AND TIME

*Type of work:* Novel

*Author:* Robert Penn Warren (1905- )

*Type of plot:* Philosophical romance

*Time of plot:* 1801-1826

*Locale:* Kentucky

*First published:* 1950

### *Principal characters*

JEREMIAH BEAUMONT, an idealist

COLONEL CASSIUS FORT, a frontier politician, Jeremiah's benefactor

RACHAEL JORDAN, betrayed by Fort, later Jeremiah's wife

WILKIE BARRON, an opportunist

DR. LEICESTER BURNHAM, Jeremiah's teacher

LA GRAND' BOSSE, a river pirate

### *Critique:*

Colonel Solomon P. Sharp, Solicitor General of Kentucky, was killed by a masked assassin in 1825. Shortly after-

ward Jeroboam Beauchamp, a young lawyer and a member of the political party opposing Sharp, was arrested and

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charged with the crime. During the trial it was revealed that Beauchamp had married a planter's daughter whom Sharp had seduced. A dose of laudanum failing to kill them, husband and wife stabbed themselves. The wife died in her husband's cell. Beauchamp was hanged. The Kentucky Tragedy, as this story of intrigue and revenge was called, became a popular subject during the nineteenth century, among writers as dissimilar as Edgar Allan Poe, Charlotte Barnes, Thomas H. Chivers, Charles F. Hoffman, and William Gilmore Simms. Robert Penn Warren, reworking the old tale, has filled it with philosophical speculation and symbolic moral overtones. His Jeremiah Beaumont is an idealist confronted by the realities and compromises of the world, a man betrayed not only by an acquisitive and self-seeking society but also by the very idealism which sustains him in loneliness and doubt. The plot, centering about a theme of community guilt and expiation, illustrates the complex moral issues of the present age.

#### *The Story:*

Jeremiah Beaumont was born in Kentucky in 1801. His father was Jasper Beaumont, one of the first settlers in Glasgow County, his mother the disinherited daughter of a wealthy planter. Jasper Beaumont never prospered as he had hoped, and his unfulfilled ambitions bred in him a strain of awkward moodiness which was reflected in his son.

Jasper died, debt-ridden, when Jeremiah was thirteen. Before that time the boy had been put to school with Leicester Burnham. Hoping for a better life than his father's, Jeremiah was diligent in his studies. He was also stubbornly independent, for he refused to become his grandfather's heir because the old man insisted that he take his mother's maiden name, Marcher. When he was seventeen, Dr. Burnham introduced him to Colonel Cassius Fort, a famous frontier lawyer and politician who was looking for a young man to train in his law office at

Bowling Green. Jeremiah was eager to accept Fort's offer but could not do so because of his ailing mother. Fort said that he was willing to wait for anyone Dr. Burnham recommended so highly.

In the next spring Mrs. Beaumont died and Jeremiah went to Bowling Green to study law, not in Fort's office, however, for the lawyer had returned to Congress. Jeremiah's only friend in the town was Wilkie Barron, another law student, from whose mother Jeremiah rented a room. Fort returned from Washington in 1820 and took the young man under his patronage. From him Jeremiah learned to look on the law not as a collection of dry statutes but as man's agent of truth and justice. Times were hard in Kentucky following the panic of 1819, and the Legislature had passed a law allowing a twelve-month stay of sale for debt. Fort was on the side of the Relief Party, as those who supported the measure were called.

Wilkie Barron first told Jeremiah of a scandal linking Fort's name with that of Rachael Jordan, daughter of a planter who had died heavily in debt. Called in to help settle the estate, Fort was supposed to have seduced the girl and fathered her stillborn child. Grieved by that story of innocence betrayed, Jeremiah decided to have nothing more to do with his benefactor. In a letter he informed Fort, who was away at the time, of his decision. Fort wrote in reply, but before his letter reached Bowling Green Jeremiah had gone to visit Wilkie's uncle, old Thomas Barron, in Saul County. The Jordan place was only a few miles away from his host's. There he met Rachael Jordan, won her confidence, and, after hearing from her own lips the story of her shame, married her. She accepted him on the condition that he kill Fort.

In the meantime he had become involved in local politics. Wilkie Barron and Percival Scrogg, fanatic liberal editor of a Frankfort newspaper, arrived to take part in a disputed election. After a riot at the polls, in which he and Wilkie

ought side by side, Jeremiah was dismayed to learn that his friend was working for Fort. Wilkie advised him to put aside personal grudges for the public good.

Jeremiah and Rachael Jordan were married in 1822. At the time Fort was away on private business. Taking over the Jordan plantation, the young husband devoted all his energies to making the place productive. Sometimes he felt that he had his father's score to settle as well as his wife's, that his hard work would vindicate his bankrupt father against men like Fort, to whom wealth and fame came easily. Ambitious for the future and foreseeing expansion of the settlements, he formed a partnership with Josh Parham, a rich landowner, and with Parham's son Felix surveyed town sites in the unclaimed western lands. The venture in land speculation fell through, however, when Desha, the Relief candidate, was elected governor in 1824. Parham, an Anti-Relief man, swore that he would never spend money opening up land in Kentucky while the Relief Party was in office.

Rachael and Jeremiah were expecting their first child when Fort returned from the East. Rachael, begging her husband to give up his intention of killing Fort, persuaded him that his first duty was to her and the unborn child. A week later Wilkie arrived at the plantation with a handbill in which Fort, announcing his candidacy for the Legislature, disavowed membership in the Relief Party. Urged by Wilkie, Jeremiah also became a candidate for office. The campaign was a bitter one. Unknown to Jeremiah, the Relief Party printed a broadside in which the scandal involving Fort and Rachael was revived. Jeremiah, to his wife's relief, was defeated by Sellars, the candidate he opposed.

Two months later Rachael had a miscarriage. One the same day a handbill was mysteriously delivered to the house. Signed by Fort, it refuted the campaign slanders against him and accused Rachael

of having her first child by a mulatto slave. That night Jeremiah reached his decision to kill Fort. As soon as he could leave his wife in a neighbor's care he rode to Frankfort. Disguised, he went at night to the house in which Fort was staying, called him to the door, and stabbed him to death. He then rode home and told Rachael what he had done.

Four days later officers appeared and summoned him to Frankfort for examination in connection with the murder. Believing that there was no evidence against him, he went willingly. But his enemies were already busy manufacturing false clues, and to his surprise he was held for court. By the time of his trial bribery and perjury had done their work. In spite of the efforts of Dr. Burnham and other loyal friends his case was lost when Wilkie appeared to testify against him. Although many believed him innocent, Jeremiah was sentenced to be hanged on August 20, 1826. Meanwhile Rachael had been arrested and brought to Frankfort, where she and her husband shared the same cell. Jeremiah's lawyers appealed the sentence. When they failed to produce one of the handbills defaming Rachael, the appeal was denied.

Two days before the execution date Wilkie Barron and several men broke into the jail and freed the prisoners, who were taken secretly to a refuge ruled over by La Grand' Bosse, a river pirate. There, from one of Wilkie's former henchmen, Jeremiah learned that Scrogg and Wilkie had forged the handbill responsible for Fort's death. In despair, Rachael killed herself. Realizing how he had been duped, Jeremiah tried to return to Frankfort and reveal the truth. Wilkie's man overtook him and cut off his head.

Wilkie went into partnership with the Parhams and became rich. Still politically ambitious, he was elected senator. One night in Washington he shot himself. Among his effects, to be uncovered in an old trunk years later, were some letters and a manuscript in which Jeremiah Beaumont, during his months in prison and



in the outlaw camp, had written his story of deceit and betrayal. No one would ever know why Wilkie had kept those incriminating papers. Unable to destroy the truth, he had tried to conceal it. Per-

haps at the end, like Jeremiah, he wondered whether the striving, pride, violence, agony, and expiation had all been for nothing.

## WOYZECK

*Type of work:* Drama

*Author:* Georg Büchner (1813-1837)

*Type of plot:* Psychological realism

*Time of plot:* Early nineteenth century

*Locale:* Germany

*First presented:* 1913; first published: 1879

### *Principal characters:*

FRIEDRICH JOHANN FRANZ WOYZECK, a military conscript

MARIE, his sweetheart

A DRUM MAJOR, Marie's other lover

ANDRES, another soldier, Woyzeck's friend

A CAPTAIN

A DOCTOR

### *Critique:*

Although this drama of proletarian life was written more than one hundred years ago, it is surprisingly modern in its blending of naturalism and expressionism and in the writer's use of technical devices more common to the twentieth-century stage than to that of the nineteenth. Left incomplete at the end of Büchner's brief but eventful life, the play owes its present form to editors who have arranged the writer's scattered scenes and notes in an acceptable chronological sequence. The play was based upon an actual event, for Johann Christian Woyzeck, a conscript convicted of the murder of his common-law wife, was publicly executed at Leipzig on August 27, 1824. Before his execution a considerable amount of medical testimony dealing with the condemned man's state of mind and body had been assembled. The result was that when Büchner began to write his drama he had at hand what amounted to a psychological case history of his principal character. The playwright presented his chief figure sympathetically against his larger background themes of man's in-

humanity and social injustice. The work is remarkable also for the writer's ability to dramatize states of psychopathological tension. The drama provided the story for Alban Berg's experimental modern opera, *Wozzeck*.

### *The Story:*

Franz Woyzeck was a conscript fusilier, a poor, simple soldier with a peasant's slow mind and a peasant's superstitions. The only happiness he had in his wretched existence came from his humble devotion to his sweetheart Marie and their small son. Because his army pay did not provide for the support of his household, he was forced to earn additional money by performing menial tasks about the camp and in the garrison town where his regiment was stationed.

Having served as a barber's apprentice in his youth, he was often called in to shave his Captain. The officer, a man of speculative, ironic temperament, liked to talk about such topics as time and eternity, matters which were beyond Woyzeck's comprehension. Sometimes the

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WOYZECK by Georg Büchner, from NEW DIRECTIONS 12. Translated by Henry Schnitzler and Seth Ullman. By permission of the publishers, New Directions. Copyright, 1950, by New Directions.

Captain jokingly reproved the poor fellow for his lack of morals, since he had fathered a child without benefit of a wedding ceremony. Woyzeck always declared that if he were a gentleman with a laced coat and a cocked hat he would try to be virtuous, too. Virtue, he thought, was a privilege of the educated and the great, not for miserable creatures like himself.

An eccentric Doctor also paid Woyzeck a few small coins to act as the subject of fantastic medical experiments. The soldier was supposed to live on a diet of peas and to hold his water for stated periods of time. When Woyzeck tried blunderingly to explain his views on nature and life, the Doctor was delighted. He thought that Woyzeck's halting remarks showed an interesting aberration, and he predicted that the man would end in a madhouse.

One day Woyzeck and his friend Andres went into the country to cut wood for the Captain. Woyzeck began to talk wildly about the Freemasons and claimed that they had burrowed under the ground, so that the earth they had hollowed out was rocking under his feet. Their secret signs having been revealed to him in dreams, he was fearful of their vengeance. Andres, usually a matter-of-fact fellow, became rather alarmed when Woyzeck pictured the Last Judgment in the glowing colors of the sunset. Returning home, Woyzeck tried to explain to Marie the vision he had seen in the sky. She was hurt because in his excitement he failed to notice his son. That afternoon a handsome, bearded Drum Major had ogled Marie while she stood at her window and talked to a friend outside. She wondered about Woyzeck and his strange thoughts. Marie was hearty and earthy. She could understand people's emotions better than she could their ideas.

Woyzeck and Marie went to a fair. As they entered one of the exhibits, the Drum Major and a Sergeant came by and followed them into the booth, where the barker was showing a horse that could

count and identify objects. When the showman called for a watch, the Sergeant held up his timepiece. To see what was going on, Marie climbed upon a bench and stood next to the Drum Major. That was the beginning of their affair. A short time later Woyzeck found Marie with a new pair of earrings which she said she had found. The simple-minded soldier said that he had never been lucky enough to find anything in pairs. While Woyzeck was on duty or doing extra work, the Drum Major would visit Marie in her room. Full-blooded and passionate, she found herself ready to yield to his advances.

In the meantime Woyzeck had no suspicions of her infidelity. One day, as he was bustling down the street, he met the Captain and the Doctor. The Captain began to talk slyly about beards and hinted that if Woyzeck were to hurry home he would be in time to find hairs from a bearded lover on Marie's lips. Woyzeck became so pale and nervous that the Doctor showed great clinical interest in his reactions. The Captain assured Woyzeck that he meant well by the soldier and Woyzeck went loping home. When he peered steadily into Marie's face, however, he could see no outward signs of her guilt. His scrutiny disturbed and then angered her. She defied him, practically admitting that she had another lover, but she dared Woyzeck to put a hand on her. Unable to understand how anyone so foul could look so beautiful and innocent, he left the house. Not knowing what else to do, he went to the Doctor's courtyard. There the physician made him appear ridiculous in front of a group of medical students.

The next Sunday Woyzeck and Andres were together in the barracks, Woyzeck restless and unhappy because there was a dance at an inn near the town and he knew that Marie and the Drum Major would be there. Andres tried to stop his friend but Woyzeck said that he had to see them for himself. He went to the inn

and through an open window watched Marie and her lover dancing. Andres, fearing a disturbance, finally persuaded him to go back to town. Karl, a fool, was among some loafers near the inn door; he said that he smelled blood.

That night Woyzeck, unable to sleep, told Andres that he still heard music and saw the dancing. He also mumbled about his vision of a knife in a store window. The next day Woyzeck encountered the Drum Major at the inn and the two men fought. Woyzeck, the weaker of the two, was badly beaten by his swaggering rival. Mad with jealousy, he went to a pawn shop and bought a knife like the one he had seen in his dream. At the barracks he gave away most of his possessions. Resisting Andres' attempt to get him to the infirmary, he went to Marie and

asked her to go walking with him. On a lonely path near the pond he took out the knife and stabbed her to death.

Then he went back to the inn and danced madly. When a girl named Kaethe noticed bloodstains on his hand, he said that he had cut himself. Questioned further, he screamed that he was no murderer and ran from the inn. Wanting to get rid of the incriminating knife which he had left beside Marie's body, he threw it into the pond. His first throw fell short. Desperate, he waded out to hurl the knife into the deep water, got in over his depth, and drowned.

A group of playing children heard some adults talking about the murder. They ran to Woyzeck's son and told him that his mother was dead.

## THE YEMASSEE

*Type of work:* Novel

*Author:* William Gilmore Simms (1806-1870)

*Type of plot:* Historical romance

*Time of plot:* Early eighteenth century

*Locale:* South Carolina

*First published:* 1835

### *Principal characters:*

SANUTEE, a Yemassee chief

MATIWAN, his wife

OCCONESTOGA, his son

GABRIEL HARRISON, a young settler

HECTOR, Gabriel's Negro slave

PARSON MATTHEWS, a minister

BESS MATTHEWS, his daughter

### *Critique:*

*The Yemassee* tells a fast-moving story of adventure and love during the days of Indian warfare in Colonial South Carolina. Simms had not Cooper's ability to picture nature poetically, but his characterizations of Indians are perhaps more accurate.

### *The Story:*

The English settlers, who at first had to accept aid from the Yemassee Indians when the white men landed on the South Carolina shores, had become quite pow-

erful by 1715. No longer did they have to be careful not to offend the Indians; instead, they continually set up farms on the wrong side of the boundary lines between white and Indian territory. Sanuttee, one of the Yemassee chiefs, had become suspicious of the colonists; he was afraid that they would soon take over all the Yemassee land. In order to keep them from occupying Indian territory, he had made treaties with other tribes and with the Spanish, who were willing to help the Indians defeat the English. Sanuttee's



life was made unhappy by his son, Occonestoga, who had been tempted by liquor to become a close friend of the whites. Sanutee was too proud of his ancestry and his position to call a drunkard his son, and it was only by constant pleas that his wife, Matiwan, was able to keep him from completely disowning Occonestoga.

One of the recent settlers was Gabriel Harrison, a strange young man whose commanding presence and jolly manner made him both admired and disliked. Among those who liked him was Bess Matthews, the daughter of the old parson, and Walter Grayson, an honorable young farmer. Parson Matthews disliked Harrison because he was too gay and worldly in his manner, and Walter's brother, Hugh, disliked Harrison because he was also an admirer of Bess. Harrison had brought with him a fine Negro slave named Hector, who was his constant companion, and a strong and faithful dog named Dugdale. With these two companions Harrison wandered about the district.

One day in the forest Harrison came upon Sanutee fighting with a stranger over the carcass of a deer. He arrived in time to save Sanutee's life, but the proud Indian expressed no gratitude. Harrison learned that Sanutee's opponent was a sailor named Dick Chorley, who had recently arrived on the coast. Although Chorley said that he had come to trade, Harrison rightly suspected that he was really a Spanish agent who had come to arm the Indians against the English. Harrison sent Hector to spy on Chorley and Sanutee, who had been joined by Ishiagaska, another Yemassee chief.

Hector, hiding in the brush, overheard Chorley's declaration that he had come to South Carolina to arm the Indians. Displaying the wampum belt of an Indian treaty, he asked the Yemassee tribe to join the tribes who were willing to fight the English. Before Hector could return to tell Harrison what he had learned, the

slave was captured and taken aboard Chorley's ship.

Harrison guessed what had become of Hector. He found Chorley in the parson's cabin and by threats forced the seaman to sign an order freeing Hector. His action angered the parson, who refused to suspect Chorley of treason. He denied Harrison the right to wed his daughter Bess.

In the meanwhile the Yemassee chiefs were called to a council and asked to sell more land to the English. Most of the chiefs were willing to sell, but Sanutee, who arrived late at the meeting, made a stirring speech against the sale. Interrupted by his drunken son, the old Yemassee almost killed Occonestoga. When he heard that the chiefs intended to sell the land over his protests, Sanutee left the meeting and went to arouse the people against their chiefs. With the aid of an Indian prophet named Enoree Mattee, he so infuriated the crowd that they repudiated the other chiefs and punished them by having the tribal mark cut from their skins, so that they became outcasts from the tribe. Only Occonestoga escaped this punishment.

Occonestoga hid in the woods. One day he saved Bess Matthews' life by killing a rattlesnake that was about to strike her. For his deed Harrison rewarded the young Yemassee with his friendship. Soon afterward he sent Occonestoga back to the Indian stronghold to learn what the Indians were planning. Occonestoga secretly made his way to his mother, Matiwan, who hid him in her tent. By chance Sanutee discovered the boy and ordered that he be killed after having the tribal mark cut from his skin. In desperation, Matiwan killed her son before the sentence could be carried out, for the tribal mark could not be cut from a dead man.

Harrison, realizing that Sanutee was about to lead the Indians against the whites, did his best to get all the settlers to go to the blockhouse for protection. Parson Matthews insisted that the Indians

had never been more friendly, and he refused to leave his cabin. Harrison, while scouting in the woods, was captured by Indians. With the aid of Matiwan, who had heard of his kindness to her dead son, he escaped. In his attempt to save Bess before the Indians could seize her, he was almost recaptured. Hector and his dog Dugdale arrived just in time to save him.

Meanwhile Chorley had led a party of Indians and sailors to the parson's cabin and had captured both Bess and her father. Harrison was able to rescue them and lead them to the blockhouse before the Indian attack began. A furious struggle took place, with even the women aiding in the fight to hold off the Indians. Both the Grayson brothers became friendly with Harrison because of the bravery he had shown in saving their families, and together they fought valiantly to save the community. At last the Indians were forced to withdraw.

Harrison made plans to send many of the settlers to Charleston, where they

would be safe until troops could be mustered to defeat the Indians permanently. After winning the parson's permission to marry Bess, consent freely given after his heroic defense of the colony, Harrison astonished the group by announcing that he was in reality Charles Craven, the new governor of the province. He had come to the region in disguise so that he could see for himself the true state of affairs on the frontier. He made Hugh Grayson commander of the garrison forces. When he offered Hector his freedom, the old slave refused to be parted from his kind master.

In Charleston, Craven raised a considerable fighting force and returned to battle with the Yemassee Indians on the banks of the Salkehatchie River. When the Indians attacked the camp of the white men, the governor's troops, firing from ambush, shot them down. Sanutee fell, mortally wounded, and Craven saw Matiwan run upon the field and fall weeping by her husband's body. The last of the Yemassee braves was dead.

## YOUMA

*Type of work:* Novel

*Author:* Lafcadio Hearn (1850-1904)

*Type of plot:* Exotic romance

*Time of plot:* The 1840's

*Locale:* Martinique

*First published:* 1890

### *Principal characters:*

YOUMA, a young Negro slave

GABRIEL, another slave, in love with Youma

MAYOTTE, a white child entrusted to Youma's care

MONSIEUR DESRIVIÈRES, Gabriel's master

AIMÉE, wife of M. Desrivères and Mayotte's mother

MADAME PEYRONETTE, Youma's owner and Mayotte's grandmother

### *Critique:*

This book is an understanding story of Negro life in the West Indies, written essentially from the Negro's point of view. Whites enter the story only as they are forces or background figures for the lives of the Negroes who are the principal characters. That this novel should have come from the pen of Lafcadio Hearn is not surprising, for he had spent months in the

West Indies and had seen for himself the life and personality of the Negro. Even more important, Hearn had been aware of the Negro and his problems in the United States, particularly in Louisiana. Like much of Hearn's work, *Youma* is filled with pictures of exotic scenery and life. A story of West Indian slavery, the novel is also a vehicle portraying the life,

customs, folklore, and lush scenery of a beautiful island.

### *The Story:*

Youma was a pet slave and the godchild of Madame Peyronette. Youma's mother had been the nurse of Madame Peyronette's only daughter, Aimée, and the two children, white and colored, had grown up together almost as sisters. Even when Aimée was sent to a convent to have her manners finished off according to Creole custom, the vacations she spent at home were always in the company of the young Negro slave.

As the girls grew to womanhood, Aimée begged her mother on several occasions to give Youma her freedom, but Madame Peyronette felt that she was guarding Youma by keeping her in slavery. Privately, Madame Peyronette had decided first to find the girl a good husband and then, after she was safely married, to grant her freedom. Before Madame Peyronette could carry out her plan, Aimée married Monsieur Desrivères, son of a wealthy old Creole family. Upon her marriage, Aimée asked that Youma be permitted to serve for her in the new household, a request speedily granted by her mother.

Thirteen months after Aimée's wedding a baby girl was born to her and her husband. The child was named Marie, which the Negroes made into the diminutive Mayotte. Tragedy struck the household a year later when Aimée, who had been caught in a chilling rain while riding in an open carriage, fell ill and died within twenty-four hours. Before she died, Aimée begged Youma to assume the duties of a nurse for little Mayotte. Youma, recalling the kindnesses she had received at the hands of Aimée, vowed to do the best she could for the motherless child.

Monsieur Desrivères went to his sugar plantation at Anse-Marine, in another section of the island, for he could not remain in the same house after his wife's death. Not long after, little Mayotte being in delicate health, Madame Peyronette sent

her, in Youma's care, to the plantation. The grandmother thought that the climate at the plantation would be better for Mayotte.

The little girl and Youma loved the life at the plantation; for both it was an experience in people. Little Mayotte was irked at times because she was not permitted to mingle freely with the little colored children. This was not caused by difference in race but by fear that she was in danger of sunstroke while participating in their games. To pass the time, Mayotte and Youma went on walks in shaded places or sat on the verandas while Youma told folktales of her race.

One afternoon Youma warned Mayotte that if she heard so many tales during the day she would see zombies at night. Mayotte laughed and asked for another story. But that night she screamed to Youma that something was in her room. As Youma stepped into the room to calm the child, she felt under her foot a tremendous snake. Keeping the snake imprisoned beneath her foot, Youma called for help as the serpent writhed itself about her legs and body. When Monsieur Desrivères and the servants arrived with a light, they found Youma holding down a large and poisonous reptile. One of the slaves, Gabriel, swung a cutlass and lopped off the snake's head. Fortunately for the girl and the child, Youma had stepped on the snake immediately behind the head, and it had not been able to strike at her with its fangs.

The incident earned for Youma the respect of everyone at the plantation. Gabriel, in particular, showed his admiration by bringing gifts of fruit and spending the hours of early evening listening to her tell stories or sing to little Mayotte. He even made a rustic bench which he placed beside the little pool where Youma took Mayotte to play in the water. Finally Gabriel gave her a pair of earrings; when she put them on, he knew that she was willing to marry him. Gabriel, wishing to marry Youma, was told that Madame Peyronette's permission was



necessary, since Youma belonged to her. When asked, Madame Peyronette refused to give permission; she felt that it would be wrong to permit Youma, who had been brought up almost as a white girl, to marry Gabriel, who, although a fine specimen of manhood, was only a field hand.

Gabriel and Youma were grievously disappointed at the denial of their request. When Gabriel, a resourceful fellow, proposed that he and Youma elope and cross the channel to a British-held island where slavery had been abolished, Youma almost succumbed to his temptations, until she remembered her promise to care for Mayotte. With that promise in mind, she refused to desert her charge.

Within a few days of the refusal, Youma and Mayotte were sent back to the city. Not long after, the year being 1848, word spread through the West Indies that a republic had been proclaimed in France and that slavery would soon be abolished in Martinique. Feeling ran high, for there were only twelve thousand whites on the island and more than a hundred and fifty thousand Negroes. The whites, knowing full well of the troubles in Haiti years before, were extremely cautious in dealing with the colored people. Even so, rumors

began to spread that the whites were conspiring to retain slavery. An outbreak began over the imprudent whipping of a slave on the very eve of emancipation. Thousands of slaves poured into the city from the country.

Madame Peyronette, Youma, and Mayotte, after taking refuge with another family in a large, well-built stone house near the army barracks, believed that they would be safe from the mob. But when the hordes of slaves poured into the city a crowd gathered in front of the house and finally broke in. Since the whites on the second floor were temporarily out of their reach, the slaves set fire to the house. When some of the whites tried to escape by leaping out of windows, the mob killed them immediately.

Youma, in an effort to save Mayotte and herself, went out on a balcony and identified herself as a slave. Gabriel, who happened to be in the crowd, tried to save them, but the bloodthirsty blacks refused to let the white child be spared. Youma, rather than leave Mayotte to die alone, stood on the balcony with the child until the walls of the house collapsed and killed them both.

## ZULEIKA DOBSON

*Type of work:* Novel

*Author:* Max Beerbohm (1872-1956)

*Type of plot:* Romantic satire

*Time of plot:* Early twentieth century

*Locale:* Oxford, England

*First published:* 1911

### *Principal characters:*

ZULEIKA DOBSON, a charmer

THE WARDEN OF JUDAS COLLEGE, her grandfather

THE DUKE OF DORSET, an Edwardian dandy

KATIE BATCH, daughter of his landlady

NOAKS, a poor student

### *Critique:*

Sir Max Beerbohm, caricaturist, critic, novelist, and essayist of distinction, is one of the great wits of the century, a writer and artist whose cleverness is bal-

anced by moral insight and whose irony is matched by gentle humor. *Zuleika Dobson* is his only novel. On one level it is a burlesque of Oxford undergraduate

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life, on another a quiet thrust at affectation and absurdity wherever they may be found. Set in the university town of Oxford during the reign of King Edward VII, the novel leads the reader a fantastic chase as he follows Zuleika's romantic achievements among impressionable undergraduates. Perhaps Beerbohm's main purpose was to ridicule sentimental novels of the Edwardian period. He does much more. The characters, especially the figure of Zuleika herself, are pointed, memorable, and fascinating. The plot is a wonder of extravagant imagination, the ending unexpected but appropriate. This novel has a place of its own in twentieth-century fiction.

### *The Story:*

Left an orphan, lovely Zuleika Dobson became a governess. Because the older brothers of her charges always fell in love with her, however, she lost one position after another. She moved unhappily from job to job until one enamored elder son taught her a few simple tricks of magic. Then she became an entertainer at children's parties, where she interested older men if not the children.

Before long she received an offer to go on the stage, and during a long European tour she crowned success with success. Paris raved over her. Grand dukes asked her to marry them. The pope issued a bull against her. A Russian prince had her magic devices, such as the demon egg cup, cast in pure gold. Later, traveling in America, she was pursued by a fabulous millionaire. But Zuleika ignored her admirers. She wanted only to find a man impervious to her charms; with him she felt she could be happy.

Between theatrical seasons she went to visit her grandfather, the Warden of Judas College at Oxford. As usual, every man who saw Zuleika fell in love with her. One night her uncle had at dinner the wealthy, proud, handsome Duke of Dorset. Although the duke fell in love at first sight, his pride and good manners kept him from showing his true feelings.

During dinner he was only casually attentive and on one occasion actually rude. Zuleika was captivated. Thinking him a man who did not love her, she herself fell in love for the first time in her life. Later that evening the duke discovered that his studs had turned the same colors as Zuleika's earrings, one black, the other pink. Abashed, the duke fled.

The next morning, paying a visit to his rooms, Zuleika was let in by his landlady's daughter Kate. When the duke, unable to restrain himself, confessed his love, Zuleika was disappointed. On her arrival she had envied Kate the chance to be near him; now she could never feel the same toward him again. The duke, astounded by her strange attitude, tried to induce her to marry him by reciting his titles and listing his estates, houses, and servants. He told her of the ghosts who haunted his ancestral home and of the mysterious bird which always sang on the roof the day before one of his family was to die. His recital failed to impress Zuleika; in fact, she called him a snob.

The duke was chagrined when he realized that Zuleika did not want him as a husband. He was cheered, however, because she expected him to take her to the boat races that afternoon.

On their way to the races the duke and Zuleika met a great many people. The men immediately fell in love with her. The duke, whose good looks had always attracted attention, passed unnoticed. Piqued by his inability to keep her to himself, he threatened to commit suicide. The idea charmed Zuleika; no one had ever killed himself for her. But as the duke climbed the railing of the barge, she changed her mind. Catching his arm, she begged him to wait until the next day. If he would spend the day with her, she would try to make up her mind and answer his proposal.

The duke could not see her that night, however, for he was presiding at a dinner of an ancient Oxford club called the Junta. The club was most exclusive. At one time, for almost two years, the duke

had been the only member. Each year he had faithfully nominated and seconded prospective members, only to find each time a blackball in the ballot box. Finally, to keep the club from becoming extinct, he had voted in two more members. That night the club was having guests. The duke, conscious of tradition and *noblesse oblige*, could not miss the dinner.

The Junta had been founded by a man named Greddon, whose lovely mistress was named Nellie O'Mora. At each meeting Nellie was toasted as the most bewitching person who had ever lived, or ever would. Rising to propose the toast, the duke was overcome by confusion. Unwilling to break with tradition or to slight his opinion of Zuleika, he resigned his position as president. His resignation was a wasted gesture. Neither the other members nor the guests could offer the toast, for they too were in love with Zuleika. The duke then confessed that he intended to die for her the next day. Not to be outdone, and wishing to imitate the duke in all things, the others decided to die with him.

Later that night the duke met Zuleika on the street. Overcome by love, he caught her in his arms. When he said that he wanted to live in order to be with her, she chided him for breaking his promise. Still later he returned and stood under her window. She emptied a pitcher of water on him. The drenching convinced the duke he was no longer held by his promise.

As news of the intended suicides spread swiftly through the colleges, the other undergraduates planned also to die for Zuleika. The next morning the duke tried to dissuade them, particularly his friend Noaks, a rough and unattractive

boy whom Zuleika had noticed when she first came to Oxford. To keep his friends from dying, the duke was ready to change his own plans. Then a telegram arrived from his old butler. The legendary bird had sung the night before. The duke was now convinced. Die he must.

Everyone went merrily off to the boat races that afternoon. At last the great moment came. Calling out Zuleika's name, the duke jumped from the barge into the river. Immediately hundreds of young men ran, jumped, fell, and tattered into the water, calling her name as they went under.

That night Oxford was empty except for elderly officials and dons. Zuleika had hoped that perhaps one man had not loved her, perhaps one young man was left in Oxford. And Noaks was still in his room. Having turned his ankle, he had been unable to go and die with the others. When she found him hiding, ashamed, in his room, he became engaged to Katie Batch, who before had loved only the duke. Zuleika, seeing Noaks at his window, called to him in delight. Katie appeared, however, and embarrassed Zuleika by telling her that the duke had died only to keep his ducal promise, not for love of Zuleika, because it was Katie he had really loved. Noaks, convinced that Katie did not love him, jumped from the window. The last undergraduate in Oxford had perished.

Discouraged because she could find no man insensible to her charms, Zuleika returned to her grandfather's house. Then, struck by a sudden idea, she ordered a special train to take her to Cambridge. Another university meant, perhaps, another chance.



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